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THE LEADING INTERNATIONAL BRASS MAGAZINE

| ISSUE 5956 | AUGUST 2017



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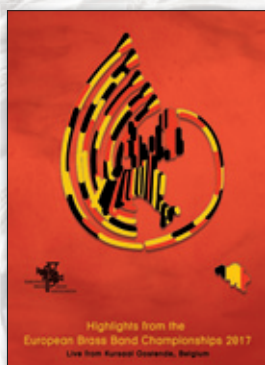
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Typesetting and Artwork

GK Graphic Design VOF

Cover price: £3.95

Subscription Rates - 12 months

(12 issues per year)

UK: £44.95

Europe: £89.95

Rest of the World: £119.95

Digital edition: £34.95

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British Bandsman is published monthly by
KGC Media Ltd. - 68 Westgate, Mid Calder,
West Lothian, EH53 0SP.



A challenge to all 'movers and shakers'

Welcome to the August 2017 edition of British Bandsman, the world's oldest and widest
circulating brass music publication first published in 1887.

We have been asked a number of times about how we intended to celebrate our 130th
anniversary, and we have given it plenty of consideration. Although 130 is indeed a multiple of
ten, it isn't one of those numbers that seems to demand significant celebrations of the kind that
we undertook in 2012, when our 125th anniversary gave rise to a sparkling event with Black Dyke
Band and James Morrison in Birmingham's Symphony Hall. We'll leave the planning of BB's 150th
anniversary celebrations to my successors, but for now we are content to reflect on the great
bands that have dominated our long and illustrious history. In doing so our thanks go yet again
to the remarkable Tim Mutum, who never fails in producing the myriad facts and figures from his
'Alladin's Cave' of band recordings and memorabilia carefully stored at his home in Ipswich.
Talking of history, it was a pleasure to be able to visit Black Dyke's new Heritage Centre recently
- a fine example of a band with an eye on its past, but with even greater focus on the future. It is
great to be able to reflect on such past glories, but those involved in banding in the 21st century
also have a responsibility to look forward and build a better future for our beloved musical genre.
Without a sustained and focussed international effort to achieve a level playing field throughout
our world in the coming years, however, that future is looking like one of slow decline. That
needn't be the case, but with so many strands apparently working only in their own interests it
will need all the 'movers and shakers' to all get in the same room and put their individual needs to
one side in favour of the common good.

Who's up for it?

Kenneth Crookston

Managing Editor

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Funding boosts for Brass in Concert Festival

The organisers of the Brass in Concert Festival, to be held at Sage Gateshead on the weekend of 18-19 November in association with Yamaha, Banks Group and British Bandsman, have announced significant funding boosts ahead of this year's event. The additional funding, from Arts Council England's Grants for the Arts scheme, the Sir James Knott Trust, the Joicey Trust, the Barber Foundation and the William Leech Charity, will underpin the fringe events at Sage Gateshead and speaking on behalf of the event's organising team, John Woods expressed his delight, commenting: "We have this year launched a concerted effort to secure the additional funding required to secure the financial future of this event, which as this year's line-up confirms, is of great importance within the world of brass bands. The outcome really does demonstrate to the brass banding community that funding opportunities are available, particularly when a coordinated and collaborative approach is taken. We would like to thank the executives and trustees of Arts Council England, the Sir James Knott Trust, the Joicey Trust, the Barber Foundation and the William Leech Charity for their considerable contributions and look forward to presenting what are sure will be yet another phenomenally successful Brass in Concert Festival in 2017."

The Brass in Concert organising team has also announced that it is to host a concert by Grimethorpe Colliery Band to celebrate the centenary of the most successful band in the 40-year history of the leading entertainment contest. Revealing details of the event, Brass in Concert Chairman John Woods commented: "For some time it has been our intention to expand the Brass in Concert Festival's activities and the centenary of the most successful band in the event's history, with 16

victories since 1977, seems like an ideal reason to start." John Woods continued: "With support from Banks Group, a longstanding sponsor of Brass in Concert, we will present Grimethorpe Colliery in Concert at Durham Cathedral at 7.30pm on Saturday 14 April, 2018. Grimethorpe will play a varied and entertaining programme, also featuring its outstanding soloists. Full programme details will be released prior to the concert, but it promises to be an unforgettable event that will have great appeal to the banding community in the north of England and beyond."

Looking ahead to future events of this type John Woods concluded: "This is the first in what we anticipate will be an ongoing series of events around the country, featuring bands that have been supporters of the Brass in Concert Championships over the years. Banding culture in the north of England has benefitted greatly from the existence of Brass in Concert, but we recognise the multi-faceted benefits of spreading our wings and taking the very best of banding entertainment to new places."

Tickets for Grimethorpe Colliery Band at Durham Cathedral on 14 April are priced at £17 & £20 available exclusively (please do not call the Cathedral) from Gala Theatre Durham Box Office on 03000 266 600 or online at www.galadurham.co.uk/book-online/?webeventid=3368

Tickets for World of Brass in Concert on Saturday 18 November, featuring Brass and Voices at the Movies with Cory Band and Only Men Aloud (priced £27.00, £18.00 and £10.00) and the Brass in Concert Championship on Sunday 19 November (£30.00, £22.00 and £12.00), are available at www.sagegateshead.com or from the Ticket Office on 0191 443 4661.

EBBA reveals 2018 solo event

The European Brass Band Association (EBBA) has revealed details of the 8th European Soloist Competition for Brass and Percussion Instruments, to be held in conjunction with the 41st European Brass Band Championships in Utrecht, Netherlands, in May next year. Based on feedback received when the Soloist Competition was last held in Lille, France, in 2016, each competitor selected to perform in Utrecht will give two performances with piano, a set piece and a work of his or her own choice. The EBBA Music Commission has also selected a list of challenging set pieces for each instrument. These have been chosen to enable the competitors to reveal both their technical and musical skills. A maximum of 20 applicants will be selected from video submissions. "By having the number of competitors invited to Utrecht limited to 20 we can be sure that the standard will be very high. However, we are also giving the soloists the opportunity to play both an own-choice piece and a set-piece," says Ulf Rosenberg, President of the European Brass Band Association.

The three finalists chosen by a distinguished international jury will perform a concerto or extended concert-piece also chosen by the EBBA Music Commission with a Championship Section brass band from the Netherlands in a final Gala Concert on Thursday 3 May.

Entries must be submitted no later than 31 January 2018. For more information and to submit please visit www.ebba.eu.com

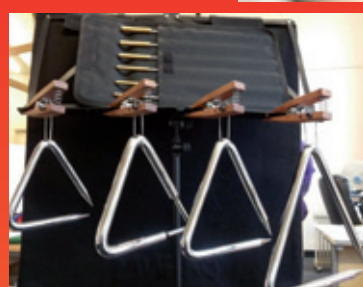


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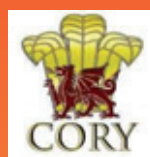
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Flowers Band appoints David Childs

Flowers Band has announced the appointment of international euphonium soloist David Childs as its Principal Conductor ahead of next month's British Open Championships. In this new role David Childs will make his conducting debut with Flowers at Symphony Hall on 9 September and continue to work with the band on a regular basis, providing musical direction to the organisation beyond the British Open.

Band spokesman Tony Pemberton commented: "During the brief period we have worked with David, the band has enjoyed fresh musical momentum and were keen to find a way for this to continue long-term. We recognise that as one of the world's leading brass soloists David's availability is limited, but we are extremely pleased he has accepted the position of Principal Conductor, and in this bespoke role we look forward to benefitting

from his musical direction and working with him on a regular basis." On his appointment David Childs commented: "It has been a pleasure to work with Flowers in recent months and I'm delighted to formalise an association with the band. Flowers have a nucleus of fine players, with a shared enthusiasm for making music, and a great camaraderie within the group. With some exciting plans already in place I look forward to the future, which will initially include developing associations with other conductors, composers and players to benefit the Flowers organisation." David Childs continued: "In the short-term I'm excited to be leading the band at the British Open. It's probably the world's most prestigious brass band contest, and in Thierry Deleruyelle's *Fraternity* I feel we have one of the best original brass band works of the modern era to perform."



High Peak for Clarence



The sessions for the latest recordings in aid of the Clarence Adoo Trust were completed recently at Wood Green Salvation Army in London. This is the fifth recording undertaken for the Trust since 2011 and features the Enfield Citadel Band performing both SA and contesting compositions by Eric Ball, including *The Kings of Kings*, *Song of Courage*, *Sunset Rhapsody* and the title track, *High Peak*.

Andrew Justice, Deputy Bandmaster and principal trombone of the band, commented: "It was great to be back in the recording studio and to have the chance to help our good friend, Clarence. We have deep respect for the music of Eric Ball and it was a great thrill to feature some of his little-known music as well as some 'standards'."

Yamaha artist Kirsty Abbotts became the latest in the line of world-class soloists to record for Clarence Adoo and she performed Eric Ball's much-loved *Clear Skies*.

Project manager and conductor for the weekend, John Ward, said: "This was a brilliant weekend; the band played its heart out and we all can't wait to hear how the final edit comes out. A huge thank you to the band, Kirsty Abbotts and recording producer Adam Goldsmith for their expertise and commitment to the project."

High Peak will be available in the autumn and to pre-order in the next few weeks online from www.melodiesforclarence.com

New blood at Fairey

Fairey Band has announced two new signings as it looks ahead to the second half of the 2017 contesting season. Former Kirkintilloch player and current Scottish Open Solo Champion Rachel Neil is moving from Glasgow to Manchester to undertake a Masters in Performing at the Royal Northern College of Music and has accepted the solo horn position.

Meanwhile, Sacheus Pritchard joins the front

row cornet team. A member of the National Youth Brass Band of Wales, he is studying zoology at Bangor University and has played soprano cornet for Menai Bridge and more latterly Llanrug.

Fairey Musical Director Garry Cutt commented: "I first met Rachel whilst working with Kirkintilloch a couple of years ago. She was instantly one of those players that made a

lasting impression because of her natural musicality and quality sound. Rachel was the first choice as soon as I heard she would be relocating to Manchester."

Garry added: "Sacheus was highly recommended by our former principal cornet Paul Hughes. Sacheus is a dedicated bandsman and an emerging young talent which I know the Fairey Band will nurture."

Meet Andrew Wainwright!

Many of our readers will know Andrew Wainwright as one of the most promising young band composers in the UK. He's especially prominent in Salvation Army circles and has been Composer-in Residence of Virtuosi GUS Band. Just over four years ago, Andrew headed across the pond to work for The Salvation Army, in a music leadership capacity. Recently, we caught up with him to find out how things have worked out so far. Andrew has been busy spreading not just the Christian gospel but also the musical gospel. While working for the 'Army' in Wisconsin, Andrew became Artistic Advisor of the Illinois Brass Band and developed a close association with the Chicago Staff Band. It was here that he met his wife, Laura, whom he married in June 2015. Since then he has received annual commissions from one of Illinois' leading regional orchestras, the Elgin Symphony Orchestra.

Andrew recently moved south to take up the Deputy Divisional Music Director role in the great state of Texas. This involves helping oversee the SA's large music programme throughout the state, assisting with the organisation of a five-week summer music camp and conducting Texas Brass, the division's top youth band. Last Christmas, Andrew produced a major Christmas event in Dallas that starred the winner of the Mexican version of *The Voice*. If that's not enough, he's helped found the Dallas Brass Band - the Metroplex's only British-style brass band - and serves as the band's President.

Through all of this, Andrew keeps up a busy compositional schedule. He continues to receive commissions from leading soloists and ensembles - from North America and the UK. He's widely published by The Salvation Army and other leading UK publishing houses and earlier this year signed on with Experianza Music. Andrew told us: "I'm especially

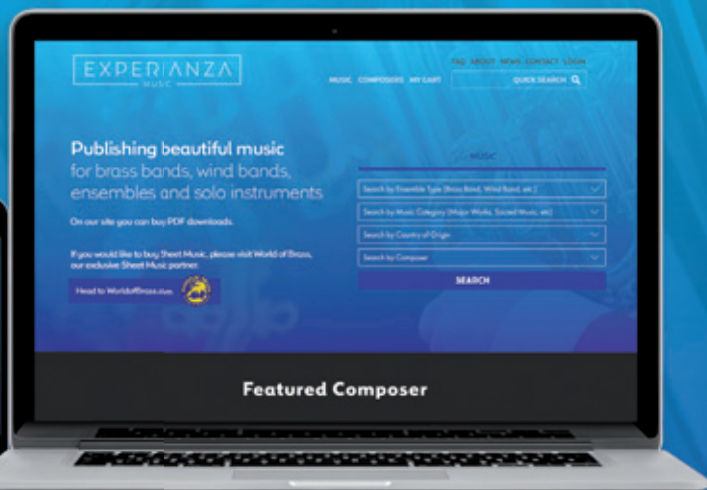
excited by the relationship with Experianza Music. They have a modern approach to publishing band music and they provide an excellent end-to-end service. For instance, they recently did all the leg work to get copyright approval from Oxford University Press for my John Rutter arrangements."

Andrew misses much about the UK but he's happy about his move and the diverse opportunities life in America regularly provides. He finished the conversation by saying: "The world has become a small place and I'm grateful for everything America has offered me while still maintaining the special relationships I have back home. You have to love the Internet and cheap airfares!"



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De Profundis

an enlightening experience



Kenneth Crookston reports on a groundbreaking project in Fife

We've all been to plenty of events at which the audience was in virtual darkness, but have you ever wondered what a band would be like if the performers were also unlit? Add in the fact that the audience members were able to wander around the space occupied by the band and you are in for a thoroughly surreal experience indeed!

That was the scene on Saturday 1 July at Bowhouse Farm near Anstruther in Fife, venue for the truly remarkable world première of *De Profundis*, written by John Wallace CBE and performed by The Wallace Collection and members of the Tullis Russell organisation.

De Profundis is based on the 19th century plain chant hymn by Sir Henry Walford Davies and the performance, in effect a tribute to Fife's coalmining past, was a major event in the 2017 East Neuk Festival. It is a continuous work and features poems written by former miners and a recording of a blackbird in full twilight song intertwined within the performance. Individual sections of the 50-strong band and small groups of soloists were carefully placed around the spacious arena for the performance, which had been imaginatively fitted out to resemble an industrial landscape of the now distant past, while the use of atmospheric lighting and haze machines accentuated the spectacle.

The music, led from the centre of the arena by the rather isolated conductor Tony George, was challenging to both performers and listeners, the latter of whom were encouraged to amble throughout the venue to experience the different antiphonal effects that the composer intended. Unusually, the audience was kept in a holding area until the first sounds of the performance began to emerge from the gloom, the disorienting effect when they entered the darkness mirroring that of the darkness that miners in the area would have experienced on a daily basis.

John Wallace commented: "I am a Fifer through and through and am so excited about the possibilities that *De Profundis* gives to explore Fife's fabulous stories and myths. John Miller (trumpet/flugel/cornet player in The Wallace Collection) and I started playing with the Tullis Russell Mills Band aged seven and in our imaginations we've never left. Putting The Wallace Collection together with Tullis in a once-in-a-lifetime immersive performance in a barn in the middle of the East Neuk (where our entire families came from to cross the River Leven to join the industrial revolution on the other side) is a dream come true for both of us."

Very few brass band events are sold out almost as soon as the tickets go on sale, but such was the demand to witness *De Profundis* that the final dress rehearsal on the Thursday prior to the performance was also opened up to friends and family of the organisation and other brass enthusiasts.

John Wallace concluded: "This has presented many challenges but Tullis Russell, a band with a great tradition of playing hymn tunes going back to my youth and before, has embraced the project outstandingly. Further performances are planned, possibly in other parts of the UK, but Fife is a very special place with coal in its blood and there could be no better place to introduce *De Profundis* to the world."



Time for everyone to get on the same track

Managing Editor Kenneth

Crookston examines some of the major issues facing brass banding across the globe

There are inevitably a number of talking points of all shapes and sizes that come to the fore during the course of any banding year, typically surrounding the music we play, contesting, sources of players, the quality of musical leadership, funding and organisation, but plenty of other topics too. Unfortunately, just like politics in the real world, there is often a tendency to focus on the negative, and while a lot of the discussion relates specifically to the UK, much of the wider banding community is similarly affected, despite huge advances made in certain places. With some careful thought and a concerted effort, though, it wouldn't be unreasonable to think that a lot of our current problems could be solved in time. After all, each conceivable aspect of what we do is carried out well in at least one part of our brass banding community, so how hard can it be to find and follow best practice, wherever it happens to occur?

Anyone who has ever been at a band event in Switzerland will tell you that they do a lot of things rather well there. Admittedly, I've only ever been at the major ones held in Lucerne and Montreux (including memorable European Championships in each), but the

professional level of organisation is something to behold, and I don't think I'm just saying that because the members of the press are so well looked after! No, there is indeed a 'man on every post' making sure that every job is covered, everything runs like the proverbial cuckoo clock and the bands themselves seem to have a whale of a time while also producing some of the best playing you are ever likely to hear. Trusted sources also assure me that this same level of careful thought and professional organisation extends to their other events - like the national solo contest - and the resulting level of performance appears to confirm this. There are similar sagas to be told in Norway, where it always seems that someone knows exactly what needs done next and *professional* musicians are treated with the respect that their qualifications merit. The national events even attract the interest of leading media organisations and are transmitted live on the Internet by major broadcasters. Over the years, we have also had reason to admire the Scandinavians' sense of musical adventure, while the commitment to the 'community' side of banding by their Viking neighbours in Sweden and Denmark is also very admirable. Unfortunately, for those reading in the UK, you'll just have to imagine how uplifting it is to see an entire nation's banding community partying and celebrating together after its national championships have just taken place. The Danes even go for dinner together before the results are announced, although it would be fair to say that one or two of them appear rather unconcerned by the actual placings by

the time they emerge just before midnight... Slightly further south, the Dutch continually turn up in huge numbers to nearly any event that involves brass bands, while the musical standards there are constantly on the rise, at least partly because of their cosmopolitan approach to repertoire selection. Neither do we ever cease to be amazed by the technical and musical standards of performance from the top players and bands next door in Belgium, much of which are achieved through outstanding teaching and the resulting enthusiasm that it engenders. Then there are the relative newcomers to Europe's top table - France and Germany. Although only Paris Brass Band from either has thus far made a significant impact in contesting, you get the feeling that it is only a matter of time before both are regular challengers at the very top; there are, after all, some fantastic players there and the musical leadership is exceptional. The same is true in Austria and Italy, and Brass Band Oberösterreich has proved in the past that it has what it takes to be a genuine contender when the stars are in alignment. All this talk of banding advances on the continent doesn't necessarily mean that we can't do anything right in the UK, of course. Across the country there are countless examples of excellent practice, and one can see that there are some things that we still do as well as anyone by looking at such organisations as Elland Silver Band, which currently leads the way in building its own future from the bottom up (is there any other way?). Cory Band has maintained its position

as the world's leading contest performer for over a decade and is showing very few signs of relinquishing that status any time soon. From an organisational point of view Brass Bands England has transformed itself from a rather directionless committee, occasionally verging on the chaotic, into a purposeful and dynamic body with real recognition as a quality organisation within the wider arts community. Added to these there are literally thousands of hardworking souls who commit huge chunks of their lives to making their band, organisation or event the best that they can be. How often, though, does anyone ever stop to ask themselves what is the point of it all? It is, of course, a question that will have as many different answers as it does people who respond. Brass banding is there for everyone,

sport just like gymnastics, figure skating and ballroom dancing, all of which also retain an artistic dimension in addition to their compulsory technical elements. Other team sports like football, rugby and cricket also abide by a few basic principles, the main one being that each player plays for only one team. That's why we never see anyone losing in a Champions League semi-final and then turning up with a different team in the final, but many in our community - some in positions of considerable influence - appear content to turn a blind eye to so many basic principles of team competition when it comes to band contests. There was plenty of uproar about former drugs cheat Justin Gatlin beating the great Usain Bolt in the recent 100m Final at the World Championships, but

staged in Harrogate. To their eternal credit, the EBBA member countries almost all stood firm and continued to back the existing event (only Wales actively backed the proposed new event), so the rebranded 2005 European Brass Band 'Contest' went ahead in Groningen and then Belfast the following year until agreement was reached to hand the title and iconic trophy back to EBBA. Thankfully, the Harrogate event never got off the ground. In a landscape in which there is inconsistency in approach from nation to nation, EBBA's continued focus only on a single event has a limited future. With such variance in the qualifying processes and with so many players jetting around the continent to play with numerous different bands in the course of any single European qualifying series (and

At competition level, brass banding is a sport just like gymnastics, figure skating and ballroom dancing

at every standard, with somewhere to perform for those of literally every level of ability and commitment imaginable. For every Cory and Eikanger-Bjørsvik there are a few hundred 'Smalltown Silver Bands' that exist mainly to provide enjoyment for their players and to turn out a few times a year at local events. On that spectrum, every single player and band will have their own ambitions, and there is even an argument to say that the most successful band in the world is the one that best achieves its own ambitions. That is unlikely to be one that puts winning every contest at the top of its wish list, as not even Cory or Eikanger can do that. My money is on any dozen or so veterans who meet in a room above a pub to have a blow for an hour or two every Friday night before having a quiet refreshment and enjoying each other's company. If all they set out to do is enjoy themselves it would be hard to lose under such circumstances! Given the diverse nature of bands' *raison d'être*, it would be impossible and, in fact, utterly pointless to lay down any rules concerning their week-to-week activities. Some say (this writer included) that the part at which they come together to compete against each other is the very bedrock of brass bands and the principal reason that the best ones are so good. It certainly is the only area that is truly governable. Why, then, are we so content with so many different and contrasting strands of 'governance'? At competition level, brass banding is a

why do brass band events allow 'performance enhancement' through the addition of star players throughout our competitive world? It is an unhealthy state of affairs that, if we genuinely care about our future sustainability as a respected music genre, must be stopped - and soon.

I can recall at one of the European Brass Band Conferences, held on the weekend of the European Championships a decade or so ago, in which a speaker compared the organisation of banding throughout Europe to a railway network on which trains of different speeds travelled on tracks of different gauges, depending on which country they were in. It was accepted unanimously that this situation needed rectifying, but unfortunately the only body in any position to lead the standardisation process is concerned principally with the presentation of a single event each year.

Formed in 1995, the European Brass Band Association (EBBA) is potentially the single most powerful entity in the entire world of brass bands. Like most confederations, it has survived a worry or two during its existence, not least in November 2004, when the owner of the European Championship title - Besson Musical Instruments (before the brand came under Buffet Crampon's ownership) - decided to withdraw the rights to holding the event from EBBA and proposed a rival one, to be

sometimes a different band again at the EBBC itself), there will inevitably come a point when predominantly amateur organisations begin to question the very purpose of committing such overwhelming resources to these events. If the very best bands start to do that on a regular basis then the European title itself - probably the most prestigious in worldwide brass banding - will start to lose its lustre. Without the very best bands from around Europe throwing the kitchen sink at it in their efforts to win, it is a fair bet that it will soon become a lot easier to get a ticket for what is currently the only instant sell-out on the contesting calendar. If it then runs out of nations wanting to bear the cost of presenting such a complex event, then the end of the road won't be all that far away.

Would now, then, be a suitable time for a re-evaluation of EBBA's *raison d'être*? Would brass band events the world over benefit from a firmly laid down set of rules and regulations that ensured a level playing field at every level and put an end to the cult of the 'international bandsman' - those who, for either profit or their own satisfaction, succeed in running a coach and horses through the ethos of contesting and the ambitions of hardworking and committed 'real' bands all over Europe, every time giving members of the bands that finish below the one they are 'just helping out' one more reason to give up completely? No one would expect EBBA to produce such

a potentially complex set of rules like a rabbit out of a hat. It has, though, achieved rather a lot in the past so is better placed than anyone else to gather best practice from its member nations before embarking on a process to sell the benefits of such a new deal to everyone involved. Such a continent-wide network, in which best practice is not only shared but

In presenting the European Championships, EBBA also must consider the various commercial aspects in play, including the fare available for inclusion on the event DVD produced by World of Brass. There is no doubt that it is among the company's flagship products and, having seen the care that goes into its manufacture, I can assure readers that

found in Bergen, Brussels and Bern. They also buy CDs, DVDs and tickets to go and listen to their rival bands' annual concerts, or even big name bands from around the country when they are in the area. They buy sheet music and don't just borrow a set of the latest release from a mate in a different band and have it copied, or put out an appeal for the PDF to be

Real events for real bands is the only way ahead

positively encouraged, would provide band federations throughout Europe with consistent and purposeful structure that could enable greater recognition and support from their own national governments.

The benefits within most nations would be considerable, but the spin-offs for the 'European' weekend could also be notable. Just imagine how much more relevant it would all seem if every band there qualified under similar conditions (who decided we should have 35 players in any case?), the wide-ranging benefits that could be gained from the presentation of a truly representative solo championships or the potential of an annual European Conference at which each nation was even able to air the grass roots issues that emerged from its own domestic forum. Who knows, we may even get a 'genuine' World Championship, with all the top bands, every four years in place of that year's European. How good would that be?

Although the event was first held in 1978, the current format of the European Championships started to take shape in 1994, when the 'B' Section was first held in Montreux, followed four years later in Kerkrade by the inaugural European Composers Competition, the first event in a three-year cycle that also includes competitions for soloists and conductors. The turn of the millennium brought with it the birth of the European Youth Brass Band in Birmingham, while the main contest itself became a two-day affair when it travelled to Bergen three years later. The newest element - the European Youth Brass Band Contest - was first held in Perth in 2014; add in the Gala Concert that has been held since the EBBC first went on the road in 1983 and, all things considered, there is a lot of content to squeeze into the limited time that a long weekend offers.

there is rarely a highlight that doesn't make the final cut. But when the local organisers allow the centre band in the Gala Concert to play a programme that is, for want of a better word, 'familiar', then it is sure to have an impact on the variety on offer to those who buy brass band DVDs.

Due to a variety of local variables, the Thursday night composers/conductors/soloists event is often, in reality, rather disappointing. Instances of host/accompanying bands being underprepared for the competitions are well documented - a factor that has possibly played a role in the outcome of the contests themselves. EBBA President Ulf Rosenberg informs us that plans are afoot to guard against this in future years (we understand that an EBBA representative will visit the chosen bands in the weeks prior to the events to check on progress), and that can only be to everyone's benefit. Similarly, though, when the Gala Concert guest soloist turns out to have less to offer than some of the players in the contest that has just taken place, then the market for the type of product that ultimately makes the European Championships viable will inevitably be affected in the long term. Like most banding events, investment from outside the brass band industry is probably what is most needed, but for that to happen we need to offer events with a greater sense of purpose.

Yes, real events for real bands is the only way ahead, and for those who don't know what a 'real' brass band is, it's a collection of players and various associates all committed to one organisation. These players typically all turn up to most of the rehearsals and the ones who play at the big contests can also be seen at church hall concerts on cold Wednesday nights in places like Bradford, Bo'ness and Blaenavon. Today, however, they are more likely to be

sent free of charge on Facebook. In short, they form the banding community, or a 'movement' as some like to call it. Whatever it is, it only has validity if the people involved in it actually support it, and each other.

It's not just the bands that need to get 'real'. How many more times will we be able to report on a Royal Northern College of Music Festival of Brass at which hardly any of the adjudicating / test-piece selection types have even bothered to show up to the event at the cutting edge of the very genre in which they are expected to demonstrate expertise? How much longer will some contests just keep going with the same tired formula that they had 30 years ago, just expecting bands to turn up because they always have? When will conductors with ambition understand that among the most important ways of learning is by observing the best of their profession at our major events or in rehearsals with their bands? They would likely be more welcome than they might imagine, but in all my years managing a very good band, with some outstanding brass band conductors, I don't remember a single call from an aspiring conductor who wanted to come along and see just how it should be done. We won't get too many chances to get this right, but there is no better time than the present to get every significant stakeholder in the banding world into the same room and, finally, work out a structure in which everyone knows where they fit. Our very own 'intercontinental railway network' currently has branch lines going off at a thousand random angles, but there has to be a Harry Beck out there (look him up if you don't know who he is!) who is able to bring order to the current chaos.

The only trouble is, the train might be leaving the station pretty soon. Who's going to be on board and who's going to be left standing on the platform?

Houghton at the double in Durham

Kenneth Crookston reports

The Durham County Brass Band Association (DCBBA) was blessed by a warm but windy day for its Picnic in the Park Entertainment Contest, held in the grounds of Durham's Houghall College before a large and enthusiastic audience on Sunday 2 July. Bands performed their programmes in three sections, with the adjudicator Anne Crookston commenting that the overall standard had been very high. She also praised the youth bands in particular for the enthusiasm and sense of fun with which they had entered their performances, but also offered advice to bands in the adult sections on programme choice, the lack of balance in which had been an issue for some of the bands.

The Youth Section was won in considerable style by Houghton Area Youth Band, conducted by Glenis Smith in a programme that comprised *Eastern Isles* (from *Tales of the High Seas*), *Concierto de Aranjuez* (flugel solo), *African Funk*, *12th Street Rag* (arr. Jack Peberdy) and *And All That Jazz* (arr. Frank Bernaerts). Glenys Smith also led the other contender in this section, Hetton Lyons Primary School, which showed great commitment in a performance that was marked by the performance of ten year-old solo horn player Eve Wardle, whose playing (with considerable aplomb from memory) in *Banks of the Ohio* won her the award for best soloist.

Section B (3rd and 4th sections) was won by Ferryhill Town Band (Andrew Hall) with its programme - *Prismatic Light* (Alan Fernie), *A Nightingale Sang in Berkeley Square* (arr. Snell), *The Contestor* (T.J. Powell), *Dear Lord and Father of Mankind* and the *Finale* from *Faust*. Ferryhill's trombone soloist Peter King won the prize for best soloist for his stylish performance of *A Nightingale Sang in Berkeley Square*, while the band also secured the best march prize. There was also praise for the performance of a resurgent Lanchester Band under its recently-appointed conductor Gareth Sykes. In addition to the youth award, the Houghton Brass organisation scooped the top prize on the day in Section A (1st and 2nd sections). The march *Simoraine* (Clive Barraclough) got the winning programme underway, followed by Goff Richards' *Pastorale*, the euphonium solo *Springtime*, for which soloist James Wright was awarded the prize for the best of the day, *The Lincolnshire Poacher* (arr. Derek Broadbent) and concluding with *Brass Blues* (Goff Richards).

NASUWT Concert Band won the prize for best march with its performance of *On the Quarter Deck*.

Speaking on behalf of the DCBBA, High Stephenson commented: "It was yet another fantastic day of contesting here in Durham, with a very large audience being well entertained by players of all ages in a lovely setting."

The DCBBA's committed team, led by Mavis Lloyd and also including long-serving compere George Bramfitt (Life President), made sure the event ran like clockwork and that all present were suitably refreshed during what were often challenging conditions as the wind affected a number of the performances. It was, though, an immensely enjoyable event that clearly holds considerable attraction for the banding community in the north east of England.

Full results

Section A (1st and 2nd sections)

1. Houghton Brass (Neil Gibson)
 2. NASUWT Concert (Andy Hunter)
 3. Durham Miners Association (Stuart Gray)
 4. Bearpark and Esh Colliery (Phillip Tait)
- Best 2nd Section Band: Houghton Brass
Best Soloist: James Wright, euphonium, Houghton Brass
Best March: NASUWT Concert

Section B (3rd and 4th sections)

1. Ferryhill Town (Andrew Hall)
 2. Lanchester (Gareth Sykes)
 3. Craghead Colliery (Jack Dodds)
- Best March: Ferryhill Town
Best Soloist: Peter King, trombone, Ferryhill Town
Best 4th Section Band: Lanchester

Youth Section

1. Houghton Area Youth (Glenis Smith)
 2. Hetton Primary School (Glenis Smith)
- Best Soloist: Eve Wardle, horn, Hetton Lyons Primary School
Best March: Houghton Area Youth
Adjudicator: Anne Crookston

1. Winning soloist Peter King of Ferryhill receives his award
2. The sun shines in Durham!
3. James Wright of Houghton during his solo
4. Anne Crookston presents a delighted Eve Wardle of Hetton Lyons with her award



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PERFORMANCE BY DESIGN

In the first of two features, Paul Hindmarsh previews the selections 'from the archive' by Eric Ball and Gareth Wood revived for this year's National Brass Band Championships.

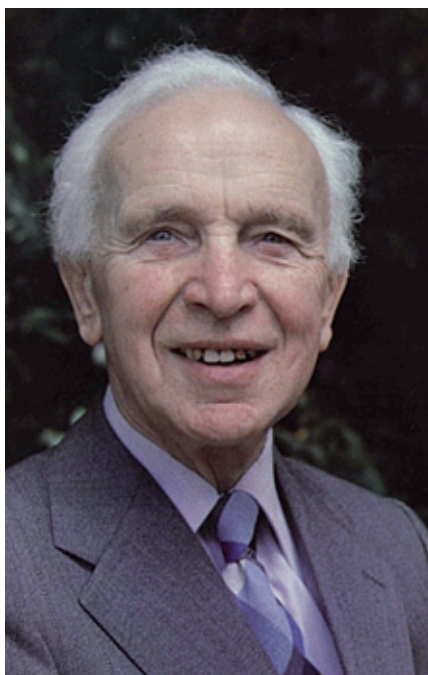


Music of a Legacy

The pieces chosen by the Kapitól Promotions Music Panel for the 1st to 4th Section Finals (Cheltenham Racecourse, 16 and 17 September) provide a significant opportunity for the finalists to encounter, perhaps for the first time, musical idioms and performance styles of past eras. For seasoned campaigners in the 1st and 4th sections, playing vintage Eric Ball (*Tournament for Brass*, *Petite Suite de Ballet*) might be something of a nostalgia trip. For the 2nd Section finalists, Steve Ponsford's array of quotations from Salvation Army 20th century classics in *Music of a Legacy* reminds us of an era of brass band composition that should not be forgotten. Gareth Wood's *Hinemoa* (1979) was composed at the end of a particularly fertile and musically adventurous decade of original brass band composition both for contest and concert performance.

By and large, the music that brass bands play is a reflection of current musical tastes. Writing in 1995, composer Wilfred Heaton, whose own music seemed so often to be a victim of musical fashion, hit the nail on the head when he observed: "The band is an entertainment medium and because of this must constantly renew its material." He added a further observation in another letter, that brass band music "is for the most part quite ephemeral and useable for a very short span of time to be replaced fairly quickly by something felt more immediately relevant."

These observations about concert repertoire might equally apply to the substantial body of work designed for contest use, much of which, especially for the lower sections, gathers dust on library shelves - a permanent shelf-life one might say! Heaton offers a rather pessimistic view (perhaps partly borne out of his own experience) that music considered past its 'sell-by' date should either be "transferred to another medium or allowed to die". However, if the musical legacy of the brass band culture is allowed to wither away (in a 'use it or lose it' way), we will almost certainly sacrifice much that is of lasting value along with the what is eminently disposable, without the opportunity of separating the 'wheat from the chaff', so to speak. A more positive perspective of our musical heritage might mirror the way academic research followed by performance in the wider musical world has unearthed so many musical riches of all styles and genres from times past. Within the narrower time



frame of brass band music, that filtering process has not been consistently applied, as academic research into the repertoire and performance practice is still in its infancy.

Kapitol Promotions Music Panel is to be applauded for taking three neglected works out of the library store, particularly the two pieces by Eric Ball, *Petite Suite de Ballet* (1949) and *Tournament for Brass* (1954). Hand in hand with the chance to experience these neglected gems from our repertoire in live performance comes the opportunity of mastering valuable technical and musical skills that the current blockbuster repertoire rarely touches - the subtleties of phrasing, the balance and blend of exposed ensemble writing, the confidence required to deliver simple music with clarity and precision.

Eric Ball (1903-1989) was a pivotal figure in the British brass band culture of the 20th century. His wasn't an original voice, as he confessed to Arthur Taylor in the book *Labour and Love* (1983): "My music is rather old-fashioned, back in the romantic era," he said, adding, "Elgar, Vaughan Williams, Sibelius, was about as advanced as I got. As a young man, I soaked myself in Mozart, Beethoven, Schubert. Elgar was probably the strongest influence." But, his friend and



fellow composer Robert Simpson observed, "Eric's work had its own stamp, the result of his ability to make fresh use of what he knew." (Quoted in the forward to *Eric Ball; The Man and his Music*, Cooke, 1991). Eric Ball's early works composed for The Salvation Army (SA) before World War II - pieces like *Exodus*, *The Triumph of Peace* and the best of his solo and choral songs - set him apart from his colleagues in the Music Editorial Department. When he resigned his full-time vocational role in 1942, he possessed sufficient creative resource and technical craft to carve out for himself a second career as a full-time composer and editor within the wider brass band world.

His finest work for brass bands at the elite level is characterised by its integrity and its spiritual dimension; but he was also a prolific provider of well-crafted, accessible music - light and more serious - for bands below that level. "It's a real challenge to write for school and lower section bands," his passage in Arthur Taylor's *Oral History* continues. "It's difficult to write music that's effective, but isn't horrendously difficult to play." Only a few years ago works like *Indian Summer*, *Petite Suite de Ballet* or *Four Preludes* were considered well past their sell-by dates; and who remembers *Oasis*, the 2nd Section Finals test of 1964? But distance can lend enchantment and in our



WILLIAM RELTON, DEREK GARSIDE, STANLEY WRIGHT AND ERIC BALL IN 1946

present age where 'retro' and 'vintage' are all the rage in the world of music as well as fashion, these once faded works might well benefit from revival.

The way brass bands play in 2017 is a world away from sound of brass bands in 1949, when *Petite Suite de Ballet* was composed for the 3rd Section regional qualifying contests, but its qualities as a test of neat ensemble playing, of dynamic control and range, and of delivering contrasting musical styles and characteristics are undimmed by the passage of time. The suite was used at regional level (4th section) in 1969 and has been selected for contests abroad on no fewer than seven occasions, most recently in 2008, but this is the first time that *Petite Suite de Ballet* will grace the stage of the National Finals.

The title 'Little Ballet Suite' is indicative of the musical style and character in Ball's collection of four light music miniatures. In scope and scale they are reminiscent of Delibes' ballet *Coppélia* or Bizet's suite *Jeux d'Enfants*. Eric Ball's imaginary ballet is simple constructed, and, as he explains in his excellent programme note, which is quote here in full, exhibits 'a touch of the fantastic, and must be interpreted with a light, deft touch'. You might almost think of the opening *Parade* as a march of toy soldiers, like Bizet's *Trumpets and Drums* from *Jeux d'Enfants*. The delivery requires the mechanical precision to capture the Ball's image of dancers 'marching perkily, leggily, with almost puppet-like movements' [Ex. 1]. *Pas Seul* (Solo Dance), is a tiny slow dance, very straightforward to play, but requiring a sensitive approach in the use of rubato both in the solo lines and the little duets that follow: 'One lone figure holds the stage, with

a mixture of grace and sauciness. At the end, he (or she) runs off with a snap of the fingers'. Eric Ball's *Minuet* is an elegant dance, rather classical in character, with something of John Ireland's *Downland Suite* Minuet also in the background perhaps - not too fast or over-robust: 'A chosen few, richly garbed, perform this stately, courtly dance, while the rest of the company look on at some ritual in which they are not allowed to join' [Ex. 2].

The full company assembles for a lively general dance, entitled *Ensemble*. This is technically the hardest movement to play and also the most rustic in style - again one is reminded of the *Downland Suite* finale especially towards the end: '*Ensemble* commences with the return of the lone figure [Ex. 3] gradually brings the whole company to the stage. Various groups come forward for a few moments [cue for sections and soloists to take the lead], and then rejoin the general pattern of the dancing. Towards the end a stately procession is formed, but this finally breaks up in a sudden flurry of leaping and capering, and in a moment, as though at some magic call, the dances have disappeared, whilst the sonorous tones of the final bars of music follow them with a rather disapproving air. Our little fantasy is over.'

Welshman **Gareth Wood (b.1950)** joined the double bass section of the Royal Philharmonic Orchestra in 1972, serving as its Chairman between 1991 and 1994. His parallel composing career has seen him write for orchestras, wind bands and chamber ensembles, but by far the largest portion of his work list involves brass band or brass instruments. He has enriched the medium with a substantial list of concertos,

championship test-pieces and works for lower section bands which, like those of Eric Ball, are professionally tailored, always full of musical interest and never patronising. *Hinemoa* is one of his earliest brass band scores, commissioned by the New Zealand Brass Band Association to commemorate 100 years of contesting in New Zealand. This work was used at the 1980 National Brass Band Championships held in Christchurch during the Centennial Celebrations and was selected as the 3rd Section regional test in this country the following year, but has not been used since in a UK national contest, so it's high time for this orchestrally textured and colourful work to be dusted down!

Hinemoa is a symphonic poem, based on a Maori legend, the story of which is depicted in a series of contrasting episodes constructed from the plaintive chorale heard at the outset set against dynamic drumming, reminiscent of the opening of Copland's *Fanfare for the Common Man*. [Ex. 4]. The theme represents Hinemoa, the beautiful daughter of Amukaria, a great Moon chief. She has fallen in love with Tutanekai, a chief and brave warrior from the island of Mokoia. He plays the flute beautifully and it is his seductive call of 'Hinemoa' that dominates the work. Gareth Wood's note tells us that it was love at first sight for Hinemoa, who 'had seen Tutanekai only once, during a tribal gathering, yet she knew she loved him dearly'. The festivities are portrayed in a lively dance episode, contrasting a bounding triple time dance and an earthy march-like tread. 'Amukaria counsels his daughter to forget this man, whose flute playing she hears, soft but clear, across the lake which separates them'. Gareth Wood uses this evocative image as a kind of refrain separating the more dramatic episodes.

Later after nightfall, Hinemoa goes to the shore to listen once again. 'The sound of the flute speaks to Hinemoa, giving her courage. When Tutanekai manages to get a message to Hinemoa, her mind is made up'. Gareth Wood's music takes a darker, more harmonically ambiguous turn as 'on the next moonless night, Hinemoa enters the dark, cold waters of the lake, using empty gourds as floats. She is determined to swim the long distance to her lover'. Her theme undergoes various transformations with octave leaps and angular contours to convey the danger of the crossing [Ex. 5]. Rapid figuration on euphonium, swirling percussion and flutter tongue effects in the upper band suggest that she is struggling to keep afloat amid the waves. But all the time 'Tutanekai's flute playing keeps her going, until she reaches the shores of Mokoia.' As a climax to this work, in which technical challenge and musical expression are fully integrated, the chorale theme and its epic drumming return as a grand tutti: 'Great was the joy when the lovers at last met, the rocks echoing Tutonekai's cry HINEMOA'.

Ex. 1: *Parade (Petite Suite de Ballet)* - main theme**Allegro** ♩ = 144Ex. 2: *Minuet (Petite Suite de Ballet)* - main theme**Moderato** ♩ = 108Ex. 3: *Ensemble (Petite Suite de Ballet)* - main theme (solo euphonium)**Poco allegro** ♩ = 108 (with well-marked rhythm)Ex. 4: *Hinemoa* - chorale theme**Chorale** ♩ = 60Ex. 5: *Hinemoa's journey***Moderato, furioso** ♩ = 96

tutti bar, euph, troms.



Black Dyke

history project opened in style

Kenneth Crookston reports from an historic occasion in Queensbury

Pictures: Lorne Campbell

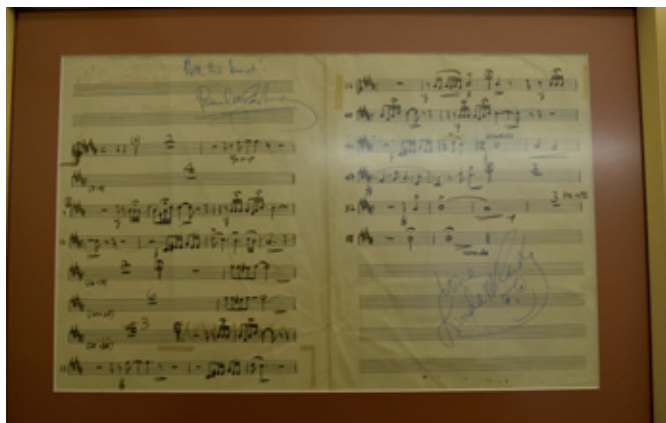


Wednesday 13 July was a notable day in the long history of Black Dyke, with the opening of the band's heritage project at its Queensbury headquarters, followed by a concert at Holy Trinity Church at which major contributors to the project were recognised for their input. The deputy Lord Mayors of both Bradford and Calderdale were on hand to take care of the formalities in declaring open the museum in the old bandroom, which is now open to all, the many historical artefacts having been carefully curated and displayed in brightly-lit cabinets

on the walls of perhaps the most famous rehearsal space in all of brass banding. The project was made possible by the award of Heritage Lottery grant of £61,500, approximately two thirds of the cost of the entire venture, which was secured with the help of Carole Hirst. Professional curator Andrew Tebbs was brought on board to lead the project, to which past and present band members also contributed. Among these contributions is a series of 'talking head' videos on the band's heritage website at

www.blackdykebandheritage.co.uk, with those featured including such iconic figures in the band's history as James Shepherd, Phillip McCann, John Clough and Geoffrey Brand. Those with an eye for brass band history will find them well worth watching, while the historical artefacts on display at Queensbury are also able to be viewed on the website. Speaking about the project, the band's Music Director, Professor Nicholas Childs, commented: "This project will enable the unique history of Black Dyke Band to





be brought to life and celebrated by our supporters throughout the world. I'd like to thank the many people who have contributed to this project, including Carole Hirst, Andrew Tebbs and the Tolson Museum, the Board of Trustees and band management team, as well as the many volunteers who gave of their time to make this valuable project such a success." The evening culminated a few hundred yards along the road at Holy Trinity Church, where a large and enthusiastic audience had gathered to hear Black Dyke Band under Nicholas

Childs in a programme both reflecting on the band's history and looking to the future. Black Dyke's signature march *Queensbury* opened proceedings, followed by the overture *Ruslan and Ludmilla*, *Softly Awakes my Heart* (cornet soloist: Richard Marshall), *Hallelujah Chorus*, *The Jester* (trombone soloist: Brett Baker), *David of the White Rock* and the finale from *William Tell*. The second half included solos by Katrina Marzella (baritone), Siobhan Bates (tenor horn) and Daniel Thomas (euphonium), concluding with Peter Graham's *To Boldy Go* and the encore,

Philip Wilby's arrangement of *How Great Thou Art*.

While the band's performance was of the usual exemplary standard, it would be fair to say that this was an evening that was about much more than the music itself, and it is of great credit to all involved that such an important part of brass banding history is now open to all.

Details of how and when to visit the Black Dyke Bandroom and Heritage Centre can be found at www.blackdykebandheritage.co.uk



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BAND OF THE DECADE

by Tim Mutum

In his editorial at the turn of the year Kenny Crookston, the Managing Editor of BB, recalled that 2017 is the 130th year of publication of *British Bandsman*, the oldest music magazine in the world published monthly. There were, he said, no special plans to celebrate this milestone, but in conversation we agreed that in the height of summer, one month before the anniversary of the first edition in September 1887, and as bands prepare for another round of major autumn contests, it would be interesting to nominate a band of the decade for each of the 13 decades of the life of the magazine. Generally speaking, it would be determined on major contesting victories, the defining factor for success in brass banding. Perhaps readers will have their own ideas and we would be delighted to hear them, but here are BB's 13 nominees as bands of the decade.

1890-1899: Black Dyke Mills

This was the decade in which brass bands reached the height of their popularity and, most likely, numbers. In his book *Brass Bands* (Granada, 1979), Arthur Taylor puts forward a reasonably convincing argument to suggest 5,000 bands. There were contests galore - hundreds according to Roy Newsome in *Brass Roots* (Ashgate, 1998) - and, in 1892, Besses o' th' Barn Band competed in 14. There is no evidence to argue anything other than the four Black Dyke Mills Band wins at the September Belle Vue in 1891, 1895, 1896 and 1899, all conducted by John Gladney, make the Queensbury-based band the outstanding one of the decade. After all, even today any band winning the coveted British Open Gold Challenge Shield (first presented in 1924) four times in ten years would be a strong contender.

1900-1909: Wingates Temperance

From 1905 to 1909, William Rimmer won five consecutive September Belle Vue contests and five at the National, held from 1900 at the Crystal Palace. He conducted five different bands and started with a double in 1905 with Irwell Springs. Then, in the following two years (1906 and 1907) with Wingates Temperance, he achieved a 'double double'. So, for William Rimmer it was a double hat trick of sorts, but for Wingates Temperance it was the distinction of being the first of only two bands in the history of these two great contests to win both September Belle Vue (now the British Open) and the National in two consecutive years. We shall return to the 'double double' in the September issue of *British Bandsman*.

1910-1919: Fodens Motor Works

As 1909 was drawing to a close, William Rimmer told Edwin Foden during one of his fortnightly visits to the Fodens Motor Works Band that he had decided to retire from contesting. He was only 48 and his recommendation to Edwin Foden as successor was William Halliwell. Before the winter had ended Halliwell was in place. As current holder of the Jennison Trophy at Belle Vue, as a result of its 1909 win, and not wishing to fail having been given a great opportunity,

Halliwell was in determined mood for what turned out to be the first contest in the newly-erected Kings Hall on Monday 5 September 1910. The band won from a number two draw and went on to win the National, thereby becoming double champion. Runner-up in both contests in 1911, Halliwell won again at Belle Vue with Fodens Motor Works in 1912, 1913 and 1915. The National was suspended from 1914 to 1919 due to World War I and it was 1930 before Fodens reigned supreme again at the National. However, four Belle Vue wins and single National victory (and never out of the top six at Manchester between 1910 and 1918) was a considerable achievement in a very difficult era.

1920-1929: St. Hilda Colliery

Here it was tempting to nominate Fodens Motor Works again as it secured a hat-trick at Belle Vue under Halliwell in 1926, '27 and '28. However, ultimately the decision went in favour of another of Halliwell's bands, St. Hilda Colliery. Halliwell's first triumph with St. Hilda's was at the Crystal Palace in 1912, but after World War I he continued where he left off, winning again in 1920, 1921, 1924 and 1926 (N.B. many records show James Oliver as the conductor in 1926, but this is incorrect as the soprano player that year, James Dawson, confirmed in 1983 that Halliwell led the band). St. Hilda was also fourth in 1922 and 1923 and fifth in 1925. Its win in 1920 was described as one of the most popular on record, and one of the adjudicator's remarks in 1921 said, 'Tone, tune, time, reading, technique and expression of the finest culture.' However, 1926 was its final contest as, following objections, it was deemed to be 'professional' and, in 1927, became just that - the UK's first and, so far, only professional civilian brass band.

1930-1939: Fodens Motor Works

At Belle Vue Brighouse and Rastrick secured a hat-trick in 1932, '33 and '34 - that man Halliwell again! - but at the National Fodens Motor Works did even better! Fred Mortimer had judged at Belle Vue in 1929, Fodens having been banned following its hat-trick, and accepted an invitation again in 1930, therefore preventing Fodens from competing. Mortimer's adjudication was questioned as,

with Basil Windsor, they awarded first prize to the unfancied Eccles Borough, which did not go down well! This and the fact he was incensed at the noise from the fairground outside the Kings Hall resulted in him refusing to bring Fodens back unless it was stopped whilst bands were playing, something to which the Belle Vue management could not agree. It was almost 20 years before Fodens returned, leaving it to concentrate on the National. It worked, for Fodens and Fred Mortimer achieved victory in 1930 and hat-tricks in 1932, '33 and '34 and 1936, '37 and '38 (it was barred in 1935). No other band in history has secured a double hat-trick at this level of contesting.

1940-1949: Fairey Aviation Works

Once again, a world war caused the cancellation of the National, from 1939 to 1944. On resumption, the contest, now at the Royal Albert Hall, soon had another hat-trick band. It was Black Dyke Mills under Harry Mortimer, winning in 1947, '48 and '49, but despite this success it is one of Harry's other bands that takes the accolade for this decade. Fairey Aviation Works notched up six wins at the September Belle Vue - 1941, 1942, 1944, 1945, 1947 and 1949, and took the first post-war National in 1945 giving them a double for that year. In 1943, 1946 and 1948, it was second at Belle Vue - not bad for a band formed only in 1937! However, it has to be said that the bands which dominated in war years were largely those which were able to draw on a stable work force - the men in reserved occupations, which applied at Fairey Aviation Works, who also had the added advantage of being located just a few miles from Belle Vue.

1950-1959: Munn and Felton's Works

This was more of a mixed decade, with 11 different bands picking up a victory or more at Belle Vue or London, and Fairey Aviation claiming another double in 1956. Harry Mortimer ended his contesting days at Manchester with Fairey that year and Major George Willcocks made his debut in London to complete the double. In 1959, Black Dyke Mills secured a memorable win on *Le Roi d'Ys* with Major Willcocks, who had moved across the Pennines by then. However, it was Munn and

Felton's Works Band that created history by winning Belle Vue in 1954 from a number one draw, conducted by Stanley Boddington. No band before or since has won either of the two majors from number one! Munn and Felton's went on to win at London in 1955 and again in 1957.

1960-1969: CWS (Manchester)

In 1946, the management at CWS (Manchester) reshaped its band, engaged Eric Ball as professional conductor and brought in players from Baxendales and Brighouse and Rastrick, including, a year later, one Derek Garside. The band won at Belle Vue in 1948 and 1952. Ball laid the foundations for Alex Mortimer, who joined in 1954. From 1953 to 1961, CWS (Manchester) was never out of the top placings at the National, except in 1959. It was placed second in 1954, 1956, 1957 and 1961. The ultimate prize eluded it until 1962. Alf Hailstone, who helped Edwin Vaughan Morris back-stage at the Royal Albert Hall in those days, recalls that 'the band was on stage and the judges had given clearance for the performance to begin. Alex was coughing his heart out with me just off stage. I put him in a wheelchair and wheeled him on, to the gasps of the packed audience. He sat in a chair from which he and the band were to score their greatest triumph. As soon as it was over he was rushed to his hotel, where the doctor confined him to bed immediately.' Alf could not understand where Alex had got the strength to scale such strenuous heights. Les Beevers (BBb bass of Brighouse and Rastrick at that time) recalls that winning performance of 1962, '... we were in the tunnel waiting to play after them. We were frightened to death listening to them - they were so good.' CWS (Manchester) won again in 1963 and, with wins at Belle Vue in 1960 and 1966, proved itself the best of the decade.

1970-1979: Black Dyke Mills

From the British Open at Belle Vue in 1972 until the European Championship in 1979, Black Dyke Mills Band entered 16 major contests and won no fewer than 12 of them. Their success was spectacular and it is probably simplest to let the statistics speak for themselves.

	1972	1973	1974	1975	1976	1977	1978	1979
BRITISH OPEN	1ST	1ST	1ST	BARRED	1ST	1ST	2ND	4TH
NATIONAL CHAMPIONSHIP	1ST	3RD	3RD	1ST	1ST	1ST	BARRED	1ST
EUROPEAN CHAMPIONSHIP							1ST	1ST

The decade saw a hat-trick at the British Open and the National, and a double win under Geoffrey Brand in 1972. Under Major Peter Parkes, it won five consecutive British Open and National titles, including in 1976-77 only the second 'double double' in the history of

the two major contests. Perhaps the most remarkable fact was that its first eight individual performances under Peter Parkes at the Royal Albert Hall (1975-77 and '79 National, plus test-piece and own-choice performances at the first two European Championships in 1978 and '79), were all placed first!

1980-1989: Black Dyke Mills (with honourable mentions for Cory and Desford Colliery)

Black Dyke again dominated this decade with ten wins (three Opens, two Nationals and five Europeans), continuing to perform outstandingly on and off the contest stage. 1985 saw perhaps the pinnacle of the Peter Parkes years, with a 'grand slam' that included the Yorkshire and BBC Band of the Year titles in addition to the three majors. Remarkably, two other bands secured hat-tricks at the Royal Albert Hall, hence the 'honourable mentions'. In 1982, Major Arthur Kenney returned to The Cory Band (the scene of his previous win in 1974) and whilst British Open results disappointed, wins at the National in 1982, '83 and '84 more than compensated for this, securing a rare hat-trick in Cory's centenary year. As Brass Band News reported in November 1984, 'Hat-tricks are rare and popular. The upward thrusting fist of the diminutive Major Kenney as he came on stage to accept the award embodied an explosive exhilaration which was shared by the vast majority of the audience.' Desford Colliery had already tasted success under Howard Snell, winning the European in 1986, but succeeding more in entertainment contests under him, including a hat-trick at Brass in Concert. Snell left in 1987 and was succeeded by James Watson, who immediately won the National that year and in 1988 and '89. Like Cory, Desford had no luck at the British Open, although after its 'barred year' went on to win in London again in 1991 and was runner-up in 1992.

1990-1999: Williams Fairey

A tricky one this as both the Open and National produced seven different winners and the European six. Yorkshire Building Society and Black Dyke Mills were strong contenders, but in the end the accolade goes

to the Williams Fairey Engineering Band for a 'purple patch' in 1993 and 1994. Under Major Peter Parkes it won the double in 1993. At the British Open it was a commissioned work from Philip Wilby, *Masquerade*, and at London another new work from Derek Bourgeois, *The*

Devil and the Deep Blue Sea, saw them emerge victorious. The following spring Fairey claimed its only European victory to date. Four years later it won again at the Open, this time under James Gourlay (his only success at the 'big two').

2000-2009: Yorkshire Building Society and Cory

Once again, a decade where it is virtually impossible to split two amazing bands. Yorkshire Building Society Band's dominance in Europe had begun with victories under David King in 1996, '97 and '99. It won again in 2000, 2001, 2002, 2003 and 2004. Add in British Open victories in 2001 and 2003, and an impressive picture is confirmed, but whereas Desford could not conquer the Open, Yorkshire Building Society never snatched the crown in London. By now Cory had four National titles but nothing at the Open until 2000, when the newly-appointed Robert Childs finally took the shield to Wales, followed a month later by the National Challenge Trophy. Whilst the National then continued to elude Cory, the Open did not, with further victories in 2002, '07 and '09. At the European there had been no success since 1980, but Robert Childs secured a hat-trick in 2008, '09 and '10 to cement his place and the band's in contesting history.

2010-2017: Cory

Well, yes there are three years left to go in this decade but it seems unlikely that any band will be able to match the achievements of Cory Band. Robert Childs secured his fifth Open victory in 2011 before departing and his successor, Philip Harper, simply carried on where his predecessor left off. A European title in 2013 was followed by a National victory the same year and a further one in 2015. However, in 2016 Cory Band secured a Grand Slam plus one, winning the European, British Open, National and then Brass in Concert, a feat never before achieved by any band since the advent of Brass in Concert in 1977 and the European a year later.

That's our opinion of the 13 bands of the decades since BB was founded in 1887, but what was the very best one of all? Readers will undoubtedly have their own opinions on this, but our statistician tells us that the most successful and consistent band in the past 130 years was Black Dyke Mills in 1977. Those with an eye on history won't be surprised to know that the same band holds all the records and is the most successful when all the respective eras are combined. Who are the others that have dominated the past 130 years? Well, on the following page are the 50 that have done best on the contest stage during that time (UK unless stated - using the names they used first and/or most successfully). One way or another, we are pretty sure that all the best ones are on this list somewhere or other!

RANK	BAND	TOTAL	1	2	3	4	5	6
1	BLACK DYKE MILLS	1,124.03	62	48	26	14	7	10
2	FAIREY AVIATION WORKS / WILLIAMS FAIREY	551.89	27	23	11	14	10	14
3	FODENS MOTOR WORKS / BRITANNIA BBS / FODEN'S	537.90	25	20	15	15	16	9
4	CORY	452.63	19	19	20	5	9	11
5	BRIGHOUSE AND RASTRICK	379.55	17	10	12	16	14	11
6	GRIMETHORPE COLLIERY	279.22	9	9	15	12	11	4
7	WINGATES TEMPERANCE	269.01	11	12	10	5	8	3
8	MUNN AND FELTON'S / GUS (FOOTWEAR) / RIGID	207.12	9	3	14	6	4	7
9	HAMMONDS SAUCE WORKS / YBS	198.85	12	4	5	5	5	4
10	CWS (MANCHESTER)	176.13	6	9	7	4	4	4
11	BESSES O' TH' BARN	148.64	8	2	6	5	3	6
12	SOUTH ELSALL AND FRICKLEY COLLIERY / CARLTON MAIN	131.44	2	8	7	6	2	4
13	IRWELL SPRINGS	126.67	4	5	6	3	5	6
14	YORKSHIRE COPPER WORKS / YORKSHIRE IMPERIAL METALS	112.92	4	2	6	8	2	4
15	DESFORD COLLIERY	110.82	5	3	4	4	3	4
16	SCOTTISH CWS / CWS (GLASGOW) / FUNERALCARE	110.21	2	6	5	3	3	10
17	CRESWELL COLLIERY	97.98	1	5	4	6	7	4
18	LEYLAND / BNFL	91.36	2	3	4	6	4	6
19	EIKANGER-BJØRSVIK MUSIKKLAG (NORWAY)	87.04	3	5	2	3	1	3
20	TREDEGAR TOWN	87.00	2	4	3	2	8	4
21	WILLEBROEK (BELGIUM)	84.40	3	3	3	6	1	1
22	RANSOME AND MARLES	83.83	1	5	2	6	7	0
23	ST. HILDA COLLIERY	81.44	5	2	2	2	1	1
24	ABRAM COLLIERY / BICKERSHAW COLLIERY	70.16	3	2	3	3	1	2
25	STANSHAW / SUN LIFE	66.13	1	4	3	3	1	4
26	KINGSTON MILLS	64.65	3	5	0	0	0	1
27	LINDLEY	56.09	1	2	3	3	4	2
28	LUTON RED CROSS	55.51	1	1	4	2	3	7
29	WYKE TEMPERANCE	52.72	3	2	1	1	1	0
30	CITY OF COVENTRY	47.45	1	1	3	3	3	2
31	SHAW	46.63	1	3	1	3	1	1
32	WHITBURN / MURRAY INTERNATIONAL	46.58	0	2	4	3	2	2
33	PERFECTION SOAP WORKS	45.14	1	1	5	1	1	1
34	PEMBERTON OLD	43.58	1	2	1	2	3	3
35	HARTON COLLIERY	42.67	1	1	2	2	3	4
36	HORWICH RMI	40.62	3	1	0	0	0	3
37	CARLISLE ST. STEPHEN'S	40.49	2	1	2	1	1	0
38	MORRIS MOTORS	38.85	0	0	4	2	5	4
39	RUSHDEN TEMPERANCE	37.70	0	2	0	6	2	2
40	DE WÄLDSANG (NETHERLANDS)	32.02	0	1	2	2	4	2
41	TREIZE ETOILES (SWITZERLAND)	30.53	0	1	3	2	1	2
42	HEBDEN BRIDGE	29.92	1	0	1	3	2	2
43	BATLEY	28.11	1	0	2	2	1	1
43	LEE MOUNT	28.11	1	0	2	2	1	1
45	MANGER MUSIKKLAG (NORWAY)	28.02	1	1	1	1	2	0
46	GOODSHAW	25.68	0	2	1	0	4	0
47	CRAGHEAD COLLIERY / EVER READY / REG VARDY	24.86	0	0	1	2	6	2
48	BAXENDALE'S WORKS, MANCHESTER	23.46	0	1	0	3	4	0
49	CALLENDER'S CABLE WORKS	23.29	0	3	0	0	1	1
50	FERODO WORKS	20.95	1	1	0	1	0	1

N.B. In the above table, 10 points have been awarded to the winner of each major contest since 1887 - the British Open, National and European championships - with each subsequent top-six place receiving two-thirds of the points of the band above (i.e. each position is worth 50% more than the one below).





COALBURN BRONZE BAND, COALBURN INTERMEDIATE BAND AND SOUTH LANARKSHIRE INSTRUMENTAL SERVICES PRESENT

Brass & Beyond

A WORKSHOP WITH TUBA ARTIST RICHARD FOX

Woodpark Primary School
Priority Road,
Lesmahagow, ML11 0AA

SATURDAY 16 SEPTEMBER 12.30-4pm
Coalburn Bronze and Intermediate Bands and South Lanarkshire Instrumental Music Service welcome you to join Richard for a fun filled day.
This workshop is free of charge. Family and friends are welcome to join us from 3pm for a free short concert.
For more information and to register your place please visit www.coalburnsilverband.co.uk/brassandbeyond

Brass and Beyond

The Coalburn Brass Band family in partnership with South Lanarkshire Council Instrumental Services has announced a new, fun and exciting afternoon of workshops with sensational and uniquely talented tuba artist Richard Fox. This free event will take place on the afternoon of Saturday 16 September 2017 at Woodpark Primary School, Lesmahagow. Richard's diverse musical education has led him to develop interests in many areas of music, such as jazz, free improvisation, and 'world music' as well as the kinds of music more usually associated with tuba playing. As a result of this he has performed with a wide variety of different artists and ensembles.

Richard currently works as a freelance tuba player in the London area and regularly plays with his jazz group Kairos Ensemble. He taught brass for Surrey County Arts for nine years and tuba at The University of Surrey. He has also written and arranged a number of works for brass including 'Tuba Tooter', a tutor book for beginner Eb tuba players, and 'Brace Yourself for Brass', a collection of pieces for players with braces and numerous arrangements for brass quintet which are published by Foxy Dots Music.

Coalburn Band President Alan Court commented: "We are absolutely thrilled to be working in partnership with South Lanarkshire Council Instrumental Services and to have secured the services of Richard Fox to lead our open day. The day is free and open to all." Organisers ask that everyone arrives from midday to allow for registration and an open invitation is extended to family and friends to join all participants for a short concert at 3.00pm. Pre-registration is available through the Coalburn Silver Band website at www.coalburnsilverband.co.uk/brassandbeyond.html

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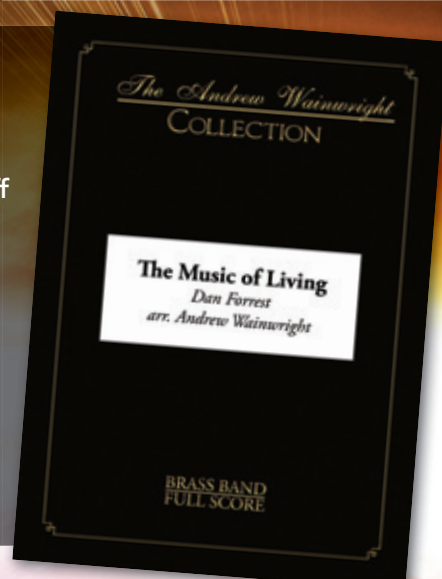
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The doyens of the back row



Kenneth Crookston meets two of the most successful cornet players of recent times, both now lending their considerable experience to the growing Tubular Brass phenomenon

What does it take to be remembered as a great cornet player? All of us who have tried to become one, regardless of how successful we were, had our own idols in our youth. In my case it was James Shepherd and Phillip McCann, but those of the current generation may be more inclined to look up to established greats like Roger Webster and Richard Marshall, or young guns like Tom Hutchinson and, arguably the finest of them all, Philip Cobb.

Great bands aren't just made up of great soloists, though, and the best of them have been able to boast players just as strong at the bottom of the section as they have at the sharp end. Two of these back row 'specialists' now grace the ranks of Sandy Smith's Tubular Brass, which currently is taking the country by storm, and it was my pleasure to meet up with them for lunch a few weeks ago at a venue with a well-established banding history of its own. The pictures of iconic bands of bygone years may have now left its hallowed walls, but the Navigation Inn in Dobcross is exactly the type of place that one associates with brass banding on the edge of the South Pennines, and one can only imagine the characters

who have celebrated (and otherwise...) their banding achievements there over the decades. It's fair to say that Jimmy Leggatt and Colin Brooke have 'seen a bit of action' over their banding careers. Their respective paths have taken them from Whitburn in West Lothian and Dewsbury in West Yorkshire to some of the finest bands we've ever heard.

For Jimmy the route to his current band, Fairey, where he has played for over 34 years, was long and, unsurprisingly, rarely uneventful. Having joined Whitburn in 1970, he made his Open debut at Belle Vue a year later and was from then on hooked on the idea of moving south to play with a top band. "I had harboured an ambition to move down south as soon as I was old enough," said Jimmy, "but the end came at Whitburn for me after I had fired some verbal bullets at the conductor after a rehearsal. I went to see the secretary (Bill Smith - Sandy's dad) the following day to offer my resignation and he persuaded me that what I had done probably wasn't that bad. 'It was bad!' I replied. A few days later I received a letter telling me that they wouldn't accept my resignation as they were sacking me!"

From there Jimmy had a brief spell on principal cornet with Clydebanks under his then teacher Nigel Boddice, before making the move to Foden's in 1979. "We did 75 jobs a year including 12 Men O' Brass gigs in those days, and I played for all the Mortimers except Fred. Harry was brilliant with the bands and would always make a point of wiping his baton down with his hanky after a bad start to a rehearsal before saying 'right gentlemen...' He meant business from there."

20 months later, redundancy from the Foden's

factory saw Jimmy following fellow Scot Norman Law to Brighouse. "I really enjoyed B&R but because I had no job it was really difficult to get there, so when Lindsay Lawrie, who was then solo euphonium with Fairey, told me there was a job there I had to go for it. Geoffrey Brand conducted then and I had heard that he had put Neil Smith, a fantastic cornet player who Geoffrey had even known previously from NYBBS, through a four-hour audition. I was lined up for mine after the rehearsal one night and had practised *Shylock*, *My Love is Like a Red, Red Rose* and all the scales - major and both minor versions - but it turned out that Geoffrey had an Australian visitor with him that night and was less concerned with listening to a potential 2nd cornet player than his antipodean guest. 'You'll be fine,' he told me after about two minutes and that was me in! My only regret since then was never getting the chance to play in the same band as Norman Ashcroft, Fairey's greatest ever player." Colin's career path took a slightly more local route than Jimmy's, as he explained: "I started at school in Thornhill in Dewsbury in 1964. My first band was Christchurch Silver in 1967 then Lockwood in 1974, which Peter Kitson conducted at the time. Peter later went to Yorkshire Imps as Resident Conductor and shortly after that they had a vacancy for a 3rd cornet. By that time I had decided that I needed to play in a proper big-name band rather than stay at Lockwood for the rest of my life, so I applied, got a date for my audition in the old nissen hut at the Copperworks and when Peter came in for what I thought was my audition I thought 'thank god'. I had no nerves at all and was feeling very relaxed



Members of Tubular Brass after their recent performance in Edinburgh. Picture: Alex Kenyon

until the door opened and out of the corner of my eye I saw Major Peter Parkes walking in. My stomach started to churn when the Major started conducting and after a while he announced that there would be a quarter of an hour break as he had an audition to do. He was fabulous, though, and really put me at ease. After about ten bars we moved onto the second movement of my piece, which had a cadenza starting on bottom C, but could I get it? I tried and tried until he told me to move on. He later asked me what position I was applying for to which I replied '3rd cornet, Major'. 'Oh yes,' he said, 'bottom Cs are the stock-in-trade of the 3rd cornets and you struggled on that,

but well done anyway. Now just play me an F sharp major scale.' I had no idea about scales and when I was sitting trying to work it out he offered me the first note - 'F sharp!' followed by 'you don't do scales, do you?' Two weeks later I was surprised to get a call from the Band Manager Tim Shackleton to tell me I was in! That was in 1980 and Colin's first contest with Imps saw the band lift the British Open crown under John Pryce-Jones playing Robert Simpson's *Energy*, so it clearly wasn't the worst appointment ever. "John Pryce-Jones was a terrific musician," said Colin, "a classical conductor and not someone who had a traditional approach to band conducting. He

got his 'backside kicked' at a few contests as a result but I think he was terribly unlucky. Imps had a terrific band in those days and gave some great concerts of modern music. One of the reasons I went to Grimethorpe in 1994 was that Elgar Howarth was there and the band was still doing adventurous programmes of serious music, like we had done at Imps. I loved playing for both of these conductors."

Colin spent a dozen years at Grimethorpe before moving to Brighouse and Rastrick, but not as part of a carefully considered career choice. "My time at Grimey was great, but although the band was always at a high level

we didn't win any of the major titles until Allan Withington arrived. I had to take some time off from banding but had depped for Foden's at the first English National and Whit Friday before deciding to retire in 2006. A few months later Alan Morrison called me to see if I could help Brighouse at a concert: 'Don't worry,' he said, 'it's only 3rd cornet, it will be breeze.' 'When is it?' I replied. 'Tonight!' I managed to survive the first half, but it later transpired that the band was looking for a 3rd cornet player for the Area contest. I agreed to fill in and we won, so I just stayed on a bit longer and in the following ten years I won more major contests than in the rest of my career!"

For Jimmy, success became a regular occurrence at Fairey, especially during the 1990s, when Peter Parkes took the band back to the very top. "We had a great young band during the 80s which peaked in '86 when we won the National with Roy Newsome," said Jimmy. "We did a lot of touring in those days and I loved every minute, never missing either a rehearsal or a job in my first ten years. Banding was different then as there was a lot more work and the bands were more stable financially. Even although there is still support from the company it has become challenging

for Fairey, although the *Acid Brass* gigs have kept the band in the public eye and provided some stability."

So, what about the art of 3rd cornet playing? Jimmy began, "Well Colin failed on bottom Gs to begin with and I hated playing 3rd cornet, but it was hard for Fairey to get people to join on 3rd so I said I would do it and I've just stopped there. The funny thing was the band started winning more then. Things have changed a bit - the parts are a lot harder for starters, but conductors' approaches also mean that a lot of players don't get tested to the full. The first time we did *Masquerade* at the Open we all played the big cornet movement. When it was used at the Albert Hall it was only the front row and repiano that were left on it, which I thought was awful. I don't think we would have won if another band had really nailed it with all ten cornets. It's all about safety but good players know if they are going to hit the top C or not so just leave it if they need to. Players need to be given a chance."

Colin added, "I just needed to be in a top band and that was the only vacancy. Since then I dedicated myself to being as good a 3rd cornet player as I can be. I've always taken great pride in accompanying top-

class soloists. Playing solos in public is hard enough, but imagine having to do it with rubbish going on behind you. It also gave me the perspective to become band sergeant, but that wasn't always plain sailing at Grimey. We had a band manager who once took pride in telling me that he outranked me during a disagreement so it would be his way. I was pretty annoyed so told some of the guys when we were over in the Institute after the rehearsal. At our engagement that weekend I was, as usual, last to leave the stage when setting up, and then I realised that one of the players had got a roll of white tape and had gone around sticking stripes on everyone's jacket sleeves, just to show who 'outranked' whom in the band! Fortunately they took them off before went on stage!"

Jimmy remains a stalwart member of Fairey, but having left Brighouse to spend more time with his two grandchildren Colin performs only in Tubular Brass these days. "It's one of those projects that has really grabbed the general public's attention," said Jimmy, adding, "If only they realised what brass bands can do we would be able to spend our whole lives doing little else!" And so say all of us!



World title fo

British Bandsman looks back on an eventful weekend of brass banding in Kerkrade and Heerlen, Limburg where the World Music Contest took place

The World Music Contest is divided over four weekends and, on the first of these, four brass bands performed in the 3rd Section, 12 Section 2, 11 in the 1st Section and ten in the Championship section, all having travelled to the beautiful province of Limburg from various parts of the world of brass.

On Saturday 8 July, the first day of the event, there was a rather strange start to proceedings. Bands in the 1st Section were required to be present at 9.00am for the draw, but those who were found the Rodahal closed at that time, while the instrument storage area normally used was out of use. Once it was all sorted out, it was time for the set test-piece for the 1st Section - *Dances and Arias* by Edward Gregson, which proved to be a very good choice on which the members of the jury (Edward Gregson, Jan de Haan and Karl Ole Midtbø) came to a clear winner. Former Champion and current Dutch Section 1 Champion, Spijkerpakkenband (Erik Janssen), had some minor problems in the introduction, but gained a lot of credit during its performance, although it seemed to some to be 'safe' in style. Its rather brave own-choice piece, *Music of the Spheres* (Philip Sparke), showed the band's qualities and was awarded a well-deserved 95

points and third place overall. The band will now enter the Championship Section of the Dutch National Championships in October and clearly has the dedication and skill to succeed in its mission of becoming a top-class band. We also heard two fine performances from Brass Band Pro Rege with conductor Anne van den Berg. *A Lenda a Curupira* by Stephan Hodel was the band's own-choice and although the overall second place was a big surprise for this Dutch band, it was nevertheless well merited on the day. There were five bands from abroad, but the top three was completed by another Dutch competitor - Oefening and Uitspanning - from a small village called Wijk and Aalburg. Conducted by Anno Appelo, the band has made the top three in the Dutch National 1st Section in the last couple of years, but here it produced two very musical performances to win by a clear margin. In both pieces - *Dances and Arias* and *Chivalry* (Martin Ellerby) - the band's soloists were superb, tempi were exact and dynamics very well balanced. With a staggering 97 points on the own-choice and a total of 95 points, the band was crowned World Champion for the next four years.

Dutch National Champion, Brass Band Schoonhoven, was the first band on stage in the Championship Section to perform *Tracing Time*, commissioned by the WMC Kerkrade and written by Swiss composer, Oliver Waespi. The musical material of this piece takes the form of a timeline on an imaginary mental map. This unbroken thread runs through the entire work, continually transformed through numerous sound colours and rhythms. The piece is a symphony with three uninterrupted movements and it meets all the standards of a high-quality contest or concert work - challenging, spectacular, innovative and, at

times, overwhelming.

Brass Band Schoonhoven showed much more confidence than at the recent European Championships in Ostende. Soloists were excellent, especially the baritone (Leen Vanden Ende), while sound and balance presented a lot to enjoy.

The second Dutch competitor, Amsterdam Brass, appeared to need some time to settle, with loose ensemble playing and some loss of transparency during its performance. The performance of the National Band of New Zealand was very fine indeed, with excellent soloists and a very energetic finale. Treize Etoilles and James Gourlay also left nothing unsaid, with plenty of excitement, confident soloists and huge dynamics. Another Dutch band, De Wäldsang and Rieks van der Velde, was faithful to the score, but faced some difficulties in making music in this top-class field.

Carlton Main Frickley Colliery Band visited Kerkrade for the first time in 1949 to herald, along with two other orchestras, the birth of the World Music Contest. 68 years later, the band and professional conductor Erik Janssen showed their qualities in a well-conceived performance of the test-piece, with great soloists and fine dynamics. A lot of the audience took a break during the performance of Brass Band Heist under Bert Van Thienen, but they missed a fine performance, although most were back in to hear the next band - Brass Band Willebroek - which had impressed many at the European and the All-England Masters International. This was absolute top-class playing under Frans Violet, with real attention to dynamics and all soloists at the top of their form. Could anyone beat the Belgians?

Willebroek



Manger Musikklag, the defending champion from 2013, brought a different approach to the piece under Allan Withington, with all soloists doing well, but there seemed to be less excitement in the reading. The day closed with the Belgian champion, Brass Band Buizingen, which experienced some issues in balance and tempi under Luc Vertommen.

Buizingen seems to have considerable affinity with the number one draw. After picking it twice at this year's European, the band was also first on stage in the own-choice section at Kerkrade. With new works from Tom Davoren - *Riding for Olwen* and the euphonium solo *American Rhapsody*, beautifully played by Glenn van Looy on euphonium - and its own-choice piece from Ostend - *Dial 'H' for Hitchcock* (Nigel Clarke) - the band showed its quality with some fine ensemble playing, but unfortunately its performance brought it only eighth place. There was also major disappointment on the announcement of the results for Dutch competitor De Wâldsang, the players of which were very happy with their performance but gained only 88 points. Manger was on next and got off to a sparkling start with a magical and energetic rendition of *Le Corsair* (Berlioz). Tuba soloist Joe Cook was at his best in *Cyrano - Panache* (Wilby), followed by a superb choral contribution in *Tundra* by Olja Gjeilo. After its last piece - *Revelation* (Philip Wilby) - it was clear that this was a fantastic

programme by a fine band and conductor. A diverse programme followed from Treize Etoilles, although *Procession to the Minister* was perhaps a little too much after Philip Sparke's *A Tale As Yet Untold*. There was some nice music from Belgian composers in the programme of Brassband Heist. *Osterfjorden* from composer Stijn Aertgeerts, *Move their Mind* by Stan Nieuwenhuis and *Jewish Awake* from Simon Van Hoecke featured in a fine performance from this band, which gets stronger year on year.

After the break the guests from New Zealand start their programme with a performance of the commissioned work from Gareth Farr called *Aotearoa*, followed by the well-known trombone solo *The Blue Bells of Scotland*. A new work from Peter Graham - *The 30th Parallel* - completed a nice performance that ultimately saw this outstanding and far-travelled band awarded second prize.

Brass Band Schoonhoven and Ivan Meylemans started with a fresh *Sång till Norden* from cornet player and composer Lode Violet; *Spinning Gears* (Geert Jan Kroon) also saw euphonium soloist Robbert Vos shows his qualities once again. *Ivory Ghosts* (Gavin Higgins) and the final two movements of *Journey of the Lone Wolf* (Simon Dobson) closed the Dutch Champion's programme. The band's former conductor, Erik Janssen, was next on stage with Carlton Main,

and after a brilliant opening *Celebration* (Ben Hollings), we heard guest solo cornet James Fountain in *Jubilance* (Himes) and last year's European test-piece, *Fraternity*, which was full of quality, emotion and well-shaped dynamics. Amsterdam Brass used some unusual instruments - a cachon (percussive box), piano, steel drums and a harp - which showed the band's serious intentions in an innovative programme. With *Earthrise* (Nigel Clarke) followed by *Cocoon* (James Horner), the band managed to overcome some balance issues (piano and harp are hard to hear in this hall). Amsterdam ended its programme with a brave choice of *Two Bone Concerto* by Johan de Meij (duettists Jorgen van Rijen and Alexander Verbeek).

We again heard *Sång till Norden*, this time from Willebroek, with plenty of detail, energetic playing and superb ensemble. Lode Violet is the band's principal cornet and he showed his skills in a great performance of *Fortune's Fool* (Stan Nieuwenhuis). A nice quiet moment from the band followed in *Aristotle's Air* (Christopher Bond) followed by *The Turing Test* (Simon Dobson). This programme requires all the musicians to be in top condition, and they were! Wonderful performances during the two days of this competition made Willebroek and Frans Violet deserved winners. The next World Music Contest is due to be held in Kerkrade in 2021.

Full results from Kerkrade

Championship Section

Test-piece: *Tracing Time* (Oliver Waespi)

Adjudicators

Test-piece: Edward Gregson, Rob Goorhuis, Michael Bach

Own-choice: Edward Gregson, Jan de Haan, Karl Ole Midtbø

1. Brass Band Willebroek (Frans Violet) 97 (test-piece) + 98 (own-choice) = 97.5 (average)
2. National Band of New Zealand (Nigel Weeks) 96+94 = 95*
3. Carlton Main Frickley Colliery (Erik Janssen) 95+95 = 95
4. Manger Musikklag (Allan Withington) 91+97 = 94
5. Brass Band Treize Etoiles (James Gourlay) 94+93 = 93.5
6. Brass Band Schoonhoven (Ivan Mylemans) 93+90 = 91.5
7. Brass Band Heist (Bert van Thienen) 90+91 = 90.5
8. Brass Band Buizingen (Luc Vertommen) 87+92 = 89.5
9. Amsterdam Brass (Pierre Volders) 88+86 = 87
10. Brass Band de Waldsang (Rieks van der Velde) 85+88 = 86.5

* denotes test-piece mark taking precedence in the event of a tie

1st Division

Test-piece: *Dances and Arias* (Edward Gregson)

Adjudicators: Oliver Waespi, Jan de Haan, Karl Ole Midtbø

1. Brassband Oefening en Uitspanning (Anno Appelo) 93+97 = 95
2. Brassband Pro Rege Heerenveen (Anne van der Berg) 91+96 = 93.5
3. Spijkerpakkenband (Erik Janssen) 90+95 = 92.5
4. Ensemble de Cuivres Ambitus (Francois Roh) 89+92 = 90.5
5. Brassband Bacchus (Bart van Neyghem) 90+89 = 89.5
6. Brassband Kunst naar Kracht (Erik Kluin) 86+88 = 87
7. Brass Band Sachsen (Eoin Tonner) 85+86 = 85.5
8. Cologne Concert Brass (Heinrich Schmidt) 84+87 = 85.5
9. Brassband Merum (Patrick Spelthaen) 83+85 = 84
10. Brass Band Emmental (Jan Muller) 84+84 = 84
11. Brassband Excelsior Kloetinge (N+K) 82+83 = 82.5

2nd Division

Test-piece: *Purcell Variations* (Kenneth Downie)

Adjudicators: Ray Farr, Kevin Houben, Hannes Buchegger

1. Christelijke Brassband Gloria Dei (Jaap Musschenga) 96+96 = 96
2. Brassband Hombeek (Stan Nieuwenhuis) 95+95 = 95
3. Martini Brassband Groningen (Rieks van der Velde) 94+94 = 94
4. Brass Band Konkordia Busserach (Tristan Uth) 93+93 = 93
5. Brassband Gent (Lieven Dobbelaere) 90+92 = 91
6. Badische Brassband (Dominik Koch) 90+90 = 90
7. Brassband Schoonhoven B (Robbert Vos) 89+89 = 89
8. CMV Euphonia (Syd van der Ploeg) 88+88 = 88

3rd Division

Test-piece: *Introduction and Variations on Dies Irae* (Jan de Haan)

Adjudicators: Ray Farr, Kevin Houben, Hannes Buchegger

1. Gereformeerde Brassband Groningen (Jan Werkman) 93
2. KMFL Brassband Lembeek (Hans Goris) 92
3. Christelijke Brassband De Nije Bazun (Piet van der Heide) 89.5
4. Greidebrass (Marco Middelberg) 89

wmc
kerkrade



New wind and brass focus for RNCM 2017/18 programme of external conducting courses

The Royal Northern College of Music (RNCM) has announced its annual programme of external conducting courses, providing world-class development opportunities for conductors at all levels. Led by RNCM conducting staff Mark Heron and Clark Rundell, the programme is divided into two strands: masterclasses for conductors with some experience, and a course for music educators.

The masterclass programme, which attracts applicants from all over the world, comprises a two-day course in February and a three-day course in May in partnership with Manchester Camerata. This year's programme also includes a new weekend course in November focusing on conducting wind and brass bands. Participants of this will have the chance to conduct both the RNCM's Wind Orchestra and Brass Band, giving an unparalleled opportunity to develop their skills in front of these outstanding ensembles.

The course for music educators is aimed at those working with youth orchestras, bands and ensembles, and will enable delegates to develop their technical and artistic skills with a specific focus on working with young musicians. This course operates over three workshops (October, January and February) with an e-learning component between the practical sessions.

Mark Heron commented: "At the RNCM we are very proud of our conducting courses, both for full-time students and the various short courses that we run. The masterclass programme is long established and has unearthed some outstanding talents. I'm also very conscious of the outstanding work done by music educators throughout the UK, and we're delighted to be able to continue this new course which focuses specifically on the skills needed to work with young musicians."

Full course details and application packs are available online at <https://www.rncm.ac.uk/short-conducting-courses>



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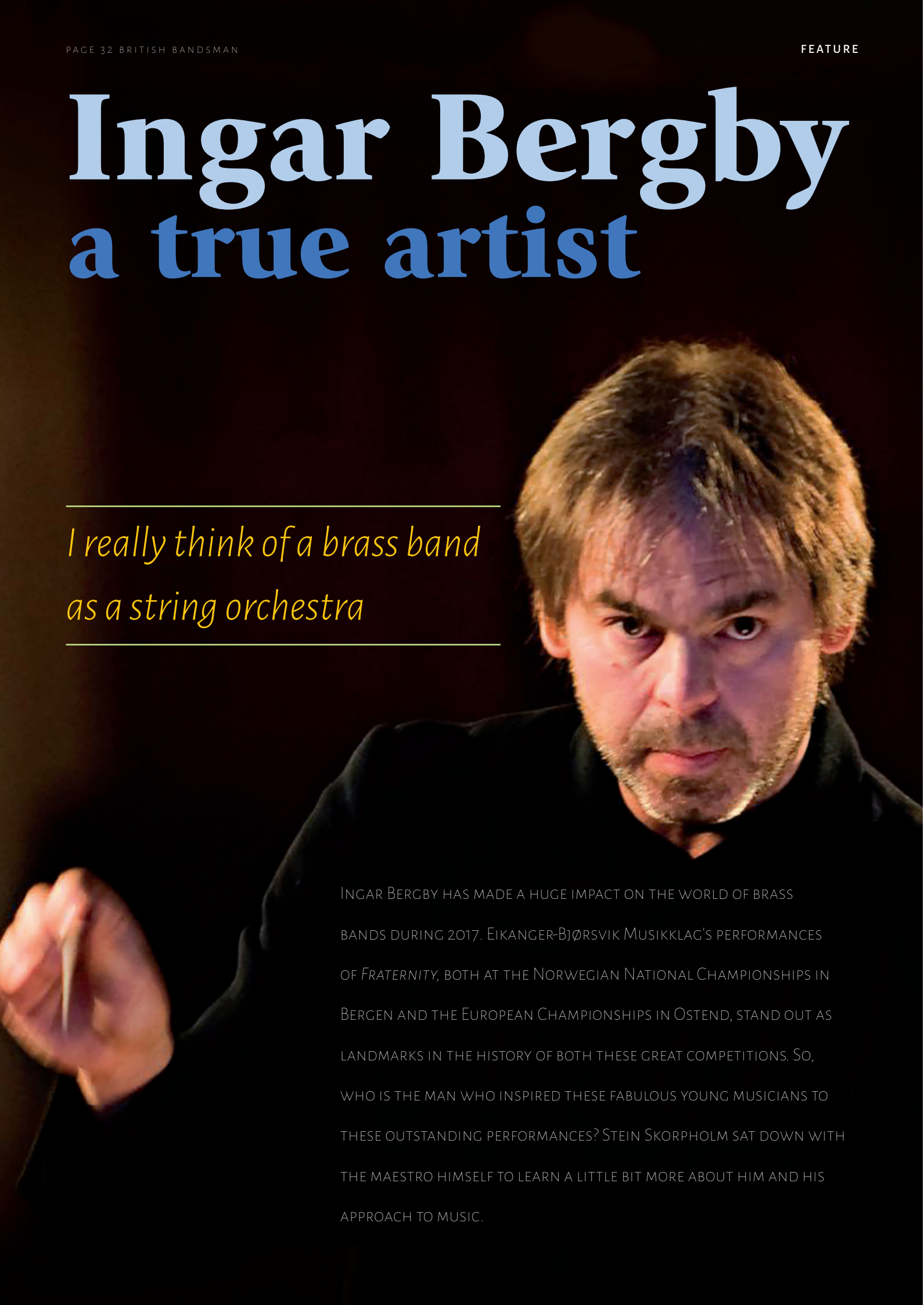
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Ingar Bergby

a true artist

*I really think of a brass band
as a string orchestra*



INGAR BERGBY HAS MADE A HUGE IMPACT ON THE WORLD OF BRASS BANDS DURING 2017. EIKANGER-BJØRSVIK MUSIKKLAG'S PERFORMANCES OF *FRATERNITY*, BOTH AT THE NORWEGIAN NATIONAL CHAMPIONSHIPS IN BERGEN AND THE EUROPEAN CHAMPIONSHIPS IN OSTEND, STAND OUT AS LANDMARKS IN THE HISTORY OF BOTH THESE GREAT COMPETITIONS. SO, WHO IS THE MAN WHO INSPIRED THESE FABULOUS YOUNG MUSICIANS TO THESE OUTSTANDING PERFORMANCES? STEIN SKORPHOLM SAT DOWN WITH THE MAESTRO HIMSELF TO LEARN A LITTLE BIT MORE ABOUT HIM AND HIS APPROACH TO MUSIC.

Ingar Bergby's background is perhaps unusual for a conductor distinguished enough to lead his band to victory at the European Brass Band Championships. He began playing the clarinet in his local school band before going on to study the instrument at the Norwegian Academy of Music. Of course, he passed his exam with the highest marks, even though he took it a year early so he could concentrate on his conducting studies. Ingar still plays the clarinet today, and every year you will find him playing 3rd clarinet in his local band - Greåker Musikkorps - at the Norwegian National Wind Band Championships.

After his exam in clarinet at the Norwegian Academy of Music, he continued to study conducting with Karsten Andersen, the former Chief Conductor of the Bergen Philharmonic and the doyen of conducting in Norway. Ingar's studies included a year as an exchange student at the Sibelius Academy, where he studied with Jorma Panula. His diploma exam concert (of course, he again graduated with honours) was with the Norwegian Radio Orchestra. Ingar commented: "My first conducting job was with a local school band when I was 16, which is the way many young Norwegian conductors start out. The Norwegian Radio Orchestra is one I have since had a special relationship with. I conduct it several times a year and we have given some great concerts and made some excellent television programmes together."

Alongside his conducting studies, Ingar conducted one of the best wind bands in Norway, Vestre-Aker Musikkorps and he has also conducted Lillestrøm Musikkorps to five Norwegian Championship titles. His professional conducting career really took off in 1991, when he was appointed chief conductor of the BIT20 Ensemble, one of Norway's leading contemporary music ensembles and, in 1993, when he was appointed to the same position with Opera Vest. His involvement in contemporary music led to many recordings and first performances, amongst them many of music by the Norwegian composer Arne Nordheim, with whom he developed a strong personal friendship. He has since conducted the major symphony orchestras in Norway and Sweden, and is a much sought-after conductor, especially of contemporary music. In addition, he is currently musical director of the Norwegian Navy Band in Bergen.

I asked Ingar how he first became involved with Eikanger-Bjørsvik Musikklag (EBML), to which he replied: "In the mid 1990s, I was asked to conduct the orchestra of the Grieg Academy in Bergen, and during that time I developed some new friendships, amongst them Frode Rydland who played soprano in Eikanger for many years. We were sitting in the lunch room at the academy when someone asked me how the repertoire was for wind-bands. I said that it was rather poor, which it was at the time. Then they asked me about brass bands, and I said I guess it's much the

same, when Frode immediately said that was not the case, proclaiming 'There's lots of great music written for brass bands!' So, he arranged for me to conduct Eikanger at a concert and we have since enjoyed a good relationship in which I conduct the band both in contests and in concerts."

The first time he conducted Eikanger at the Norwegian National Championships was in 1998, but that didn't go all that well. The band finished fourth, but for Ingar the performance is always more important than the result. When he doesn't talk about the competition in the rehearsals the musicians relax and put the emphasis on the expression of the music. He continued: "I'm more concerned that the band should give a good performance rather than be 'hung-up' over the results. If we have had a good run up to the contest with good rehearsals, if we have made good progress and have had a good process, and if the performance is one of the best you and the band have ever done, I think you should be proud of that. I never talk to the band about the competition as such. I always talk about the performance ahead of us and how we should approach that. I don't think in terms of 'we need to do that to get more points', or 'if we do that, the judges might not like it'. The score is there to be interpreted in the most true and best way we can."

Although Eikanger-Bjørsvik is an amateur band, Ingar's approach is the same as it would be with professionals as, at this level, there really isn't that much difference in standards. "I really think of a brass band as a string orchestra," he said. "It has the same families of instruments and at least the same ability to change its sound according to the mood and shape of the music. How much vibrato or senza vibrato? You can change the sound of the band in a similar way as you can with a string orchestra so that it doesn't sound the same way the whole way through. As a conductor, you need to use these abilities. Eikanger is one of the bands that can do all of this even within one piece of music. It really is a larger scale of chamber music and the players are very open to new ideas. There is no 'this is not how we are used to doing it' to any conductor they may have at that time. They also take great care in engaging their guest conductors, many of whom have no brass band background." Perhaps the biggest variance lies in the amount of rehearsal time available: "You know, sometimes you can have plenty of time for rehearsals, like before a contest, and sometimes it can leave a bit too much time so you might overdo it."

Ingar Bergby believes in every performance very strongly. His attitude to contesting relaxes the band. He won't be cynical and think about the adjudicators, but believes he should be true to the score (at large), although there is

always room for interpretation, where he can emphasise something or downplay another. He is genuinely unconcerned about numbers and results as long as the band has given its all and the performance is as good as it can be. Perhaps this is why, when I asked him if he would ever consider adjudicating a contest, his answer was a very clear and resounding "No!" He is also a modest man, at least when it comes to his own accomplishments. So, it's not out of character for him to be very persistent that it was the band that won the European title this year, not him: "I think they were more relaxed this year, although they were very keen to win again, as it has been quite a few years since their last victory at the European. Of course, when I come in to conduct them I will bring along my experience, ballast and priorities, and I can start to shape the music right away. Eikanger's Musical Director Reid Gilje really lays the groundwork for me to take over. Although we don't really talk that much in advance, I guess this is because we're both true to the score, and we both think that is the way it should be. Reid does a fabulous job in preparing the band, and he also has the good sense to tell me if I become 'too artistic'! He is the one with the brass band experience - he has also adjudicated a lot - and I think we complement each other in a very good and positive way."

Reflecting on this year's European Championships, you will need to look hard to find Ingar in any of the victory pictures - his way of showing us that this really is the band's accomplishment, although he still retains plenty of pride in his own part in the adventure. Eikanger-Bjørsvik's and Ingar Bergby's performances of *Fraternity* by French composer Thierry Delleruyell as its own-choice piece at the Norwegian National and the European Championships are two for the history books, but I wondered what did Ingar try to do different in them: "I think we did a better performance in Ostend than we did in Bergen. The challenge is, of course, that when you have done such a good performance like the one for the Nationals, you can't do it again - not the same, at least. So, it was very important to me that we didn't look back at what we had done and compare the two performances before we went to Ostend. We started over again and tried to make an even better performance and, fortunately, the band was also keen to follow this way of looking at it." So, what's next for Ingar Bergby? Since the European victory Ingar Bergby has had offers from a few bands in the UK, both for concerts and for contests. Unfortunately for them his calendar is already booked well in advance. He is busy with orchestral work most of the year, but he will be back at the helm of Eikanger-Bjørsvik for the Norwegian National in February and as defending champions in Holland in May. Whatever the result, these promise to be unmissable performances!

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Foden's unveils 2017 solo, duet and quartet event

Foden's Band has announced details of its 7th Open Solo, Duet and Quartet Competition, an event that gets bigger each year, with competitors from all over the UK and Europe making return visits.

Speaking to BB about the event, Andy Rolfe of Foden's commented: "With sections to accommodate all ages, we are confident that this year's competition will showcase a fabulous array of talent. Last year's winner of the Blue Riband Open Solo class was Lode Violet, principal cornet of Belgium's World Champion Band, Willebroek. Lode's prize was to have a solo specially composed by the Maestro himself, Bramwell Tovey. Lode then went on to perform his solo, accompanied by Foden's Band, at the Festival of Brass at the RNCM."

Andy continued: "Once again we are very grateful to Besson for its continued sponsorship, which helps us award impressive prizes and bursaries. Astute Music and Lions Youth Brass also kindly sponsor various prizes. Competitors will once again be able to rub shoulders with Foden's players as they look after stewarding, announcing, ticket sales and even cooking the food!"

"As Foden's have a concert that weekend, this

year's competition is being held on the Sunday, instead of the traditional Saturday. This means that the unfortunate clash with Wychavon is avoided this year - we hope that players who have been unable to attend in previous years will take advantage of this sleight of fate! We also look forward to welcoming regular competitors from near and far, and promise another day of friendly and exciting competition."

Announcing the adjudicators, Andy concluded: "We're delighted to announce this year's judges - Professor John Wallace CBE, virtuoso trumpet player and music educationalist, who is looking forward to sharing his wisdom and experience. Joining him, and making his first visit to the competition, is Brian Kingsley, orchestral tuba player with Opera North, and tutor of tuba at the RNCM and Chethams. The trio will be complete by Dewi Griffiths, principal cornet of Tredegar Band.

The event will be held on Sunday 29 October and the closing date for entries is Monday 4 September. Details of this year's competition can be obtained by emailing Fiona Rolfe on fiona-rolfe@hotmail.co.uk or downloading an entry form from the Foden's Band website at www.fodensband.co.uk/youth-band/solo-contest/



Superbrass and vintage 'Dyke' to headline 2018 Butlin's Mineworkers' Festival

The organisers of the Butlin's Mineworkers Open National Festival have revealed the star attractions that will line up at the 2018 Festival in Skegness, which will take place on the weekend of 12-15 January.

In addition to its contests boasting by far the biggest prizes in the world of brass bands, the Butlin's Mineworkers' Festival will present some of the biggest names in the world of brass entertainment, and very few come as big as Superbrass, the London-based group assembled by Roger Argente and boasting among its ranks superstar trumpeters Mike Lovatt and Philip Cobb. An excited Festival Director Steve Walker commented: "I can't tell you how happy I am to have finally been able to engage Superbrass for the 2018 Festival. The members have extremely busy diaries so finding a time when they are all available is a huge challenge. We are just fortunate that the stars have aligned in January next year, but for those who have never heard Superbrass before I can promise an extraordinary experience at the Sunday Night Gala and Results Concert." Moving on to the other attractions on offer at Skegness next January, Steve continued: "We are also delighted to be able to present the Black Dyke Reunion Band, featuring many of the players from the band's amazingly successful period during the 1970s and '80s, which is being brought together by Simon Gresswell. Many of our guests will be well acquainted with the band's achievements and I'm reliably informed that they can all still play a bit! Last year's winning band, Virtuosi GUS, will also be in action on Friday night, while we also look forward to welcoming the Snake Davis Band and the Amazing Bavarian Stompers, both of which have gone down a storm in the past."

Moving on to the main competitions and the

weekend as a whole, Steve Walker added: "We are very happy to report a 20% increase on bookings compared with this time last year and while the 1st Section is close to capacity we have a number of places still available in the other four. Bands that appeared in 2017 should already have received their 2018 information packs, but please remember that Butlin's is not an invitation contest; we will be pleased to welcome entries from throughout the banding world. Anyone interested should contact Brian Eggleshaw on brian.eggleshaw@gmail.com

"Bands in the Championship Section will have a choice of three test-pieces - *Contest Music* (Wilfred Heaton), *The Year of the Dragon* (Philip Sparke) or *Concerto No. 1 for Brass Band* (Marcus Venables). Section 1 will tackle *Renaissance* (Peter Graham), *Variations for Brass Band* (Vaughan Williams) will challenge the bands in the 2nd Section, while the same composer's *Overture to Henry V* will give the 3rd Section bands a cracking work to get stuck into. In response to our bands' wishes the 4th Section has reverted to a set test this year, with the very popular *Second Suite in F* (Gustav Holst) hopefully providing an enjoyable experience for bands and audience. Finally, as well as the Youth Contests on Sunday, we will again be staging the Junior Ensemble Festival Concert in Reds on Friday evening, giving young bands the chance to play on a big stage with a great audience. Those interested in appearing should also contact Brian Eggleshaw by email." Steve Walker concluded: "We are expecting 5,000-6,000 guests and are confident that what we have lined up for the contests and the entertainment will provide something to satisfy every single one. As well as the fantastic live music there is the added bonus of the Splash Waterworld and great facilities and attractions for which Butlin's is so

famous, so many of our band members also enjoy combining a short family break whilst participating in the competition. Along with Stan Lippeatt and Brian Eggleshaw we've already started talking about 2019 and there are some really exciting possibilities ahead, which we will announce in the new year."

Currently, a three-night break, based on four guests sharing a silver self-catering apartment with 20 percent off the advertised price is just £76 per guest* and includes accommodation, entertainment and parking. Groups of 20 or more paying guests will enjoy an extra Groups Offer of 5% discount when confirming bookings with deposits or full payment before Friday 27 October 2017*. To find out more visit www.butlins.com or to discuss the wide range of accommodation and dining options available, simply call the Butlin's Advisors at Skegness on 0330 100 9334**, our lines are open daily from 9am to 5.30pm.

Due to limited venue capacity for the Entertainment Competition, no day visit tickets are issued for Sunday 14 January, with access only for guests choosing to stay on Resort. Day visit tickets are available for Saturday (13th) only priced at £28 per adult, £20 per child 2-14, with under 2s free. Please note that all competitors who are not resident on Resort must purchase a day visit ticket to gain entry to the Resort on Saturday (13th). It is recommended that these tickets are purchased in advance for swift access. To purchase Day visit tickets, simply call Butlin's Day Visits on 01754 614445 by Monday 8 January so that the tickets can be sent before the event.

* All offers are subject to promotional availability. Butlin's terms and conditions apply.

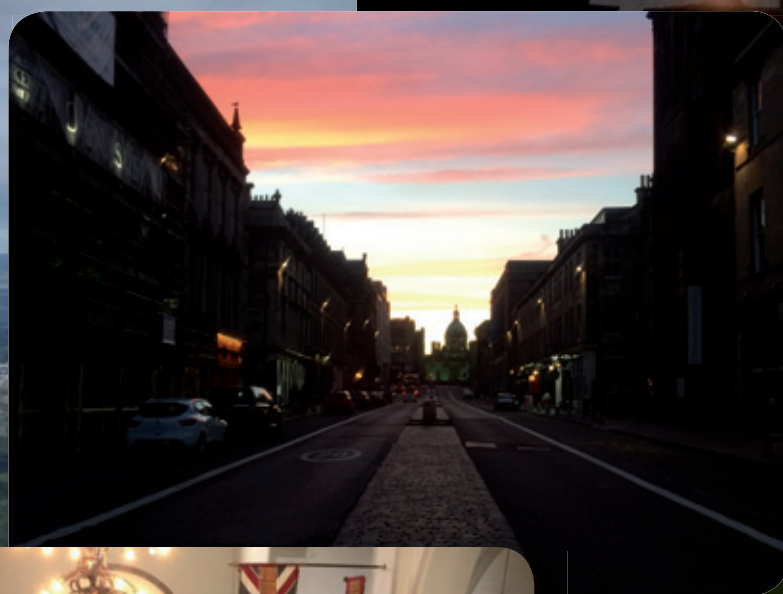
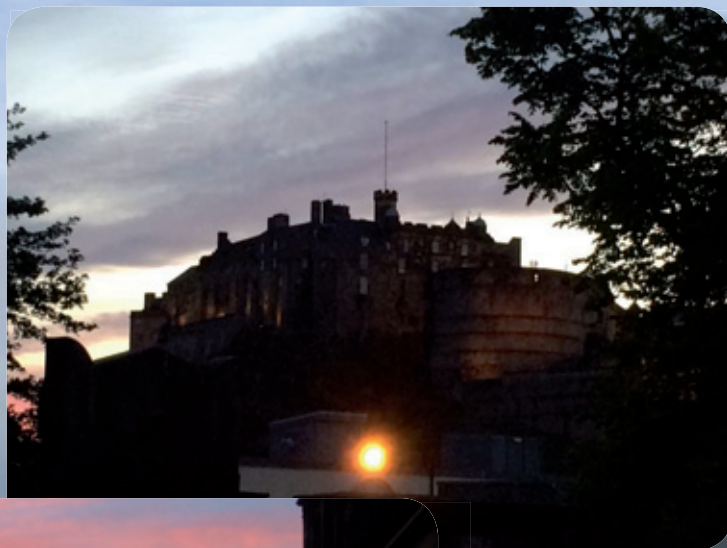
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Touring closer to home has its advantages!

by Sophie Hart

Going on tour has, for many bands, become the highlight of the year. Whether you count the annual trip to the regional championships or if you have a designated week to playing somewhere new, it is talked about for the remainder of the year, usually until the next one comes around!



the perfect way to make your band members bond

It has been proven time and again as the perfect way to make your band members bond and an even better way to encourage even the quietest of players to come out of their shells. During this summer, when you're filled with excitement over your band's next excursion, please spare a thought for the poor soul who has had to organise this tour. They spend their year enticing band members into spending their hard-earned money or, in our case, student loans, on a week of fun, frivolity and cheesy summer concerts. They are the ones who agonise over deposits and dietary requirements, and lose nights' sleep over instrument insurance.

When the day finally comes they relentlessly try to fit 25 brass instruments, a drum kit, xylophone and the kitchen sink onto a coach. Nevertheless, tours achieve one great thing - they get people involved in a way that they normally wouldn't be.

This year Southampton University Brass Band made a trip to Edinburgh. It was 430 miles up to our destination and meant a nine-hour coach journey during that one surprisingly hot week in June. Needless to say, some people were not particularly enamoured by the idea. University students, particularly those who play instruments, are a part of a very fortunate generation in which touring abroad has, in many cases, become the norm. There were some members that voiced concern over the fact that Edinburgh just wasn't 'exotic' enough; when a destination is within the UK it is easy to forget that we were travelling over the entire country to reach it. However, the opportunities on a home tour are just as significant as a tour abroad and, in the majority cases, the location doesn't bear much significance; it is the people you are with and the music that you play that matters. The benefits that you get by being in the UK can outweigh the negatives: a) you don't have to organise getting a different currency or travel insurance before going on tour and b) you can order a drink without looking through a dictionary first! It is also well known to everyone, which is probably the most important thing for a group of unpredictable students. There is no way you are going to lose players moments before a concert because Edinburgh, in particular, is full of huge landmarks that absolutely everyone will be able to find.

It helped us that our concerts were in said landmarks. We gave three concerts over the five days of being there and each one required a different set and had a different atmosphere. We were lucky enough to get the opportunity to play on the esplanade of Edinburgh Castle. This gave us free entry to the castle itself and meant we could play old classics like *Highland Cathedral*. Cheesy as it may sound, the whole band agreed that it was a success because, unlike many other summer concerts done by brass bands (think about all the times you've been sitting on a bandstand in the rain), we had a big audience. Film scores are often a prominent feature of any concert and this concert was no exception. Naturally we went for Scottish themed films, playing *For the Love of a Princess*, which featured in the film *Braveheart*, and the theme from the Disney film *Brave*. These were obviously quite successful, as was *Harry Potter* because, of course, J.K. Rowling wrote *Harry Potter and the Philosopher's Stone* in Edinburgh itself.

Our final two concerts were much more formal and took place in Canongate Kirk and the beautiful St. Giles Cathedral. They gave us opportunity to not only play more repertoire but also feature some soloists. What was particularly great about this was that they were all people who hadn't necessarily been featured over the year, including our first baritone, principal Eb bass and even one of our back row cornet players. These were people who had been a little shy to start with or simply just had not had the chance to play in front of the band, so our members got a confidence boost from tour as well. In marking Eikanger-Bjørsvik's success at this year's European Championships we played *Vidda* by Ole Edvard Antonsen. Our arrangement was originally a cornet solo with ten piece, but we expanded this for full band and it was a huge success. Our soloist played it beautifully and it gave us opportunity to play music from a country that is becoming a frontrunner in the brass band world.

It's very easy over the course of a year, especially when contests come up, to focus on technicalities and the formality of a situation, but tours do give the opportunity to play pieces that push us and to show that every

member is as important as the next. By being in a totally new environment we have don't have the pressure of knowing people in the audience or having to comply to certain rules. Everyone becomes much more relaxed and, as a consequence, often play better. One of the harder pieces chosen this year was *Dundonnell* from Philip Sparke's *Hymn of the Highlands*. I'm picking this out in particular because it was written for YBS Band to perform at the European Brass Band Championships Gala Concert in 2004 and it was, let's say, out of our comfort zone. However, we actually surprised ourselves with our performance and playing this sort of repertoire gives us confidence going into the new year.

The tour wasn't all work and no play, though. On our first night our organiser decided we ought to go on a walking tour of the South Bridge Vaults. There is no better bonding experience than walking round damp cellars being told grim stories of mass murderers and tales of ghostly children. Naturally, it was our burliest players that trembled like chihuahuas and begged to leave, and I was inclined to agree with them - the smell was quite something!

Scotland, of course, is well-known for its national drink, so being students we had to make the most of our surroundings and go to the Scotch Whisky Experience. It's not often that we get to taste alcohol that isn't cheap and nasty, so by the time we had been on a tour in a cart shaped like a whisky barrel and tasted Scotch Whisky from four different regions we felt very cultured. However, we soon came down from our cloud when we spotted a bottle of Balvenie that cost the same amount as our three years of tuition fees. With that in mind, we went to the National Museum of Scotland, which is free!

We packed a lot into the week: we played in some outstanding venues and explored a beautiful, historic city - all for a cheaper price tag than going abroad. So, when you are organising your next band tour, you don't necessarily need to focus on going somewhere exotic. Think a little closer to home and remember that tour is about bringing your band together, not about who can take the most instagram-worthy photo!

BRASS ROOTS

Mark Bentham guided All-England Masters International Champion **Milnrow** to further success in 2017 as it came out on top at last month's 18th running of the **Festival of Brass, organised by Brighouse and District Lions**. Milnrow made the short trip home from Brighouse with the £600 first prize along with individual awards for best march, hymn, soloist, euphonium and trombone. Hammonds Saltaire and Hepworth repeated their placings from 2016 by finishing 2nd and 3rd respectively, while section prizes were awarded to Marsden Silver, Skelmanthorpe Prospect, Farnworth and Walkden and Gawthorpe '85. Elland Youth continued its contesting success by winning the Youth Section.

The full results were:

1. Milnrow (Mark Bentham)
 2. Hammonds Saltaire (Morgan Griffiths)
 3. Hepworth (Leigh Baker)
- Best March: Milnrow
 Best Hymn: Milnrow
 Best Principal Cornet: Hammonds Saltaire
 Best Euphonium: Milnrow
 Best Soprano Cornet: Hepworth
 Best Trombone Section: Milnrow
 Best Soloist: Euphonium, Milnrow
 Best Bases: Hammonds Saltaire
 Best Road March: Hammonds Saltaire
 Best Trombones on the Road March: Hepworth
 Best Department: Hammonds Saltaire
 Best 1st Section: Marsden Silver
 Best 2nd Section: Skelmanthorpe Prospect
 Best 3rd Section: Farnworth and Walkden
 Best 4th Section: Gawthorpe '85
 Best Unregistered Band: Thurlstone
 Best Hymn Tune (4th Section): Gawthorpe '85
 Best Youth Band: Elland Silver Youth
 Runner-up: Bradford Youth
 Best Youth Soloist: Cornet, Elland Youth
 Youth Department: Elland Silver Youth
 Youngest Player: Max Creese, Hebden Bridge.

Adjudicators: Derek Broadbent and Allan Holdsworth

Black Dyke Band has welcomed some new faces into the Queensbury-based band. On repiano cornet is the young and extremely talented 17-year-old Adam Neild, a past principal cornet of the National Children's Band, a member of the Junior School at the Royal Northern College of Music (RNCM) and Blue Coat School Oldham.

The experienced Alison Childs moves to 1st horn and Sammy Latus joins on 2nd horn. A former student at the RNCM and member of Carlton Main Frickley Colliery and, latterly, Eccles Borough, Sammy now works as a peripatetic brass teacher for Oldham Music

Services.

Following the departure of Benjamin Richeton, taking over on soprano is Martin Irwin.

Martin is currently assistant principal cornet to Richard Marshall and is no stranger to the soprano chair, having held the same position with distinction at Brighouse and Rastrick, winning the Best Soloist Award at the British Open in 1998.

Black Dyke's Music Director Professor Nicholas Childs commented: "It's exciting to welcome this new group of players, particularly with a nice blend of youth and experience, which helps to keep the ambition strong as we approach the contest season and our Japan Tour."

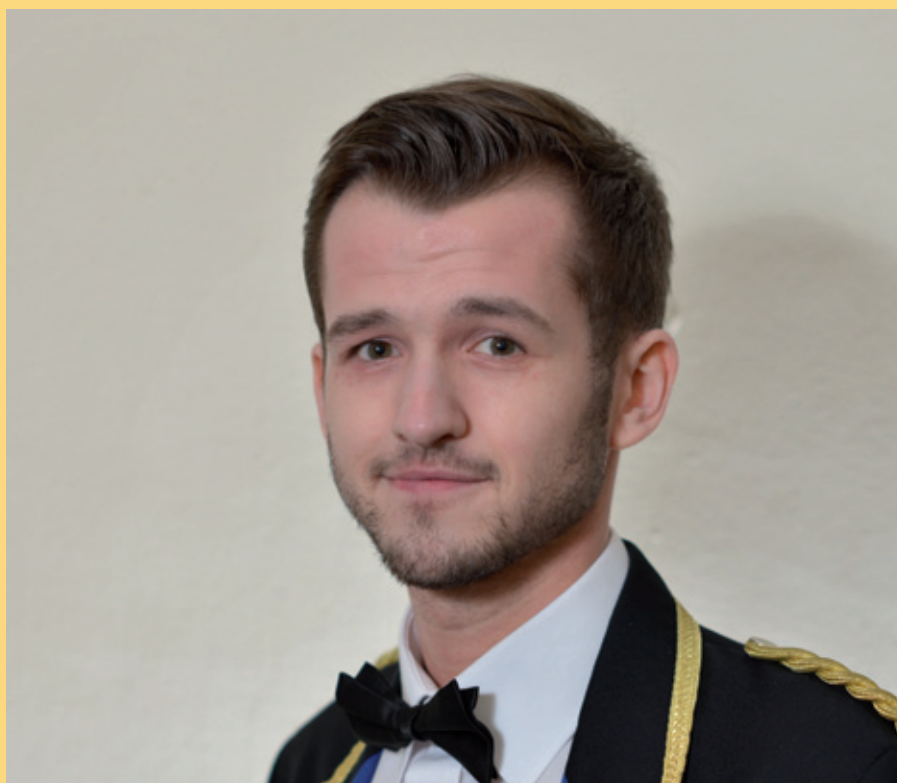
Milnrow Band has announced the appointment of David Gillson to the principal cornet seat. David joins the band from Fairey, where he played repiano cornet and deputised on principal.

A band spokesman told BB: "For a young musician, David has a wealth of experience to bring to the band. He has represented Great Britain at youth level with both the National Youth Brass Band of Great Britain (NYBBGB) and Territorial Youth Band of The Salvation Army. More recently he has played at the Opening Ceremony of the Olympic Games 2012 in London with Grimethorpe Colliery Band and has been a finalist in the BBC Radio

2 Young Brass Award 2014 and 2015. David also previously held the position of flugel horn soloist with Foden's Band."

Speaking about his appointment, David commented: "I'm delighted to take up the opportunity of principal cornet in such a dedicated and hard-working band. The band has had an extremely successful year and I look forward to leading it on stage at the British Open and National Finals. The welcome I have received from the players has been encouraging and I am excited to see what the future holds for Milnrow. I also want to take this opportunity to thank Fairey for the support and opportunities it has given me throughout my time there and I wish them all the best in the future."

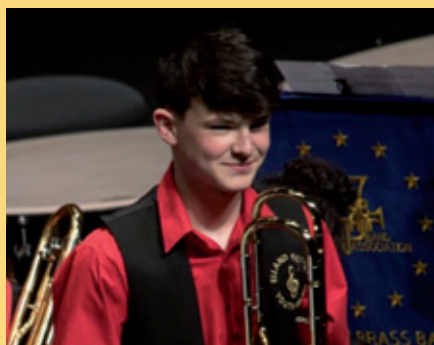
The band spokesman concluded: "Milnrow is excited to have a player like David joining on a full-time basis. 2017 has already surpassed 2013 as being the most successful year in the band's now 148-year history, and it is hoped that this new appointment will continue to cement Milnrow's reputation as a growing force within the brass band movement nationally. The band would like to place on record our expressed thanks to all players that have deputised on the principal cornet seat in the recent past, but specifically to Senne La Mela, Iain Culross, Rob Westacott, Jamie Smith and the band's own assistant principal cornet, Bek Chrimes."



Yorkshire Imperial Urquhart Travel Band

has announced the appointment of Musical Director Martin Heartfield. The band has been actively searching for a conductor over recent weeks, to work alongside Associate Conductor Russell Gray.

Speaking to British Bandsman, Band Chairman Bob Morton commented: "The band thought it was important to get the right candidate so we were not in a rush to appoint. Having waited and observed many potential candidates, the band was rewarded for its patience with an MD who we feel will be exactly the 'right fit'. This we felt was important in our drive to honour our illustrious history. Martin's ability, drive, determination and enthusiasm will push the band back to where we feel it belongs. There is a real buzz around the stands as we wait in anticipation and excitement for Martin's first official rehearsal as Imps new 'man in the middle'."



Martin Heartfield, who took the baton officially for the first time on Thursday 27 July, commented: "I am delighted and honoured to have the opportunity to work with such a famous band and am looking forward to working with all the players. The plans for the future are ambitious and exciting and I am looking forward to a very successful partnership."

In a further development, it has also been announced that Yorkshire Imperial has signed the new conductor's 13 year-old son Joseph Heartfield on trombone. His banding career already includes spells at Sherwood Forest Brass and Blidworth Welfare where he became solo trombone player aged 12. Joseph has also been a member of the National Children's Brass Band of Great Britain for four years, where he is currently principal trombone.

2017 has already proved to be an exciting year as Joseph won the Best Soloist award at the National Youth Championships of Great Britain and at the European Youth Championships in Ostend, as well as taking the Best Soloist award at the recent Shirebrook Entertainment Contest.

Chairman Bob Morton commented: "We are delighted to welcome Joseph as it is a great time to become an 'Imp'. He is a fantastic young player and there is now a real buzz around the band."



This year's **International Brass Band Summer School** attracted 125 delegates from all over the banding world to Swansea University in Wales, where Professor Nicholas Childs led the talented team of tutors.

The course included with a well-attended concert featuring the 'Sovereign' and 'Prestige' bands in enjoyable programmes, with guest soloists Richard Marshall (cornet) and Gary Curtin (euphonium).

Enderby Band made it a hat-trick of wins at the **Shirebrook Entertainment Contest** last month. With Simon Gresswell at the helm, the Leicestershire outfit repeated last year's victory over runner-up Blidworth Welfare, securing a top prize of £750 in the process.

Enderby's programme opened with a new version of Bellowhead's *London Town*, followed by *Fibich Poe* arranged by Howard Snell, featuring principal cornet Josie Allen. Also included were *Recuerdos de la Alhambra*, *Hercab* and *Karma Naand* whilst the playful *Girl from Ipanema* led into the finale, Dan Price's *American Trilogy*.

The runner-up prize of £400 was claimed by 1st Section Blidworth Welfare and Martin Heartfield, whose 13 year-old trombonist son Joe took the Best Soloist award for his rendition of *The Wind Beneath My Wings*. Local band Shirebrook Miners Welfare pocketed the third prize of £200, as its new musical partnership with conductor Colum O'Shea got off to a highly encouraging start. The prize for Best 2nd Section Band and £200 went to Hucknall and Linby Mining Community Brass, the Best 3rd Section Band was claimed by Rolls Royce (Derby) Band and Best Fourth/Unregistered Band went to Carlton Brass Training Band.

The full results were:

1. Enderby (Simon Gresswell) 95
2. Blidworth Welfare (Martin Heartfield) 94
3. Shirebrook Miners Welfare (Collum O'Shea) 93
4. Hucknall and Linby Mining Community (Paul Whyley) 92
5. Rolls Royce (Derby) (Graham Cardwell) 91
6. Matlock Band (Geoff Hawley) 90
7. Carlton Brass Training (Geoff Hawley) 89

Adjudicator: David Hirst

Thoresby Colliery Band continued its fine run of contesting form by claiming the **Whiston Festival of Brass** title. Directed by David Holling Thoresby Colliery took the honours ahead of Yorkshire rivals Strata Brass, with Chapeltown Silver making up the podium. The full results were:



Championship Section:

1. Thoresby Colliery (David Holling)
2. Strata Brass (Jonathan Bates)
3. Chapeltown Silver (Andrew Dennis)

1st and 2nd Section:

1. Stannington (Derek Renshaw)
2. South Yorkshire Police (Jack Capstaff)
3. Worsbrough Brass (John Hopkinson)

3rd and 4th Section:

1. Shirland Welfare (Lynden Cooper)
2. Maltby Miners Welfare (Terry Clifford)
3. Loxley Silver (Lee Dunkley)

Junior and Unregistered Section:

1. Shirland Training (Ian Beckett)
2. Lions Junior Brass (Tom Hancock)
3. Rotherham Schools (Jeremy Wade)

Adjudicator: Kevin Wadsworth

Brass Roots Volume 1

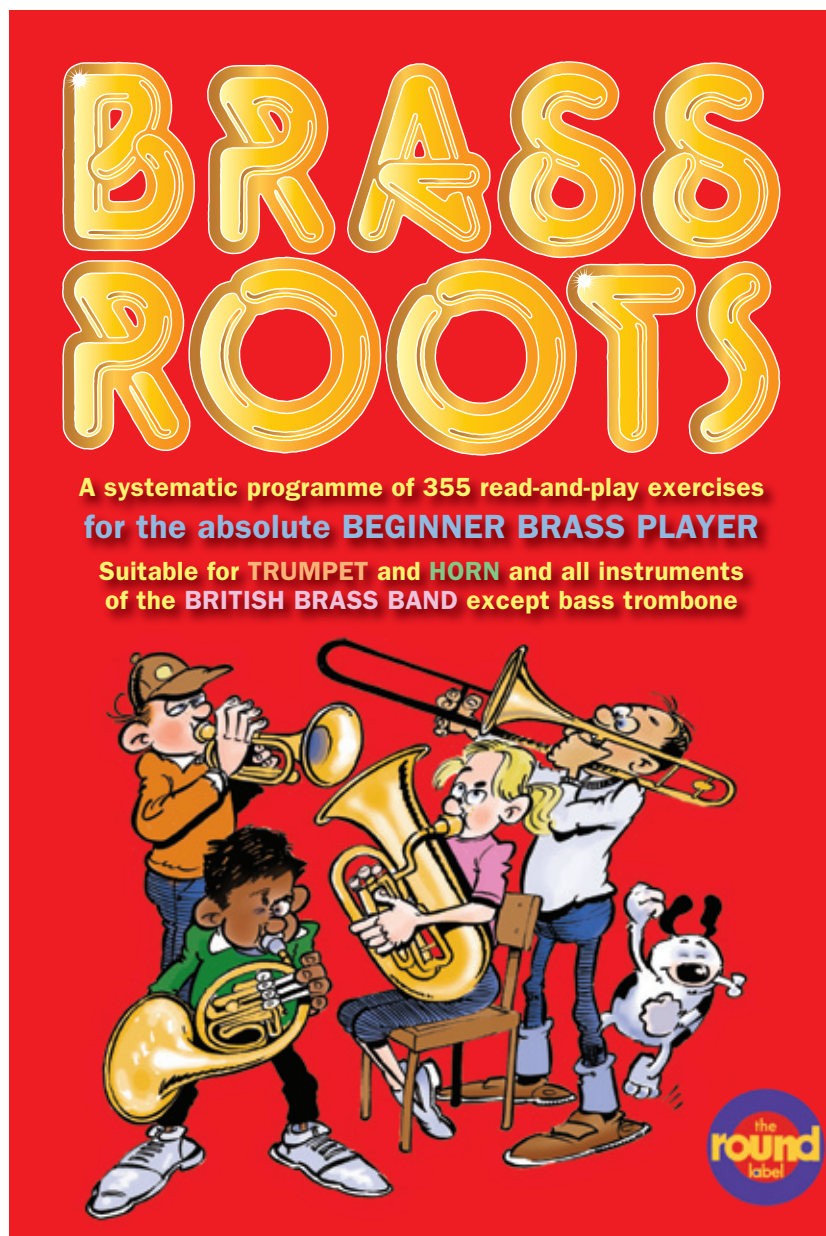
Fourth Edition

Available on eBay (search for Brass Roots)

Andrew Hurrell, a third generation brass teacher and player developed his **Brass Roots** programme of read-and-play exercises through experience garnered whilst teaching brass beginners in Iceland, the Faroe Islands, Turkey and the UK. This is the fourth edition of a programme that was first published in 1985, and as well as a structured series of 355 exercises and supplementary teaching material, the book is playfully illustrated throughout by cartoonist David Mostyn. As it turns out, having an illustrator of Mostyn's calibre (he has drawn for D.C. Thomson - publisher of *The Beano* and *The Dandy*) on board, provides not only a healthy scattering of highly entertaining cartoon illustrations, but a means by which Hurrell can demonstrate to both teachers and young brass players alike, the technical demands of playing a brass instrument. All of this is done in a way that engages young players and gives the programme something of a unique selling point. In his introduction, Hurrell painstakingly makes the point that the book is not intended as a substitute, do-it-yourself manual, but states very clearly that he wants this work to be an aid for teachers; one designed to supplement the teachers' own learning programmes and to use at their own discretion.

The learning programme does what perhaps others of its kind do not, in that it focuses on two things; how to blow and produce a healthy sound on a brass instrument and, one might argue more importantly, how to read and play *rhythmically*. This is not a tutor book with music theory integrated into each exercise, rather, it allows the very young player an opportunity to develop tonally, whilst maintaining a steady pulse - an emphasis that is highlighted throughout the exercises. Early exercises in the book are punctuated frequently by rests, encouraging players to count the silences, as well as giving the chance to breathe and produce notes correctly. Indeed, one of the very first technical demands tackled in the programme is the issue of note production and how to avoid 'gaps' between the notes - a trap that many young players can fall into, into in the process of 'playing tunes' rather than focusing on notes production and air support. As technical as this may sound, Hurrell (assisted by Mostyn's cartoons) makes this playful and fun for young players, and his advice is clearly derived from years of successful teaching experience.

The range of notes in the first half of the book goes only as far as G (second line on the treble staff), giving teachers around 150 additional teaching exercises that can be used either for sight reading, or as a means of developing tone. Later exercises are longer, take the range of notes higher and offer more challenging note groupings to work with. In addition to the 'well-known' melodies for players to practise (including



Christmas carols) this is a comprehensive means by which teachers can focus on the very fundamentals of brass playing.

A minor criticism would be that the early exercises are perhaps explained in too much detail, with the number of words on the page giving a slightly cluttered appearance. However, they are also deftly offset by the cartoons and in each case the exercises are printed in a large enough scale to be read easily by beginners.

Completing the first volume is a detailed guide to teachers on the basic elements of using the book and on brass teaching in general - sage advice given by a practitioner who is clearly highly experienced and passionate about his craft. Teachers and young players would do very well to heed the advice and can only benefit from using this volume to supplement their own learning programmes.

Anne Crookston

Debut 2

**Joseph Cook (Tuba), with Manger Musikklag
conducted by Allan Withington
Doyen Recordings DOY CD374**

On the face of it Debut 2 seems is a rather odd title to give to a second solo album, but the circumstances of Joseph (Joe) Cook's most enjoyable release, in his adopted home of Norway, explain the reasoning behind it. Joe's Debut (1) was released during his outstanding period as principal tuba of Black Dyke Band. He demonstrated in that album a virtuoso technique, a vocal quality to his phrasing and a persuasive, if at times understated musical presence which fully engaged this listener in the major concerto 'standards' - Vaughan Williams and Gregson plus Philip Sparke's Concerto and Philip Wilby's specially written concert-piece *Cyranò*.

There is a more international 'feel' about Debut 2, and a lighter approach to repertoire choices, in which Joe's elegant, unforced lyricism and his renowned technical agility are showcased. There is just one major concerto in Debut 2 and this is placed, appropriately, towards the end of the track list. The productivity of Derek Bourgeois, now in his mid-70s, shows no sign of slowing down. His latest concerto, for cornet, was reviewed in last month's BB and we look forward to the first performance of a new piece for Foden's to launch in the opening concert of the RNCM Brass Band Festival in January. Tuba Concerto No. 2 was composed in 2014 with orchestra (four decades after the first composed for the late, great John Fletcher) and Joe delivers a pristine first recording of the brass band version.

A word for Manger Musikklag. The band parts of this entertaining work, especially the soprano and solo cornet, are hugely demanding both of technique and characterisation. Under Allan Withington's persuasive direction, the whole performance gels convincingly. Bourgeois in his 70s is a much more genial composer than he was at the peak of his powers - nostalgia and parody rather than irony and satire perhaps - but the clever touches remain. The first movement begins in 'Teddy Bears' Picnic' style and adopts an almost Commedia dell'Arte character. This could be Pierrot the clown with his mock-serious happy face. Smiles turn to frowns in the second movement, where a melancholic tune, heard in contrasting guises, allows the soloist to sing a sad song. The whole comedic troop seems to gather for a final march of clowns or puppets - at least that is what it suggests to me. The work climaxes in an extraordinary accompanied cadenza, in which the composer layers the work's main themes in a polytonal potpourri over a lively instrumental fugue; Bourgeois at his inventive best.

The Concerto is preceded by an eclectic selection of solos with band alternating with unaccompanied and ensemble pieces. World of Sound's Adam Goldsmith has created an inviting sonic landscape for Joe and the band to inhabit - a concert perspective, with soloist

placed as the first among equals, so that the quality of the band's support also shines through. This approach works well in the Concerto and in the opening track, *On the Run*, composed specially by Norwegian composer Frederick Schjelderup (b. 1990) but is less successful in Tina Kvamme's atmospheric treatment of the Eden Ahbez jazz standard *Nature Boy* (first recorded by the wonderful Nat King Cole in 1948). The soloist's embellishments get swallowed up in the general tutti; but what a lovely arrangement by the band's arranger in residence. *Lights on the Tyne* takes Joe back to his north east roots. It's by former Black Dyke percussionist Simon Oliver (b. 1990) and reflects his and Joe's fondness for the blues ballads of Mark Knopfler and Chris Rea. This walk over the Millennium Bridge on a still night, with the lights of the Sage and Newcastle's historic Quayside shining on the calm waters of the Tyne, is full of nostalgia.

The remaining items focus more closely on the soloist and some of his Manger colleagues. Roger Payne (1947-2015) composed his jolly little *Suite in Blue* in 1976 for the bass section of the Williams Davis Construction Band. To 'paint' Roger's three shades of blue, Joe is joined by three other members of Manger's bass section. He sits in splendid isolation with just a microphone for company in Ronald Szentpali's retro-styled *Variations on a Hungarian Children's Song*. Originally Szentpali used to improvise the solo as an encore, but he eventually wrote down the leaping around, finger-flying runs and triple-tonguing so that other tuba virtuosos could show off their skills, which Joe accomplishes in spades.

In *The Grumpy Troll*, American tuba player and composer Michael Forbes' showcases a more contemporary approach to instrumental virtuosity - including extremes of range, extended passages of multi-phonics and percussion effects produced by removing a slide to produce a leaky valve sound - to portray the moods and actions of a disturbed Norwegian Troll. In a dashing middle section, Joe sounds as though he is being accompanied by an entire rhythm section! *Quiet Place* does exactly what it says, offering a few moments of calm before the main event, the Bourgeois Concerto. This haunting close-harmony track was adapted by American tuba player Gail Robertson from the 1988 debut recording of the gospel sextet Take 6 for a trombone quintet. It's beautifully played here by Manger's euphoniums and baritones with Joe taking the bass line. An electro-acoustic number, *The Dancing King*, brings Joe Cook's Debut 2 to an exuberant, toe-tapping conclusion. With excellent programme notes provided by Joe himself and a clean, contemporary design and layout by Mango Graphic Design, Debut 2 is already on my smart phone playlist!

Paul Hindmarsh

Patrons' Choice X

**Foden's Band conducted by Michael Fowles
Doyen Recordings DOY CD370**

On 17 April last year, Foden's bandroom near Sandbach in Cheshire, just a few hundred yards away from the site of the old Fodens Motor Works, was destroyed in a fire and with it much of the band's library and memorabilia. This tenth Patron's Choice concert album is dedicated to those who enabled the band to continue playing by providing rehearsal premises and music, and to the band's small army of patrons, friends and supporters. The album opens with *Grand Fanfare* by Venezuelan composer Giancarlo Castro D'Addona, who was a member of the Simon Bolivar Youth Orchestra, for which he wrote this lively overture. It's become a popular concert opener for Michael Fowles and Foden's, and they play it with panache. Robert Bernard Fitzgerald was an eminent arranger and teacher of brass in the mid 20th century. His arrangements for trumpet and piano were especially popular in the United States. *Aria con Variazioni* updates Handel's famous *Harmonious Blacksmith Variations* from his fifth Suite for harpsichord into an air varié. Principal cornet Mark Wilkinson negotiates the traditional caprice-like tricks and its elegant slow melody in style. Foden's Band's American focus also includes a welcome revival of Robert Bernat's *Dunlap's Creek*. This Coplandesque treatment of the American revivalist hymn has been sadly neglected since it was composed in 1981 for the River City Brass Band, which Bernat founded.

How refreshing it would be to hear this sonorous miniature more often in band concerts; so too Harrie Janssen's *A Farewell to Arms*, which he originally composed for the Royal Military Band of the Netherlands. This also includes a hymn tune as a contrast to its driving rhythms and counterpoints. In 1939, Wilfred Heaton took a much-loved hymn sung to the words of Charlotte Elliott to create one of the finest devotional hymn-setting, or meditations, in the entire brass band repertoire - *Just as I am*. Foden's plays with respect and sensitivity. The band's versatility is reflected in the pieces that book-end the Heaton - *The Clock with the Dresden Figures* (Ketelby) and *The Triumphal Entry of Spartacus* (Khachaturian) both brilliantly arranged by Howard Snell.

Tom Davoren's high-wire *When Sparks Fly* and Eric Whitacre's evocative *The Seal Lullaby* shine a light on Foden's solo baritone Sarah Lenton and flugel horn player Melanie Whyte, respectively. Richard Poole (soprano cornet) sounds completely at home in Thomas Gansch's brilliant Mnozil Brass item *Blue*. John Barber (trombone) soars into the high register in *Someone Like You*, and the euphonium duet *Gypsy Earrings*, with its piano, bass and drums backing, provides an ear-catching alternative to the full brass sound. With pop numbers *All Night Long* and *Supremacy* in the mix, Foden's Patron's Choice X provides an hour of eclectic entertainment and listening pleasure.

Paul Hindmarsh



This month in history...

10 years ago

August 2007

The International Brass Band Summer School recently took place on the campus of the University of Swansea, where 120 delegates from all over the world enjoyed six days of high-intensity music-making, allied to plenty of friendly recreational entertainment. The IBBSS is now run by artistic directors, Robert and Nicholas Childs, and the pair (recently named joint recipients of the 2007 Iles Medal) have reinvigorated an already successful formula by doubling the course's intake of students, as well as by bringing on board a whole raft of sponsors and partners, whose expertise served to enhance the event.



Internationally acclaimed writer, Jimmy McGovern (centre), is pictured below with cornet legend James Shepherd and Mark Harrison (soprano cornet) who will be performing as part of Ashton-under-Lyne Band in McGovern's new stage show, *King Cotton*, at the Lowry, Salford and the Liverpool Empire during September. As well as being an entertaining history lesson, the show promises to be a wonderful showcase for brass bands.



25 years ago

August 1992

Packing his bags and heading for Nottingham City, Martin Heartfield (below, right) has followed the call of the band. Martin has had a good year so far with Nottingham City Transport, taking third prize at the Milton Keynes Entertainment Contest in February, closely followed by the win which qualified the band for the National Finals. "I am very pleased with the standard of playing," he said. "I am delighted with the victory at the Area. You can never guarantee a prize. We play for quality, but the prize is an added bonus."

David Bubloz of Patcham Silver Band would agree that Sunday 21 June certainly felt like the longest day of the year. It was the day he took part in the annual London to Brighton bike ride. Patcham Silver fielded a quartet of players for the third year in succession. Starting off at 5am the morning after the band's summer concert to catch the train for the official starting point at Clapham Common took some determination. The foursome were mounted on their bikes at 8.30am while the weather was still fresh, but it soon warmed up as they got going. The ride, where David was joined by Luke Baines, Luella Baines and Philip Baines, has an entry in the Guinness Book of Records.

Every flugel player in the country should have ears glued to Radio 3 on Tuesday 22 September when Mark Walters of Grimethorpe is to be heard in Philip Wilby's new work titled *Flight*, said to be an incredibly difficult piece to play. The band, of course, is Grimethorpe, the conductor Frank Renton and the recording was made at a pubic concert at City Hall, Sheffield in June. Also in the programme is Philip Sparke's new work, *Cambridge Variations*.

50 years ago

August 1967

The combined bands of CWS (Manchester) and Fodens Motor Works gave a concert for brass band enthusiasts during the Buxton Festival of Music.

The Guest Conductor was Harry Mortimer OBE, but he shared the conducting with the musical directors of the two participating bands - Alex Mortimer and Rex Mortimer!

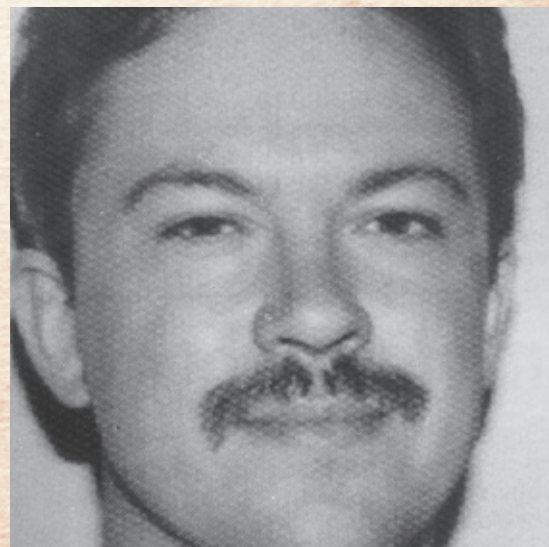
The packed audience showed with enthusiasm that they had enjoyed "Meeting the Mortimers."

Advert

Principal Assistant Cornet player required by progressive Lincolnshire Band. Job available for competent motor mechanic. Others may apply and all assistance given to find jobs and accommodation. Apply: Secretary, Brigg Town Silver Band, 22 St. Helen's Road, Brigg, Lincs.

Mr. Ernest Keeton, the first man to complete 50 years' service with the Black Dyke Mills Band, was presented with a cheque from members of the band as a tribute to this remarkable achievement. The presentation took place at the Hare and Hounds in Queensbury on the evening of Thursday 24, August and was made by Mr. Charles Emmott, a former member of the band.

Mr. Keeton first played with the band at Belle Vue in 1917, and since then he has shared in the many great moments of this famous band. He is still employed by John Foster and Son Limited, the Queensbury company which sponsors the band, and he still plays Eb bass with the band. Congratulations on a wonderful record!



In the Spotlight

Helen Williams

This month we meet the multiple award-winning flugel horn player of Cory Band, Helen Williams

1. What was your first instrument?

My father let me use his old Bb trumpet, which had been up in the attic, to start on. After showing some promise and keeping to the deal of daily practice he bought me my own Besson New Standard cornet. It was second-hand and, funnily enough, was one of several instruments that had come into the dealer in Manchester when Cory Band traded in their cornets for newer models!

2. At which school/college/university did you study music?

I suppose you could say that I studied at the University of Life! My father taught me to play initially and then when I went to high school I was lucky enough to have about 18 months of lessons from Norman Ashcroft (former Fairey principal cornet) until his retirement. I then had lessons from Alan Lawton, who was conductor at Poynton Band where I played at the time, until I was about 14. I will never forget the invaluable lessons I learned from both of them. The last teacher's note in my study book was in 1979 when I was 14, since then I have learned 'on the job' as it were!

3. What motivates you to stay at the top of your profession?

I have always wanted to be the best player I can be. I listen to lots of music, I know what I like, what I want to sound like and am determined to reproduce excellence. The thrill of being a part of an ensemble like Cory is a huge contributing factor, surrounded by like-minded musicians who enjoy what they do, and the buzz we all get from delivering great performances is brilliant.

4. Who has been the biggest influence on your career?

I have lots of banding heroes, but growing up probably the biggest was Jim Shepherd. I spent hours listening to recordings of him playing and copying his sound and style. He taught me so much without ever giving me a lesson! All the musical directors that have conducted me have obviously influenced my playing style, so I have to mention Alan Lawton, Garry Cutt, Howard Snell and Bramwell Tovey. Having lived in the same

house as a fellow musician for the last 12 years, I also have to concede that I have been influenced by my husband Glyn Williams, but I would also like to think that I have had some influence on him too!

5. Name your three favourite test-pieces.

Currently, *Variations on a Ninth* (Gilbert Vinter), *Triumph of Time* (Peter Graham) and *Destination Moon* (Paul Raphael).

6. What one piece of advice would you give to a young, aspiring player?

Listen to as much music as you can, and if a band is performing locally be in the audience!

7. Whose flugel horn playing have you admired the most?

I can remember Zoe Hancock coming to her first NYBBGB course and being instantly impressed by her style of playing, and what a fantastic player she has grown into! For me, flugel playing is all about sound, production and the ability to move an audience with musicality, phrasing and style. Zoe has all that in abundance.

8. Who is your favourite composer of all time?

I always enjoy Philip Sparke's music.

9. What is your favourite venue you have performed in?

Symphony Hall, Birmingham.

10. If you could suggest something that brass bands could change, what would it be?

I think that grass roots bands should support each other more. It would also be nice if band members didn't expect everything to be given to them free of charge. For example, how many people moan about contest venues and organisation, yet wouldn't volunteer their own time to help? They must realise that, to have better venues, their bands (and ultimately themselves) would have to contribute more financially.

11. What is your most memorable performing experience?

I will never forget playing with Marple Band at St. John's, Smith Square, London in May 1997. The band was conducted by both Elgar Howarth and Garry Cutt, and we performed Alex Owen's arrangement (35 minutes long!)



of *Tristan and Isolde* as well as Shostakovich's Piano Concerto No.2 with Joanna McGregor as soloist.

12. How did you enjoy taking part in the recent course at NYBBS?

It was my first time at NYBBS and both myself and Glyn thoroughly enjoyed it. Although we were tutoring mainly the senior band we did have the chance to work together in workshops with the Children's and Reserve Bands too.

13. What do you have to look forward to for the remainder of this year?

I'll be busy right from the end of August up to Christmas with a hectic schedule of rehearsals, concerts and, of course, contests. I'm looking forward to going for the hat-trick of wins at the Nationals in London in particular.

14. Do you know any emerging talented brass players we should keep an eye out for?

As I write this I am tutoring at the NYBBGB Summer Course. I have been particularly impressed by Zoe Wright on solo tenor horn. She has a very bright future ahead of her.

Bands in the Parks - August 2017

BELFAST

Orangefield Park (2.00pm): 6, Comber Silver Band.

Botanic Gardens (3.00pm): 13, Laganvale (Metal Technology) Band.

Belfast Zoo (3.00pm): 13, Dungannon Silver Band.

Drumglass Park (3.00pm): 27, 1st Larne Old Boys' Silver Band.

Sir Thomas and Lady Dixon Park: 13, CWA Brass Band (3.00pm); 27, Newtonards Silver Band (2.00pm).

BROMSGROVE

Sanders Park (2.30pm): 6, Stour Concert Brass; 20, Celebration Reed and Brass Band; 27, Tenbury Teme Valley Band.

BUXTON

Pavillion Gardens (2.00pm): 20, Holymoorside Band; 27, Lydgate Brass Band; 28, Belle Vue Brass Band.

CAMBRIDGE

Nightingale Avenue Recreation Ground (3.00pm): 27, City of Cambridge Brass Band.

CHELTENHAM

Pittville Pump Room (2.30pm): 13, Frampton Silver Band.

COLCHESTER

Castle Park Bandstand (3.00pm): 6, Aveley and Newham Band; 13, Long Melford Silver Band.

DEAL

Memorial Bandstand (2.30pm): 6, Medway Concert Brass; 13, Gravesend Borough Band; 20, Northfleet Brass; 27, Hythe Town Concert Band.

DROITWICH

Lido Park (2.30pm): 6, Gloucester Excelsior Band; 13, Malvern Hills District Brass Band.

EASTBOURNE

Bandstand: 2, Adur Concert Band (8.00pm); 6, 7, 8, 9, 10 and 11, Central Band of The Royal British Legion (3.00pm); 6, 9 and 10, Central Band of The Royal British Legion (8.00pm); 13, RCT Concert Band (3.00pm); 16, Brighton and Hove City Brass (8.00pm); 23, Wealden Brass (8.00pm); 27, Warbleton Brass Band (3.00pm); 30, Band of the Surrey Yeomanry (8.00pm).

EVESHAM

Abbey Park (2.30pm): 6, Bretforton Silver Band; 13, Cubbington Silver Band; 27, Blackwell Concert Band.

HARROGATE

Valley Gardens (2.00pm): 6, Yorkshire Brass Quintet.

Spa Gardens, Ripon (2.00pm): 6, Ripon City Band.

HERTFORD

Castle Lawn, Hertford Castle: 20, Welwyn Garden City Band (12.30pm, 1.45pm and 3.00pm).

HORSHAM

Carfax Bandstand (11.00am): 12, Brighton and Hove City Brass; 26, Croydon Brass Band.

Horsham Park Bandstand (2.30pm): 6, Patcham Band; 13, East Grinstead Concert Band; 27, Mid Sussex Brass Band.

HUNSTANTON

Bandstand (2.00pm): 6, City of Ely Military Band; 20, Hunstanton Concert Band.

KETTERING

Rockingham Park (3.00pm): 20, Moulton 77 Brass Band.

LEAMINGTON SPA

Jephson Gardens (2.30pm): 20, Bilton Silver Band; 27, Royal Spa Brass.

LEEDS

Canal Gardens, Roundhay Park (2.30pm): 6, Clifton and Lightcliffe Band; 20, Yorkshire Imperial Urquhart Travel Band.

Dartmouth Park, Morley (2.30pm): 27, West Yorkshire Brass.

Meanwood Park (2.30pm): 13, Bradford Metropolitan Concert Band.

Middleton Park (2.00pm): 13, Shepley Band.

New Farnley Recreation Ground (2.30pm): 13, Garforth Jubilee Band.

Pudsey Park (2.30pm): 20, Clifton and Lightcliffe Band.

Victoria Park, Calverley (2.30pm): 6, Haworth Band.

Wetherby Riverside Bandstand (2.30pm): 6, Knottingley Silver Band; 13, Drighlington Brass Band; 20, Shepherd Group Concert Band; 27, Old Silkstone Brass Band.

LEICESTER

Aylestone Hall Gardens (3.00pm): 6, Fleckney Village Silver Band

Evington Park (3.00pm): 20, Southfields Concert Brass

Western Park (3.00pm): 13, Ibstock Brick Brass.

LYMINGTON

Bandstand (2.30pm): 6, Lymington Town

Band.

MALVERN

Priory Park Bandstand (2.30pm): 6, Malvern Hills District Brass Band; 20, Alcester Victoria Silver Band.

MELTON MOWBRAY

New Park Bandstand (2.45pm): 6, The Ratby Midland Band; 13, Nottingham Concert Band.

NORTHAMPTON

Abington Park (2.00pm): 13, Towcester Studio Band; 20, Leighton Linslade Concert Band.

PERSHORE

Abbey Park (2.30pm): 6, Celebration Reed and Brass Band; 20, Royal Spa Brass.

SOUTHPORT

Botanic Gardens (2.15pm): 6, Colborne Brass Band; 13, Farnworth and Walkden Brass Band; 20, Coppull and Standish Brass; 27, Hesketh Bank Silver Band.

SOUTH SHIELDS

Amphitheatre (2.00pm): 13, North East Concert Band; 20, Westoe Brass Band; 27, NASUWT Riverside Band.

STRATFORD-UPON-AVON

Peace Memorial Bandstand (2.30pm): 20, Loughborough Concert Band.

STROUD

Stratford Park (2.30pm): 6, Chedworth Silver Band; 13, Gloucester Brass; 20, Doddington Parish Silver Band; 27, Gloucester Excelsior Band.

THORNTON-LE-DALE

Village Green (2.00pm): 13, Swinton and District Excelsior Band; 20, Stape Silver Band.

WARWICK

St. Nicholas Park (2.30pm): 6, Bedworth Brass; 20, Kidlington Concert Brass.

WATFORD

Cassiobury Park (2.00pm): 13, Grimsdyke Brass.

WORCESTER

Cheluvett Park Bandstand (2.00pm): 6, Ledbury Community Brass Band.

Bands are invited to send their bandstand dates for free listing in British Bandsman to info@britishbandsman.com, for inclusion between May and September each year. Although considerable care is taken in the compilation of the above information, British Bandsman accepts no responsibility for any inaccuracies that may occur.

World of Brass Chart - August 2017



World of Brass Top 10 Discs

1. European Brass Band Championships 2017 DVD	Unchanged
2. European Brass Band Championships 2017 CD	+6
3. Through the Flames – Black Dyke Band	Unchanged
4. Brass in Concert 2016 DVD	Unchanged
5. Storytelling – Cory Band	-3
6. Definity – Flowers Band with David Childs and Philip Cobb	-1
7. Great Cinema Hits – Black Dyke Band	-1
8. Art of the States – Eikanger-Bjørsvik Musikklag	Re-entry
9. Jewels in the Crown – Black Dyke Band	Re-entry
10. Tales & Stories – Eikanger-Bjørsvik Musikklag	Re-entry

With the release of **European Brass Band Championships 2017** the DVD and CD have moved to the top of this month's chart. A brace of bargain recordings from European Champions Eikanger-Bjørsvik Musikklag rejoin the chart this month.

World of Brass Tunes, the Top 10 album downloads

1. Derek Bourgeois – Concerto for Cornet and Brass Band – Tom Hutchinson (Cornet) with Cory Band	+2
2. European Brass Band Championships 2017 – Championship Section Own Choice	-1
3. Through the Flames – Black Dyke Band	-1
4. European Brass Band Championships 2017	New Entry
5. European Brass Band Championships 2017 – Championship Section Set Test	-1
6. European Brass Band Championships 2015	Re-entry
7. European Brass Band Championships 2014	Re-entry
8. European Brass Band Championships 2005	Re-entry
9. European Brass Band Championships 2007	Re-entry
9. The Triumph of Time – Black Dyke Band	Re-entry

Tom Hutchinson's recording of the **Derek Bourgeois – Concerto for Cornet and Brass Band** leads this month's chart followed by various recordings from the **European Brass Band Championships** after the release of the 2017 highlights CD and DVD.

World of Brass Tunes, the Top 10 track downloads

1. Destination Moon – Cory Band	+1
Composed by Paul Raphael, from the album European Brass Band Championships 2017 - Championship Section Own Choice	
2. Fraternity – Eikanger-Bjørsvik Musikklag	-1
Composed by Thierry Deleruyelle, from the album European Brass Band Championships 2017 - Championship Section Own Choice	
3. The Turing Test – Brass Band Willebroek	Re-entry
Composed by Simon Dobson, from the album European Brass Band Championships 2017 - Championship Section Own Choice	
4. A Brussels Requiem – Brass Band Oberösterreich	+1
Composed by Bert Appermont, from the album European Brass Band Championships 2017 - Championship Section Own Choice	
5. Prophecies – Tredgar Town Band	+1
Composed by Gavin Higgins, from the album European Brass Band Championships 2017 - Championship Section Own Choice	
6. Visitations from Beyond – Brighouse & Rastrick Band	+4
Composed by Thomas Doss, from the album European Brass Band Championships 2017 - Championship Section Own Choice	
7. Dial H for Hitchcock – Brass Band Buizingen	+1
Composed by Nigel Clarke, from the album European Brass Band Championships 2017 - Championship Section Own Choice	
8. Where Angels Fly – Eikanger-Bjørsvik Musikklag	-5
Composed by Kevin Houben, from the album European Brass Band Championships 2017 - Championship Section Set Test	
9. HorrorShow – Paris Brass Band	Unchanged
Composed by Simon Dobson, from the album European Brass Band Championships 2017 - Championship Section Own Choice	
10. Where Angels Fly – Cory Band	-3
Composed by Kevin Houben, from the album European Brass Band Championships 2017 - Championship Section Set Test	

For the third month running live recordings from this year's **European Brass Band Championships** once again make up the entire track downloads chart with Cory Band's performance of **Destination Moon** reclaiming the top spot.



Wireless Brass

We take every possible precaution to ensure the accuracy of the details given below. However, we cannot be responsible for changes to stated times or running order. Details of subsequent weeks' programmes will be available on www.britishbandsman.com when available.

Tuesday 15 August, 2330-0000. BBC Radio 2

Listen to the Band: Derek Bourgeois is one of music's most respected and popular composers and a new Concerto from him is a real event. He talks to Frank Renton about his new work and the recording by the brilliant young cornet player Tom Hutchinson from the Cory Band. Listen to the Band is available all week via Radio 2's website at www.bbc.co.uk/radio2. Click on the playback section to hear the show, on demand, for a week following transmission. Also available on the BBC iPlayer by selecting Radio 2.

World of Brass Radio. John Maines introduces a weekly one-hour programme of the best of international banding. Commencing on Fridays, the rolling programme of the most recent two shows can be accessed 24 hours a day on www.worldofbrass.com (then click on the WOB Radio link) or www.worldofbrass.com/wobradio.

This week's programme details were not available at time of going to press.

Local Radio for next week

Sounds of Brass. BBC Radio Cornwall, Devon, Guernsey and Jersey every Sunday at 7.05pm and on Bristol, Gloucestershire, Somerset Sound, Swindon and Wiltshire on Sundays at 12.00am. FM frequencies: Bristol 94.9, Cornwall 95.2, Devon 103.4, Gloucestershire 104.7, Guernsey 93.2, Jersey 88.8, Swindon 103.6, Wiltshire 104.3. The Programme is now available for 30 days after broadcast on the BBC iPlayer and on Freeview, radio channel 720. To hear this week's programme again go to www.bbc.co.uk/devon find Listen Again and click on Sounds of Brass.

Phillip Hunt presents a programme of brass band recordings and news. This week's programme (from Sunday, 6 August) includes: Elland Silver Youth (Samantha Harrison): Fanfare for a New Age (Goff Richards); Youth Brass 2000 (Chris Jeans): Jubilation (William Himes - cornet soloist: Thomas Fountain); Young Brass Band Willebroek (Frans Violet): Dimensions (Peter Graham); European Youth Brass Band (Raf van Looveren): Rhapsody in Blue (George Gershwin arr. Steven Verheart - trumpet soloist: Jeroen Berwaerts), Flashlight (Jan Van der Roost), Crimond (Jessie Irvine arr. Goff Richards); Cory (Philip Harper): Abide With Me (William Henry Monk arr. Karl Jenkins), Carnival of Venice (Harry James arr. Mark Freeh - cornet soloist: Tom Hutchinson), The Four Seasons (Vivaldi arr. Philip Harper), Nordic Polska Anders Edenroth and Matti Kallio arr. Philip Harper).

Requests and comments are welcome at e-mail: brassmanpgh@uwclub.net

Monday 7 August, 2100-2200. Manx Radio

Time for Brass. Frequencies 97.2, 89 and 103.7 FM and 1368 AM and worldwide on www.manxradio.com

Click on Listen FM or Listen AM for the programme at the time of broadcast or Listen Again for a week following transmission.

Ian Cottier presents a programme of brass band music and comment. This week's programme includes: Black Dyke Mills (Major Peter Parkes): Introduction, Elegy and Caprice (Morley Calvert); Black Dyke (Professor Nicholas Childs): Toccata from Organ Symphony No. 5 (Widor arr. Philip Sparke); Tertnes Skoles Musikkorps (Jan Egil Jorgensen): Norwegian Dance (Torstein Aagaard-Nilsen); Cory (Philip Harper): Nordic Polska (arr. Philip Harper), The Four Seasons (Vivaldi arr. Philip Harper), Carnival of Venice (Harry James arr. Mark Freeh - cornet soloist: Tom Hutchinson); Yorkshire Building Society (David King): The Champions (George Willcocks); BNFL (Richard Evans): I Dreamed a Dream (Schonberg arr. Darrol Barry - tenor horn soloist: Melvyn Bathgate); Household Troops Band of The Salvation Army (Carl Saunders): Bring Him Home (Lloyd Webber arr. Drury), Any Dream Will Do (Lloyd Webber arr. Peter Graham); Foresters Brass 2000 (Peter Collins): Close Every Door (Lloyd Webber); Leyland DAF (Richard Evans): Spring (Grieg arr. Ryan); Rushen Silver (John Kinley): Eventide (arr. John Kinley).

Sunday afternoons - weekly. Live show at 1300-1500 BBC Radio Leeds and BBC Radio York.

Yorkshire Brass. David Hoyle presents a programme of brass band recordings and listeners' requests. Listen live online at www.bbc.co.uk/radioleeds or BBC Radio Leeds FM frequencies 92.4 or 103.9. BBC Radio York FM frequencies 95.5, 103.7 or 104.3. Also available on the BBC iPlayer for 7 days after broadcast at www.bbc.co.uk/leeds Sunday Bandstand. www.phoenixfm.co.uk 2.00pm-4.00pm; Halifax local Frequency: 96.7FM; www.wiganfm.com 11.00am-1.00pm (Internet only); www.drystoneradio.com 8.00am-10.00am Colne / Keighley / Skipton local Frequency: 106.9FM; www.worldfm.co.nz 2.00pm-4.00pm (Thursday - Internet only). Chris Helme presents a wide and diverse choice of music from the world of brass bands. The weekly playlist can be found on his website www.chrishelme-brighthouse.org.uk



Listening Post

August 2017

Compiled and written by Tim Mutum

No.145

FEATURED RECORDING DANCES AND ARIAS - THE MUSIC OF EDWARD GREGSON VOLUME 6 (CAT. NO CD 22167)

The six volumes of Edward Gregson's brass band music span 25 years. Four have been with Black Dyke, with which Gregson has the closest association, but all have involved Nicholas Childs, who has done as much as anyone I can think of to cement new repertoire to disc whenever he can. Furthermore, I doubt any other band now has the aspiration or appetite, other than perhaps Cory or Tredegar, to tackle these sorts of programmes. Grimethorpe would have in its heyday with Elgar Howarth, but not anymore.

The programme spans much of Gregson's career with bands, reintroducing *Patterns* from 1974 with its fresh feel of writing for youth bands (previously recorded by Fairey on Volume 3) and a new recording of the title track (originally recorded on Volume 1 by Desford Colliery). Written for the 1984 National Final, this brought new challenges to bands, not least in the percussion demands.

Much of the programme is new, though, reflecting Gregson's year as Composer-in-Residence, with a première studio recording of the *Cornet Concerto* performed with astonishing technical bravura by Richard Marshall, yet warm and sentimental in the middle *Intermezzo* (...Of More Distant Memories). *The Four Etudes* are new, to band at any rate, three having been written for piano in 1982, and are compelling in their new home. It was brave of Gregson to rework *The Trumpets of the Angels*, a hugely demanding, 20-minute work, for Dyke's own-choice at the 2016 European.

Trumpet soloist Gareth Small excels in a magnificent performance overall of music that is deserving to be heard more than it will be. Thank goodness, therefore, for this first-class disc, which apparently may not be the final one in the series.

FRENCH DELIGHTS WITH STRINGS ATTACHED

'Lovely' is a rather emotional word, needing to be used sparingly and carefully in the context of recordings. *Fantasque*, (Cat. No CD 22170) is the fourth solo disc from Alexis Demailly and here he has employed a string quartet as the accompaniment although, at times, such as *La Cigale et la fourmi*, it is an equal partner. And that's where the word 'lovely' fits in, as the two distinct voices combine beautifully and warmly to create a landscape of sound that makes the word so apt. That Demailly is a superb instrumentalist comes over immediately and consistently throughout. His sound is lush yet so technically precise, no wonder he is a leading orchestral player and principal of Paris Brass Band. There are no gimmicky cornet solos here, but a carefully thought-out programme that blends well, with music from familiar and new names. I would have liked some detailed booklet notes on the music to save me searching out that *Charlie on my mind* by Joseph Vella was written in response to the terrorist attack on the magazine staff at Charlie Hebdo. And background notes would have been valuable for the *Concertino for Cornet and String Quartet: Furie*, with its distinct likeness to the early passages of Vinter's *Spectrum* and some eerie sounds which make for captivating listening. The single resting spot for the strings is Stan Nieuwenhuis's *Fall From Grace* which brings in some novel percussion and voice, which the soloist dances around to great effect. Overall, a very different approach to a solo disc and one well worth exploring.



SOLO GIANTS - No 19: BRIAN EVANS (1942-2005)



Undoubtedly, one of the finest soprano cornet players of all time, Brian Evans was plucked by the man he called 'The Master', namely Alex Mortimer, from the back-row cornet bench of the CWS (Manchester) Band in 1961 to replace the incumbent soprano player in a concert at 24 hours' notice. It was, he later recalled, a disaster! He had started off on cornet in the Chadderton and District Band and then at Barton Hall Works under Oliver Howarth, father of Elgar. After that unpromising start at Co-op he went on to become the leading soprano performer of his generation, promoting it as a solo instrument. Winning the National in 1962 and 1963, he went on to play with Fairey, British Vita and Brighouse and Rastrick, with which he won the National in 1973 and British Open in 1978. A spell at Black Dyke followed and then the James Shepherd Versatile Brass, Dobcross and Wingates. During his days at Brighouse he performed many new arrangements made specially for him, including *Summertime*, *Solitaire* and *Russalka's Song to the Moon*. His one solo album was *Dedications*, later released on CD, (Kirklees KRCD 1047). However, Brian's favourite was *Russalka's Song to the Moon*, which he recorded with the Virtuosi Brass Band in 1976. He later recalled what he was thinking about as he recorded it. "It relates to my mother and father, especially my father who died when I was young. I was remembering everything they'd done for me. I was remembering him once buying me a cornet for 45 quid and I thought: 'This is for them! Father can't hear me playing at my best.' I only wish he could have been alive to have heard it." Harry Mortimer described him as "...one of the outstanding soprano cornet players of the era...an artistic instrumentalist."

To order any of the recordings featured and still available please telephone
R Smith and Co on 01933 445440 and Mark Coull will be delighted to help you.

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WORLD RANKINGS

BRITISH Bandsman
the leading international brass magazine

The latest Band Supplies - British Bandsman World Rankings see some significant moves, especially among continental bands, following the recent World Championships in Kerkrade. Despite the title the contest isn't a full-blown representative 'world' event, so that, plus the absence of many of the top-ranked bands from around the world, accounts for the relatively small number of ranking points on offer compared with

the more established major events on the calendar.

The other events taking place since the last update were: Ohio Brass Arts Festival - won by Dublin Silver; Picnic in the Park - won by Houghton Brass; Whiston Festival of Brass - won by Thoresby Colliery; Shirebrook Entertainment Contest - won by Enderby.

1	Cory	Wales	1,939.60	-	51	EYMS	North	32.65	-3
2	Brighthouse and Rastrick	Yorkshire	835.47	-	52	Fountain City	USA	32.09	-2
3	Black Dyke	Yorkshire	820.14	-	53	Hauts-de-France Brass Band	France	31.45	-2
4	Eikanger-Bjørsvik	Norway	722.82	-	54	Noord Limburgse	Belgium	30.28	+2
5	Grimethorpe Colliery	Yorkshire	516.92	-	55	Burry Port Town	Wales	29.94	-3
6	Brass Band Willebroek	Belgium	481.84	+2	56	Rainford	North West	28.40	-2
7	Valaisia Brass Band	Switzerland	468.80	-1	57	Jaren Hornmusikforening	Norway	27.43	-2
8	Tredegar	Wales	396.59	-1	58	Kirkintilloch	Scotland	27.00	-1
9	Flowers	West	358.93	-	59	Brass Band Oberösterreich	Austria	22.87	-
10	Fairey	North West	337.73	-	60	St. Dennis	West	22.68	+3
11	Foden's	North West	281.61	-	61	Goodwick Brass	Wales	22.22	-3
12	Virtuosi GUS	Midlands	271.82	-	62	Ratby Co-operative	Midlands	21.74	-
13	Whitburn	Scotland	253.98	-	63	Atlantic Brass Band	USA	21.70	-3
14	Carlton Main Frickley Colliery	Yorkshire	221.74	-	64	Ensemble de Cuivres Valaisan A	Switzerland	21.61	-3
15	Burgermusik Luzern	Switzerland	147.20	+1	65	Central Coast Brass	Australia	20.38	-1
16	Stavanger	Norway	146.57	-1	66	Zone One Brass	London & SC	20.37	-1
17	Co-operative Funeralcare	Scotland	135.76	-	67	Woolston Brass	New Zealand	20.28	+8
18	Buizingen	Belgium	135.42	+1	68	Ashton-under-Lyne	North West	19.77	-2
19	Reg Vardy	North	135.12	+1	69	Oslo Brass Band	Norway	19.21	-2
20	Woodfalls	West	132.30	-2	70	Provinciale Brassband Groningen	Netherlands	18.51	-2
21	Leyland	North West	120.42	-	71	Lyngby Taarbaek	Denmark	17.82	+5
22	Paris Brass Band	France	120.05	-	72	Bon Accord	Scotland	17.34	+1
23	Desford Colliery	Midlands	112.36	-	73	Bayerische Brassband Akademie (3BA)	Germany	17.30	-3
24	Manger Musikklag	Norway	102.30	+3	74	Kingdom Brass	Scotland	17.05	+3
25	Brass Band Schoonhoven	Netherlands	101.44	-	75	Marsden Silver	Yorkshire	16.90	-4
26	Wingates	North West	97.62	-2	76	Aeolus	France	16.87	-7
27	Tongwynlais Temperance	Wales	89.13	-1	77	Tylorstown	Wales	16.26	-5
28	Hammonds Saltaire	Yorkshire	81.94	-	78	1st Old Boys Association Silver	N. Ireland	16.23	-4
29	Friary Guildford	London & SC	77.71	-	79	Verwood Concert Brass	West	14.28	-1
30	Milnrow	North West	77.00	+1	80	Haverhill	London & SC	13.81	+1
31	Concord	Denmark	76.94	-1	81	Co-operative Funeralcare North West	North West	13.80	-2
32	Rothwell Temperance	Yorkshire	69.71	-	82	Brass Band Heist	Belgium	13.63	+14
33	Hepworth	Yorkshire	59.11	-	83	Footscray-Yarraville City	Australia	13.31	-3
34	Brass Band Treize Etoiles	Switzerland	54.47	+2	84	James Madison University	USA	13.18	-2
35	National Band of New Zealand	New Zealand	51.12	New	85	Yorkshire Imperial Urquhart Travel	Yorkshire	13.02	-2
36	City of Bradford	Yorkshire	50.80	-2	86	Italian Brass Band	Italy	12.76	-
37	Jaguar Land Rover	Midlands	49.37	-2	87	Dublin Silver	USA	12.73	+10
38	NASUWT Riverside	North	45.90	-1	88	Brass Band Berneroblerland	Switzerland	12.62	-4
39	Llwydcoed	Wales	44.69	-1	89	Ebbw Valley Brass	Wales	12.61	-4
40	Dalmellington	Scotland	42.59	-1	90	Wantage Silver 'A'	London & SC	12.35	-2
41	City of Cardiff (Melingriffith)	Wales	40.77	-1	91	Kleppe Musikklag	Norway	12.15	-4
42	Camborne Town	West	39.22	+3	92	Brass Band Fribourg	Switzerland	12.03	-2
43	Aldbourn	West	37.99	-2	93	Aveley and Newham	London & SC	11.98	-4
44	Bjørsvik Brass	Norway	37.73	-2	94	East London Brass	London & SC	11.58	+10
45	Thoresby Colliery	Midlands	37.72	+1	95	Kirkintilloch Kelvin Brass	Scotland	11.29	-3
46	Brisbane Excelsior	Australia	37.70	+3	96	Krohnengen	Norway	11.27	-5
47	Filton Concert Brass	West	36.11	-4	97	BTM	Wales	11.16	-3
48	Wellington Brass	New Zealand	35.90	+5	98	Vernon Building Society Poynton	North West	10.69	-5
49	Northop	Wales	34.48	-5	99	Derwent Brass	Midlands	10.35	-4
50	Redbridge Brass	London & SC	32.95	-3	100	UNITE the Union (City of Sheffield)	Yorkshire	9.98	-1

Diary Dates

Forthcoming events that have been advertised in British Bandsman.

September

- 16 - Lesmahagow.** Richard Fox Tuba Workshop, 12.30pm, Woodpark Primary School.
23 - Liverpool. Tubular Brass with Hannah Peel and Mary Casio, 7.30pm, Philharmonic Hall.
23 - Beaminster. Fairey Band, 3.00pm, St. Mary's Church.
26 - Manchester. Royal Northern College of Music Open Day, Booth Street West.
30 - Stockton-on-Tees. Tubular Brass with Hannah Peel and Mary Casio, 7.30pm, The Arc.

October

- 21 - Barnsley.** Tubular Brass with Hannah Peel and Mary Casio, 7.30pm, Civic Hall.
28 - Basingstoke. Tubular Brass with Hannah Peel and Mary Casio, 7.30pm, The Anvil.
28 - Evesham. Wychavon Festival of Brass, De Montfort School.
29 - Sandbach. Foden's Solo, Duet and Quartet Competition, Sandbach School.

November

- 4 - St. Charles, IL, USA.** US Open Brass Band Championships.
18 - Perth. Band Supplies Scottish Challenge, 10.00am, Perth Concert Hall.
18 - Gateshead. Brass in Concert Focus on Youth and Education, 9.00am, Sage Gateshead.
18 - Gateshead. Cory Band and Only Men Aloud, 7.00pm, Sage Gateshead.
19 - Gateshead. Brass in Concert Championship, 9.00am, Sage Gateshead.
25 - Perth. Scottish Open Championships, 10.00am, Perth Concert Hall.
25-26 - Perth. Scottish Youth Brass Band Championships, 10.00am, Perth Concert Hall.

January 2018

- 12-15 - Skegness.** Butlin's Mineworkers Open National Brass Band Festival, Skyline Resort.

April

- 14 - Durham.** Grimethorpe Colliery Band, 7.30pm, Durham Cathedral.

May

- 3-6 - Utrecht.** European Brass Band Championships.



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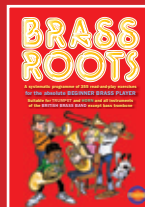
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