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| ISSUE 5960 | DECEMBER 2017



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## Journeys of 1,000 miles begin with first steps...

Welcome to the December 2017 edition of British Bandsman.

For worldwide banding this has quite possibly been the most momentous year in our 160-plus-year history. Throughout my youth, British Bandsman would proclaim annually that 'the best 20 bands in the world will compete this weekend at the British Open in Manchester', or at least words to that effect, and one only needs to go back 27 years to find the British Open line-up, undoubtedly the strongest of all contests then, comprising only bands from England.

Such world-beating claims were certainly not without foundation, and the leading continental visitors during the early years of the European Championships at the Royal Albert Hall (1978-82) were a long way behind the main contenders from the UK. To many it may be hard to comprehend that we now find ourselves in a situation in which the only one of the four major titles still resident in banding's home nation is the 'closed' National Championships of Great Britain, but this isn't an unmerited situation.

Having witnessed the quality of the winning performances given in Bergen, Ostend, Birmingham, Stavanger, Gateshead and Montreux by Eikanger-Bjørsvik Musikklag and Valaisia Brass Band during the course of 2017, it could indeed be quite some time before the leading UK groups are again able reach the very best standards that our culture has to offer, which now happen to exist in Norway, Switzerland and other European centres of excellence.

It can happen, but only with a collaborative and consistent approach to raising standards throughout the UK, something that will take both a long time and resources the like of which only a central banding body could ever be able to both source and administer. It is, therefore, the duty of every one of us who have ever enjoyed the sound of a good brass band to at least try to support any initiative for positive change that may emerge. The days of self-interest and empire building, on the other hand, need to end - and soon.

Whatever lies ahead for you and your band in 2018, let's hope that we in the UK can make at least one collective step in the right direction and give ourselves something to celebrate this time next year.

A merry Christmas and a happy new year to all our readers throughout the entire world of brass bands.

**Kenneth Crookston**  
Managing Editor

## Contents

- 5-7 News - Palanga progress through composition platform
- 9 Skegness ready for banding invasion
- 11-13 Eikanger lays down a marker in Stavanger
- 14-15 Standards high at Italian National
- 16-17 Hat-trick for Valaisia in Montreux
- 18-23 Recordings of the Year - our experts' CD highlights of 2017
- 24-31 Historic success at Brass in Concert
- 32-34 Whitburn's fab four in Perth
- 35-37 Pride of the North - Tim Mutum recalls the great St. Hilda Colliery Band
- 38-41 Brass Roots - what is your local band up to?
- 42 This month in History - British Bandsman in December 2007, 1992 and 1967
- 43 Horn Virtuoso Owen Farr in the BB Spotlight
- 46 Wireless Brass - what's on the radio and the Internet
- 47 Listening Post - the latest CD releases available from R. Smith and Co.
- 48 Professional Network - all you need for your band
- 49 Band Supplies - British Bandsman World Rankings
- 50 Diary - what's on in your neighbourhood?





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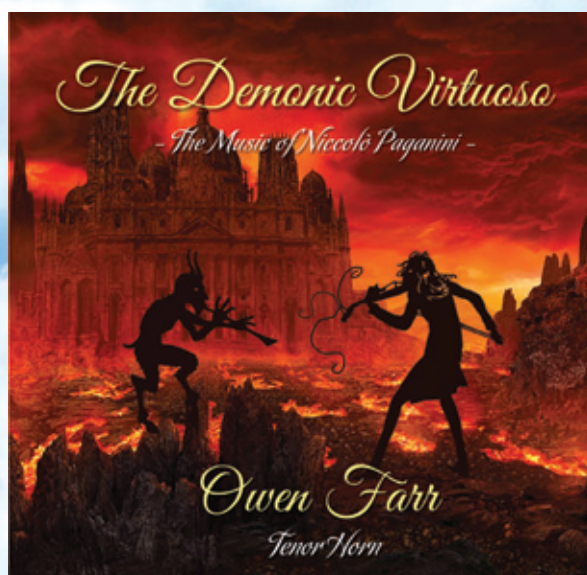
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## Composition platform for progress in Palanga

Early steps in the Lithuanian city of Palanga's proposed hosting of the 2020 European Brass Band Championships were made during the last weekend in November at an international conference, Winds Bring Changes 2017, in which members of the Lithuanian brass band community, local composers and experts from around Europe worked towards raising interest in the music of the brass band genre in the Baltic state.

A feature of this conference was the presentation of nine new compositions by Lithuanian composers. The music was performed in Palanga Concert Hall by Brass Band Aukstyn, Brass Band of the Lithuanian Academy of Music and Theater, and Sunday Brass Band. The compositions were evaluated by visiting guests including Philip Sparke, Tom Brevik (Norway), BB Features Editor Paul Hindmarsh and conference moderator conference, Jappie Dijkstra (Netherlands).

At the open session, which involved about 50 enthusiasts, experts shared their knowledge in extensive seminars. Paul Hindmarsh presented a lecture about the evolution and development of the brass band repertoire, Philip Sparke provided an introduction to instrumentation, scoring philosophy and the range of colours available to the brass band and Tom Brevik discussed the use of folk songs and traditional music.

Paul Hindmarsh commented: "I was delighted to have been invited to take part in the conference in Palanga. Finding talented composers to work with brass bands is a creative way of ensuring that brass bands continue to evolve. It was encouraging to work with group of talented composers with enthusiasm for the brass band medium, which is still very new in Lithuania. I enjoyed sharing with them some of the classic British test-pieces and showing the different ways these composers enriched the sound of the brass band medium. I look forward to hearing much more from composers in Lithuania."

At the end of the conference, experts selected five works by Lithuanian composers that correspond to the categories of European brass band contesting: *Replica* (Linus Rupšlauskis), *Caricature* (Tadas Šileika) and *Witches' Hill* (Vauda Striaupaitė-Beinarienė) are appropriate to Challenge Section level, while *The Legend About Dracula* (Titas Petrikis) and *Lithuanian Dances* (Kazys Daugėla) will be considered for the Youth Section.

## A4 composition competition launched

A4 Brass Quartet has launched its inaugural composition competition, looking to inspire a new generation of chamber music writers for this unique brass ensemble model, with a healthy £600 prize fund to boot.

The group, which is now enlisted on the Royal Northern College of Music's International Artist Diploma Scheme (IAD), is still fresh from its debut performance in London's internationally renowned Wigmore Hall, in which it premièred a substantial new work by newly-announced BBC Concert Orchestra conductor Bramwell Tovey. This is coupled with being presented the Elias Fawcett award for an outstanding ensemble in the Royal Overseas League Chamber Music competition by HRH Princess Alexandra, and also being one of the winners of the prestigious Tunnell Trust Ensemble awards in Scotland.

Ahead of a busy 2018, A4 is now looking for some fresh innovation from external composers to feature in their upcoming programming and recording plans. Applicants are welcome

from any age group, although there is a special prize awarded for the under 24 age group to encourage current undergraduate students to apply. The brief for the piece is very free, but it must last between four and eight minutes, and never have been performed previously.

The winner will receive £350, a professional recording and regular performances on the quartet's concert series in 2018/2019. The runner-up prize is £150, a professional recording and regular performances on the quartet's concert series in 2018/2019. The under-24 award is £100 and a professional recording of the work. Entries should be submitted to [a4brassquartet@hotmail.co.uk](mailto:a4brassquartet@hotmail.co.uk) by midnight on 23 February 2018.

## Willebroek regains Belgian title

Brass Band Willebroek and conductor Frans Violet won the Belgian National Brass Band Championships for the 20th time at the Cultuurcentrum Zwaneberg in Heist-op-den-Berg near Antwerp on the weekend of 25-26 November. This was Willebroek's first Belgian title since 2014 and the band will now represent Belgium at the 2018 European Championships in Utrecht, The Netherlands.

Jan de Haan's *Metamorphosis* was the set test-piece, which Willebroek followed up with its own-choice, *Destination Moon* by Paul Raphael. Completing a memorable weekend for the organisation, Young Brass Band Willebroek won the 3rd Division under Lode Violet. The results were:

### Championship Section

#### Test-piece: *Metamorphosis* (Jan de Haan)

1. Brass Band Willebroek (Frans Violet) 97 (test-piece) + 95 (own-choice) = 96.00 (average)\*
  2. Noordlimburgse Brassband (Erik van de Kolk) 96 + 96 = 96.00
  3. Festival Brass Band (Steven Verhaert) 93 + 97 = 95.00
  4. Brass Band Buizingen (Luc Vertommen) 92 + 94 = 93.00
  5. Brass Band Heist (Bert van Thienen) 89 + 92 = 90.50
  6. Kortrijk Brass Band (Ward de Ketelaere) 88 + 89 = 88.50
  7. Brass Band Leieland (Sam Werbrouck) 86 + 90 = 88.00
  8. Brass Band Zele (Bart van der Strieckt) 87 + 88 = 87.50
- \* denotes test-piece taking precedent in the event of a tie

### 1st Division

#### Test-piece: *Blackout* (Thomas Doss)

1. Brass Band Bacchus (Bart van Neyghem) 87 + 89 = 88.00
2. Brass Band Scaldis (Raf van Looveren) 88 + 87 = 87.50
3. Brass Band Panta Rhei (Tim De Maeseneer) 85 + 85 = 85.00
4. Brass Band De Grensbewoners Smeermass (Danny Aerden) 83 + 86 = 84.50

### 2nd Division

#### Test-piece: *Partita for Band (Postcards from Home)* (Philip Wilby)

1. Brass Band Euterpe (Roland van Buggenhout) 81 + 81 = 81.00

### 3rd Division

#### Test-piece: *A Journey to the Bermuda Triangle* (Pimpanit Karoonayavanich)

1. Young Brass Band Willebroek (Lode Violet) 92 + 93 = 92.50
2. Mercator Brass Band (Johan De Win) 87 + 86 = 86.50
3. Dender Brass (Joeri van Hove) 84 + 82 = 83.00
4. United Brass (Frank Vantroyen) 82 + 83 = 82.50

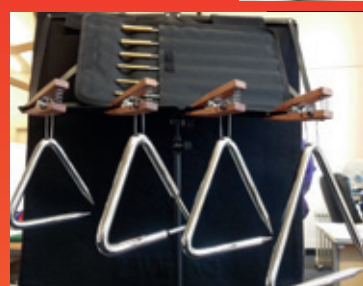
**Adjudicators: Nigel Boddice, Mareika Gray and Torgny Hanson**

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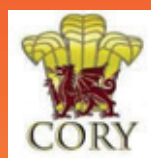
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## Format change at Torquay

The West of England Brass Band Association has announced the panel of adjudicators for the 2018 West of England Regional Championships, which comprises Brett Baker, Stan Lippeatt, Alan Morrison, David Roberts, Duncan Stubbs OBE and John Winterflood.

The Championships will take place on 10-11 March at the Riviera International Conference Centre, Torquay.

To enable the 4th Section bands to play in the Forum for the first time, the format for the 2018 Championships has been altered from previous years and the schedule for the weekend is as follows:

### Saturday 10 March

The Forum: 2nd and 1st sections

The Arena: 3rd Section

### Sunday 11 March

The Forum: 4th and Championship sections

## East of Scotland BBA rejuvenated

The East of Scotland Brass Band Association (ESBBA), which has been largely dormant for most of the current decade, has been rejuvenated by the election of new office bearers at the body's recent Annual General Meeting. The event, held at Bathgate Bandroom in Livingston, was also attended by Brass Bands England Chairman Mike Kilroy and Centre Stage Managing Director Martin Gernon, who gave presentations on collaboration and organisation of bands' finances respectively. David Kinross (Whitburn) was elected as the organisation's Chairman, with Derek Brown (Bathgate) the new Vice President. Graeme Adam (Newtongrange) will be the ESBBA Treasurer and Brian Walker (Bathgate) the Secretary.

David Kinross commented: "We are very excited at the prospect of the considerable progress that can be made through the member bands in the east of Scotland working collaboratively in the years ahead. There is considerable potential in this area and one of our first initiatives will be to encourage former players of all bands to return to the fold and take part in an event organised through social media."

The organisation's next event, its annual solo and ensemble championships, will be held on 27 January, when it is also hoped that a multi-organisation reunion band can be assembled.

## Jedforest wins Borders Entertainment title

Jedforest Instrumental Band triumphed at the recent Borders Entertainment Contest, held in its home town, Jedburgh. Under Phil Rosier, the band scored a clear victory with its programme *Sabre Dance*, *First Light* (Ben Hollings - cornet soloist: David Sutherland), *Salsation* and closing with Dan Price's *Starburst*. The results were:

1. Jedforest Instrumental (Phil Rosier) 1 + 1 = 2
2. Langholm Town (Chris Shanks) 2 + 4 = 6
3. Broxburn and Livingston (John Boax) 3 + 3 = 6
4. St. Ronan's Silver (Alan Fernie) 4 + 2 = 6

Best Percussion: Jedforest Instrumental; Best Bass Section: Broxburn and Livingston; Best Instrumentalist: Hamish McRitchie (Jedforest Instrumental); Best Solo Cornet: Callum Robb (St. Ronan's Silver); Best Soloist: John Stirling, euphonium,

Newmains and District; Department Prize: Langholm Town; Highest Placed Borders Band: Jedforest Instrumental; Best 4th Section: Newmains and District; Best 3rd Section: Langholm Town; Best 2nd Section: Jedforest Instrumental; Entertainment Prize: Jedforest Instrumental.

**Adjudicators: Raymond Tennant and Les Neish**

## Tim Mutum to appear on BBC radio documentary

BB's resident recordings expert and historian Tim Mutum is to appear in a BBC radio documentary on brass bands, *How Brass Conquered the World*, on the BBC World Service on Saturday 30 December at 14.06 and Sunday 31 December at 20.06 GMT. The programme will also be available of the BBC Radio iPlayer. Speaking to BB about the project, Tim Mutum commented: "In early November I spent an hour in a studio in Ipswich being interviewed by the production company, Made in Manchester TV, for this programme, which will also feature Brassed Off star Stephen Tompkinson among others."

As part of the programme, Stalybridge Old Band (formed in 1809), will give a rendition of the World War I march *It's a Long Way to Tipperary*, plus there will also be music from Grimethorpe Colliery Band. *How Brass Conquered the World* will also look at how brass band music has seeped into wider musical tastes.



## Cornwall Youth Brass Band set for Christmas course

Nearly 50 young musicians of the Cornwall Youth Brass Band (CYBB) will be spending four days of their Christmas holidays, from 27-30 December, rehearsing and studying under the baton of Guest Conductor Dr. Stephen Cobb, Bandmaster of the International Staff Band of The Salvation Army, with his son Philip, principal trumpet of The London Symphony Orchestra, as guest soloist.

Aged from 10-21, all the musicians also play with local brass bands and devote many extra hours to their membership of the Cornwall Youth Brass Band, rehearsing monthly with their team of local conductors and tutors in preparation for the twice yearly residential courses, held at Truro High School for Girls. Returning to the CYBB after a successful visit in 2007, Stephen and Philip Cobb will be directing and joining the band in a wide range of music, including the world premiere of *The Great Storm Cat* by Paul Saggars, a cornet player in the Band of Her Majesty's Royal Marines, Plymouth. At the end of the course the band will give a Gala Concert at St. Michael's Church in Newquay on Wednesday 30 December at 7.00pm.

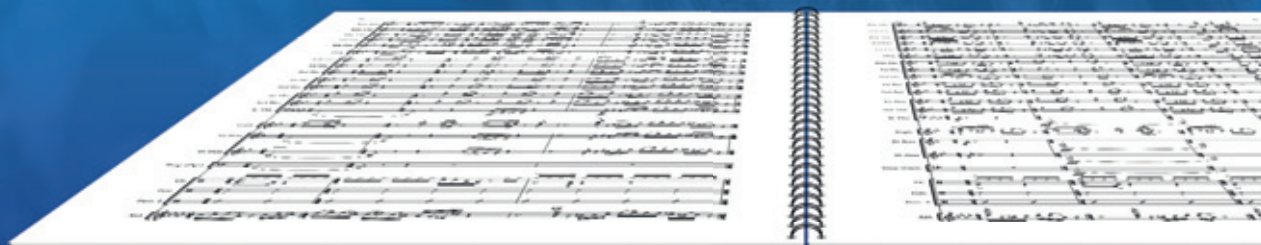
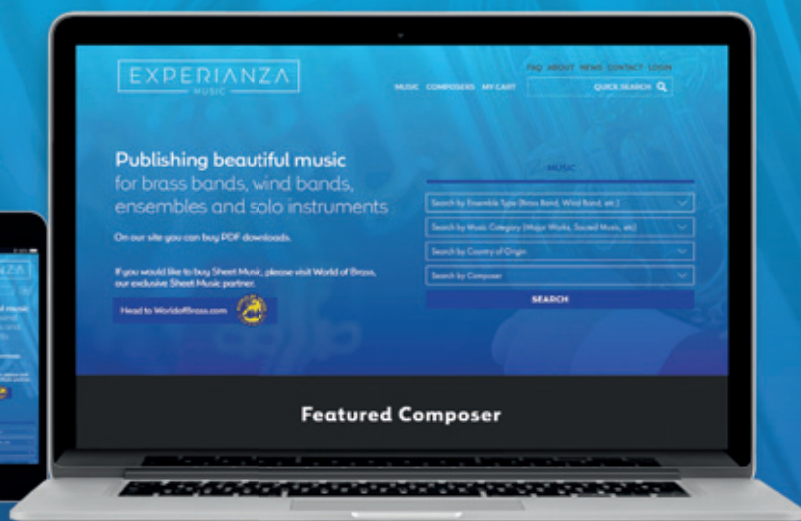
The band will also repeat its successful open rehearsal and audition afternoon at 1.30pm on Friday 29 December. This gives young musicians interested in joining the band an opportunity to observe it in action and talk to the local team of conductors and tutors about the simple procedure required to join.

Full details of all the events can be found on the band's website at [www.cybb.co.uk](http://www.cybb.co.uk)

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Both positions will be based at the BBE offices in Barnsley, Yorkshire. It is envisaged that both roles may be part-time initially with opportunities to increase working hours in the future. Salaries will be in the range £26-28k - pro rata.

To apply please write in the first instance to Andrew Coe – Brass Bands England, Unit 12 Maple Estate, Stocks Lane, Barnsley S75 2BL. All applications will be treated in the strictest confidence.



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## BBE Marketing and Communications Coordinator

- To take the primary role in developing, managing and delivering a comprehensive marketing and promotional strategy aimed at raising awareness of BBE's objectives and campaigns, as well as the benefits of the wider brass band community
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- Act as the Primary Lead on developing new commercial activities, working to create and deliver event promotional programmes, and optimizing commercial revenues including ticketing and sponsorship



## Butlin's extends final deadline as banding's biggest 'fun' weekend approaches

The organisers of the Butlin's Mineworkers Open National Festival, due to take place at the Butlins Resort in Skegness on the weekend of 12-15 January, have announced that the final deadline for entries to the 2018 event has been extended to 15 December in order to allow some bands time to clarify their entry status.

Speaking to BB, Festival Director Steve Walker said: "We have become aware of some bands that were booking accommodation but, because of administration changes within their own organisations, hadn't actually entered the contest. We are, of course, happy to accept these bands but in fairness to any others that might have missed the original deadline we have decided to keep the entries open until 15 December for all sections, including youth and unregistered, except the 1st which has already reached capacity."

Steve Walker continued: "We are currently making final preparations for the 2018 Festival, which promises to be bigger and better than ever. Aside from the ever-popular band contests on the Saturday and Sunday entertainment contest, we are very excited to be able to welcome the amazing Superbrass, the London-based group assembled by Roger Argente and boasting among its ranks superstar trumpeter Mike Lovatt with Paul Mayes, Alan Thomas and Toby Street, as well as the legendary Gordon Campbell on trombone.

"The Black Dyke Reunion Band also promises to be very popular with our visitors and will feature, among other great names from the band's illustrious past, John Clough, Sandy Smith, Bob Childs and Kevin Crockford. The band will be conducted by former 'Dyke' member Richard Evans and introduced by another Queensbury 'old boy' Frank Renton,

who will also take his seat in the cornet section! 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." 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."

To find out more visit [www.butlins.com](http://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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# If it's November then it must be Stavanger, Eppan, Montreux...

Kenneth Crookston reports on a busy month for international banding



When putting together BB's event plans at the beginning of any year, I always look forward to November when, in addition to the excitement of Brass in Concert at Sage Gateshead, I can be sure to find myself in various parts of Europe for some of the major banding events that take place throughout the continent. As well as being extremely well organised and presenting fabulous bands in great venues, some of them don't half take place in nice places!

The weekend of 4-5 November saw the 32nd hosting of Siddis Brass, the leading Norwegian entertainment event hosted by Stavanger Brass Band in the magnificent setting of Stavanger Konserthus. With 58 bands competing across the five sections and a short pre-results gala concert to squeeze into the day, the venue really is a hive of activity and the operation, overseen by Siddis President Anders Ryberg, operates like clockwork thanks to over 100 volunteers, many of whom will already have started working on next year's event as you read this.

Comparisons to Brass in Concert are natural, especially for the Elite Division event that takes place on the Saturday afternoon, and this year saw the same

winning programme played at both. Anyone present in Stavanger with an eye on the Sage event a fortnight later would certainly have had an inkling that Eikanger-Bjørsvik Musikklag and Reid Gilje would be among the main contenders when faced with international opposition. The band's programme, subtitled *Tales of the North Sea* and comprising *Waves on Deck* (Kjetil Djønne), *The Boatmen* (Frode Rydland - flugel horn soloist: Gyda Matland), *The Mackerel Shoal and the Lonely Monkfish* (Reid Gilje) and *Dark Abyss* (Fredrick Schjelderup), didn't only hold the attention of those in the audience for its scintillating nature, but it was played to such a standard that it could have won virtually any contest anywhere. Remarkably, every piece in the programme was an original by current or former band members, and the 'entertainment' element was contained almost entirely within the music itself - all but a few containers of bubbles that is! Although extremely impressive, Eikanger's victory was by no means guaranteed, such was the high standard of opposition. Before the results there was also the added commitment, as defending champion, to give a fairly challenging but immensely enjoyable concert, which



it also reprised in its Saturday concourse during its journey to Gateshead. This also included playing a fanfare for the winning band in each section as the prizes were presented, but for some reason the collective intake of breath that preceded the announcement of the Elite Division winner didn't result in anything musical! Pushing Eikanger all the way, in second place, was Manger Musikklag under the imaginative baton of Martin Winter. As ever, the band's programme, *Movement in Five Movements*, was imaginatively assembled, comprising *Mountain Dance* (Dave Grusin arr. A. Jones), *Horn of Puente* (Trilok Gurtu arr. Adam Baker), *Cortège* (Martin Winter), *Funny S.A. Stuck in Transit* (Idar Torskangerpoll), *Iceicles* (Anne Grete Preus arr. Margie Antrobus - flugel horn soloist: Torstein Holmås) and *Beau coup* (Trilok Gurtu arr. Rob Henderson). The playing was pretty fantastic too, and we especially enjoyed the stunning contribution of the band's trumpet quartet, although for music judges Chris King and Sverre Olsrud it fell three points short of Eikanger's remarkable 99. There was relative disappointment for the hosting band following its Brexit-based *Fear and Loathing at the Stavanger Konserthus* programme by Paul McGhee



comprised *Then They Came For Me*, *Scatman Farage and the Brussels Neurosis* (euphonium soloist: Per Illguth), 09:00am, 24.06.2016, #Twitter Tweets, the *Herd Bleats*, *May in a Wheat Field*, *Cheeto Benito and the Russian Tango*, and *Post Apocalyptic Party Blues* (M.O.A.P.). Like many of Stavanger's programmes this was deeply conceptual, which was to be expected, but this writer for one never, ever expected to be writing about any piece with Nigel Farage in the title! Unfortunately, the performance of the euphonium solo was blighted by mechanical failure, which somehow seemed like a suitable metaphor given the current state of the Brexit negotiations, but any chance Stavanger had of regaining the title evaporated as a result. There were many other highlights on the day, including a great show by Oslo Brass Band (Phillip Hannevik) to take fourth ahead of the always-intriguing Bjørsvik Brass, this year conducted by Bjarte Engeset. One band that was more than capable of putting up a considerable challenge in the Elite Division was Tertnes Brass, winner of Division 1 under Martin Winter. Under the title *Rhythm We Got*, the programme was made up of *I Got Rhythm* (Gershwin, arr. Alan Fernie), *New York*

*City Rhythm on Broadway* (Barry Manilow - trombone soloist: Torunn Bachmann), *Rhythmista* (*Summer in May*, Bergen 2017) (M. Winter), *Resolute Resistance of Rhythm* (*Rain in May*, Bergen 2017) (M. Winter) and *Festival De Ritmo* (Dave Weckl/Jay Oliver arr. Børre Dalhaug). The band's four-point victory, awarded by judges Frank Renton and Erik Janssen, was thoroughly merited. Garry Cutt and PK Svensen had a much closer affair to handle in Division 2, where Flesland Musikkklag (Eirik Gjerdevik) scored a narrow victory over Rong Brass, conducted by Eikanger's principal cornet David Morton. Flesland performed *Postcards from the US*, comprising *Midwest March* (J.J. Richards arr. Derek Broadbent), *Over the Rainbow* (Harold Arlen arr. Goff Richards - horn soloist: Ingvild Fagna), *Sunrise Over Blue Ridge* (Dan Price), *I Will Follow Him* (Franck Pourcel and Paul Mauriat arr. Goff Richards) and *Blackbird Special* (The Dirty Dozen Brass Band arr. Reid Gilje). With 18 bands this was easily the biggest contest of the day, but it held the attention of the Kuppelhallen audience throughout, as well as many of the large audience watching throughout the world via the Internet.

Jens T. Larsen and Helen Varley awarded the 3rd Division top prize to Skui Brassband (Thor-Willy Karlsen) for its programme comprising *The Eye of Wendor* (Mandalaband arr. Ole-Andreas Førde), *Stardust* (Hoagy Carmichael arr. Bill Geldard - trombone soloist: Kristin Maute), *Space Invaders* (Andy Scott) and *Cantina Band* (John Williams). Taking place in the same venue, Zetlitz, for Morten Fagerjord and Adam Cooke, the Division 4 contest was won in impressive fashion by Skeie Brass (Nigel Fielding), performing *Amparita Roca* Jaime Texidor arr. Aubrey Winter), *These Are a Few of My Favourite Waltzes* (Khachaturian, Shostakovich, Strauss, Saint-Saëns, Tchaikovsky and Rodgers arr. Keith Lever), *The Bass in the Ballroom* (Roy Newsome - tuba soloist: Torgeir Thorsen) and *Dark Town Strutters Ball* (Shelton Brooks).

Siddis Brass continues to provide an outstanding platform for bands at all levels, and anyone looking for a most enjoyable weekend in a beautiful part of Norway, rounded off with a party lasting long into the night at the sponsoring hotel, should put Saturday 3 November 2018 in their diaries!



# Results from Stavanger

## Elite Division

**Adjudicators: Chris King and Sverre Olsrud (music), Øygunn Ebenhard (entertainment)**

1. Eikanger-Bjørsvik Musikkklag (Reid Gilje)
  - 9 (programme) + 99 (performance) = 108
  2. Manger Musikkklag (Martin Winter) 9+96 = 105
  3. Stavanger Brass Band (Allan Withington) 10+94 = 104
  4. Oslo Brass Band (Philip Hannevik) 8+92 = 100
  5. Bjørsvik Brass (Bjarte Engeset) 6+93 = 99
  6. Jaren Hornmusikkforening (Paul Holland) 8+89 = 97
  7. Krohnengen Brass Band (Nick Ost) 6+89 = 95
  8. Musikkorpset Gjallarhorn (Rune Gundersen) 7+85 = 92
  9. Kleppe Musikkklag (Magnus Brandseth) 7+84 = 91
- Best soloist: Cyda Matland, flugel horn,  
Eikanger Bjørsvik Musikkklag  
Best entertainment: Kleppe Musikkklag

## Division 1

**Adjudicators: Frank Renton and Erik Janssen**

1. Tertnes Brass (Martin Winter) 9+95 = 104
  2. Askøy Brass Band (Svein Henrik Giske) 9+91 = 100
  3. Ila Brass Band (Trond Helland) 6+93 = 99
  4. Oslofjord Brass (Trond Husebø) 8+90 = 98
  5. Tomra Brass Band (Stian Svendsen) 6+89 = 95
  6. Sola Brass Band (Gwyn Evans) 7+87 = 94
  7. Montebello Brass (Preben Nicolai Kragh-Riesling d.y) 7+86 = 93
  8. Oster Brass (Rune Hannisdal) 6+85 = 91
  9. Hasle Brass (Tanja Räsänen) 6+84 = 90
- Best soloist:  
Thor-Willy Bøhrs-Karlsen, euphonium, Montebello Brass

## Division 2

**Adjudicators: Garry Cutt and PK Svensen**

1. Flesland Musikkklag (Eirik Cjerdevik) 8+96 = 104
2. Rong Brass (David Morton) 8+95 = 103
3. Tysnes Musikkklag (Yngve Nikolaisen) 8+94 = 102
4. Sagvåg Musikkklag (Yngve Nikolaisen) 9+93 = 102
5. Nordlys XO (Reid Gilje) 8+92 = 100
6. Stavanger Kommunes Korps (Gwyn Evans) 8+91 = 99
7. Alexander Brass (Morten E. Hansen) 8+90 = 98
8. Radøy Brass (Torstein Aagaard-Nilsen) 7+90 = 97
9. Follesø Musikkklag (Thorgerir Thunestvedt) 6+89 = 95

10. Bergen Brass Band (Thor Arne Pedersen) 7+88 = 95
  10. Tertnes Amatørkorps (Tormod Flaten) 7+88 = 95
  12. Tysvær Brass (Paul Hughes) 7+87 = 94
  13. Agder Brass (Thomas Swatland) 7+86 = 93
  14. Laksevåg Musikkforening (Fredrick Schjelderup) 6+86 = 92
  15. Haukås Musikkklag (Joe Cook) 6+85 = 91
  16. Gjesdal Brass Band (Jonas Skartveit Rogne) 8+83 = 91
  17. Sørums Musikkklag (Ray Farr) 6+84 = 90
  18. Stangaland Brass (Kristian Thulin) 6+82 = 88
- Best soloist: Camilla Sjøvold, cornet, Tysnes Musikkklag

## Division 3

**Adjudicators: Jens T. Larsen and Helen Varley**

1. Skui Brassband (Thor-Willy Karlsen) 10+95 = 105
  2. KOS Krohnengen Old Stars (Øyvind Raknes Nikolaisen) 9+94-1 (time) = 102
  3. Fjell Brass (Paul Fensom) 8+92 = 100
  4. Seim Musikkklag (Asbjørn Hauge) = 7+90 = 97
  5. Randaberg Musikkorps (Pål Magne Austnes-Underhaug) 6+90 = 96
  6. Lindås Brass (Hilde Brevik Grytten) = 7+88 = 95
  7. Indre Torungen Brass Ensemble (Lars-Bjørnar Strengenes) 7+85 = 92
  8. Rosendal Musikkklag (Paul Hughes) 9+82 = 91
  9. Hetlevik Musikkklag (Andreas Heier Røe) 6+83 = 89
  10. Eidsberg Brassband (Hans Petter Ringstad) 6+82 = 88
- Best soloist: Kristin Maute, trombone, Skui Brassband

## Division 4

**Adjudicators: Morten Fagerjord and Adam Cooke**

1. Skeie Brass (Nigel Fielding) 10+95 = 105
  2. Tasta Brass (Morten Øvrebekk) 8+93-1 = 100
  3. Lyshornet Brass (Øyvind Raknes Nikolaisen) 7+91 = 98
  4. Karmsund Brass (Steinar Andsnes) 7+89 = 96
  5. IMI Brass (Per-Erik Petersen) 6+87 = 93
  6. Riska Brass Band (Espen Westbye) 6+86 = 92
  7. Langhus Brass (Tomas Carstensen) 7+85 = 92
  8. Eikelfjorden Musikkklag (Aidan Smith) 8+83 = 91
  9. Norheimsund Musikkklag (Patrik Randefalk) 5+84 = 89
  10. Sotra Brass (Ben Hiron) 4+84 = 88
  11. Spydeberg Brass (Idar Torskangerpoll) 5+82 = 87
  12. Musikkorpset Heimdal (Linda Mattson) 3+82 = 85
- Best soloist: Anja Kalgraf, cornet, Sotra Brass



## Photos

1. Winning soloist Cyda Matland
2. Representatives of the top three bands await the announcement of the winner
3. 'Captain' Paul Holland leads Jaren's maritime-based show
4. David Morton (left) with Eikanger colleagues and yet more silverware!
5. Stavanger Konserthus
6. Manger's outstanding trumpet section
7. Martin Winter leads Tertnes Brass to a brilliant victory in Division 1

# Quality still the key in Montreux

Kenneth Crookston visits the Swiss National Championships

Picture: Goldy Solutions



After three successive trips to Montreux for the Swiss National Brass Band Championships, it should have become rather obvious that the standards are going to be high throughout the weekend. After all, they have one of the finest venues on the European Championship circuit in the Stravinsky Auditorium, the standard of organisation behind the scenes is unsurpassed in our world and the fastidious approach to high-quality performance is as impressive as it gets. That said, year after year the quality of music-making among the most accomplished groups continues to amaze, and this time proved to be no exception.

With the added attraction of the British Open Champion in the line-up for the first time ever, following Valais Brass Band's success in Birmingham last September, there could have been no greater incentive for the other ten contenders to raise their game. John Pickard's monumental *Eden*, which first saw the light of day at the Royal Albert Hall in 2005, was chosen to test them, and what a fabulous musical and technical challenge it again turned out to be. Under Arsène Duc, Valais has become renowned for the deadly accuracy of its ensemble and a level of dynamic control that is as finely-tuned as it gets. Add to these attributes wonderful soloists in the shape of Vincent Bearpark (cornet), Glen Van Looy (euphonium), Yannick Romailier (trombone) and the wonderful Marielle Rey

on soprano and you are getting pretty close to the perfect brass ensemble. Hearing music like *Eden*, which many readers will remember causing countless problems for many of our leading bands back in 2005, virtually roll off the tongue is something very special and adjudicators David Childs, Ian Porthouse and Franz Matysiak were in no doubt about that either.

Valais's own-choice, *The Turing Test* by Simon Dobson, felt almost like a lap of honour on the Sunday, revealing every tiny element of the band and the score in high-definition audio, but yet again musical tension that brought the Stravinsky Hall audience to fever pitch in the finale. Valais's inevitable victory was its third in succession and means that the band will yet again represent Switzerland at the European Championships in Utrecht, where it will be one of the fancied contenders. Taking second place was Brass Band Treize Etoiles (Dr. James Gourlay), which followed up one of its less pristine performances in the set test with a vibrant performance of *Old Licks Bluesed Up* (Torstein Aagaard-Nilsen) in which bass trombone Lionel Fumeaux featured to wonderful effect in the languid slow movement. Own-choice judges Garry Cutt, Michael Fowles and Rieks Van der Velde had the simplest of tasks in awarding him the prize for best soloist in that section. Taking third overall was Ensemble de Cuivres Valaisan (Francois Roh), whose

première performance of *Concerto* (Roland Szentpáli) impressed the judges enough to place it ahead of the British Open Champion in the own-choice. There was surprise in the hall at the announcement of fourth place, with former European Champion Burgermusik Luzern (Michael Bach) failing to match many listeners' expectations for its fabulous playing in *Destination Moon* (Paul Raphael).

As we experience annually at the European Championships, own-choice works continue to be more adventurous year upon year, with the complexity of the multi-layered music increasingly challenging for players, judges and audience. Not all of it, it must be said, is entirely satisfying, often seeming to meander like the background score for a B-rated movie before heading for a predictably towering finale. Regardless of how well music like this is performed, and in Switzerland it almost universally very accomplished, the overall musical impression left on the listener can be rather bland. Thankfully, though, there are more than enough roses among the thorns! Ensemble de Cuivres Euphonia (Michael Bach) was the very impressive winner in a 21-band 1st Division contest in which *Blitz* (Derek Bourgeois) was the test. We have, of course, come a very long way since it was used in 1981, but hearing a good proportion of the Swiss 1st Division really getting to grips with this iconic test was a pleasure to behold.



The Miles Davis Hall was the scene of the Division 2 contest where *Mastermind 2.0* (Cedric Fuhrer) was the enjoyable test for 11 bands, the best of which was Brass Band Berner Oberland Junior (Jan Muller). The disparity between the numbers in the 1st and 2nd divisions is a permanent issue in Switzerland, but with bands choosing which section to enter based upon the choice of set test there is obviously an element of self-regulation there. Of the 21 bands that chose to play *Blitz*, perhaps a quarter of them may have been better advised to have taken the easier option in Division 2.

The young musicians of Jugend Brass Band Michelsamt and conductor Peter Stadelmann were the outstanding winners in Division 3, where Philip Harper's *Kingdom of Dragons* was the appropriate test. In an immensely enjoyable Division 4 contest, prior to Sunday's Excellence Division own-choice, David Chaulk's *Terra Nova* provided a youthful Hinterlander Jugend Brass Band (Luca Frischknecht) with the platform to show its outstanding potential. What an experience it was for the young musicians too. Playing to a near-full hall in a national contest is something

that most 4th Division bands can only dream of.

This was yet another remarkable weekend of top-quality music-making in Montreux, an event that is a tribute to the work and highly-professional organisation of the Swiss Brass Band Association under the leadership of Ariane Brun. It remains to be seen if Valaisia can push on and add the 2018 European title to its growing collection, but anyone with the opportunity to go and find out should grab it with they can.

## Full results from Montreux

### Excellence Division

**Test-piece:** *Eden* (John Pickard)

**Adjudicators:** test-piece - David Childs, Ian Porthouse, Franz Matysiak; own-choice - Garry Cutt, Michael Fowles, Riex Van der Velde

- Valaisia Brass Band (Arsène Duc) 1 + 2 = 3
  - Brass Band Treize Etoiles (Dr. James Gourlay) 2 + 3 = 5
  - Ensemble de Cuivres Valaisan (Francois Roh) 5 + 1 = 6
  - Brass Band Burgermusik Luzern (Michael Bach) 3 + 4 = 7
  - Oberaargauer Brass Band (Christoph Luchsinger) 4 + 6 = 10
  - Brass Band Fribourg A (Maurice Donnet-Monay) 8 + 5 = 13
  - Ensemble de Cuivres Melodia (Vincent Baroni) 6 + 8 = 14
  - Brass Band Berner Oberland (Corsin Tuor) 7 + 7 = 14
  - Liberty Brass Band Ostschweiz (Stefan Roth) 9 + 10 = 19
  - Constellation Brass Band A (Yvan Lagger) 11 + 9 = 20
  - Ensemble de Cuivres Jurassien (Blaise Heritier) 10 + 11 = 21
- Best Trombone (test-piece): Valaisia Brass Band  
Best Soloist: (own-choice): Lionel Fumeaux, bass trombone, Treize Etoiles

### 1st Division

**Test-piece:** *Blitz* (Derek Bourgeois)

**Adjudicators:** Jean Claude Kolly, Ueli Kipfer, Frederic Theodoloz

- Ensemble de Cuivres Euphonia (Michael Bach) 98
- Brass Band Emmental (Jan Muller) 96
- Brass Band Eglisau (Andreas Buri) 95
- Brass Band MG Reiden (Roland Froscher) 94
- Brass Band Treize Etoiles B (Cedric Vergere) 93
- Brass Band Kirchmusik Fluhli (Armin Renggli) 92
- Brass Band Cazis (Enrico Calzaferri) 91
- Brass Band Fribourg B (Maurice Donnet-Monay) 91
- Regional Brass Band Bern (Jon Kowszun) 90
- Universal Brass Band Wil (Gian Stecher) 90
- Brass Band Rickenbach (Enrico Calzaferri) 89
- Brass Band Sursilvana (Roman Caprez) 88
- BML Talents (Patrick Ottiger) 87
- AEW Brass Band Fricktal (Tristan Uth) 86
- Brass Band Rosalp (David Bonvin) 85
- Feldmusik Knutwil (Gian Stecher) 84
- Brass Band Impertial Lenzburg A-Band (Rafael Camartin) 84
- Brass Band Schotz (Urs Bucher) 83
- Ensemble de Cuivres Ambitus (Francois Roh) 82
- Jurassic Brass (Maurice Periat) 82
- Oberwalliser Brass Band A (David Lochmatter) 81

### 2nd Division

**Test-piece:** *Mastermind 2.0* (Cedric Fuhrer)

**Adjudicators:** Garry Cutt, Mike Fowles, Riex Van der Velde

- Brass Band Berner Oberland Junior (Jan Muller) 95
  - Brass Band Harmonie Rickenbach (Lukas Scherrer) 92
  - Brass Band Junior Valaisan (Aurelien Darbellay) 91
  - Brass Band Abinchvova (Gian Walker) 89
  - Liberty Brass Band Junior (Christoph Luchsinger) 88
  - Brass Band Feldmusik Escholzmat (Roger Muller) 87
  - Brass Band 43 (Olivier Neuhaus) 86
  - Musikgesellschaft Konkordia Aedermannsdorf (Bernhard Wuthrich) 85
  - Brass Band Lotschental (Aldo Werlen) 84
  - Ensemble de Cuivres Jurassien B (Florian Lab) 83
  - Ensemble de Cuivres Melodia B (Sebastien Pasche) 82
- Best Tubas: Brass Band Berner Oberland Junior

### 3rd Division

**Test-piece:** *Kingdom of Dragons* (Philip Harper)

**Adjudicators:** David Childs, Ian Porthouse, Franz Matysiak

- Jugend Brass Band Michelsamt (Peter Stadelmann) 97
  - Musik Frohsinn Oberburg (Jan Muller) 95
  - Musikgesellschaft Jenaz (Tristan Uth) 93
  - Burgermusik Untereggen (Stfan Roth) 92
  - Brass Band Frutigen (Pascal Andres) 91
  - Brass Band Munsingen (Christoph Hertig) 90
  - Thunerseebrass (Christoph Hertig) 89
  - Musikverein Brass Band Henggart (Christian Bachmann) 88
  - Constellation Brass Band B (Ivan Denis) 87
  - Musikverein Rothrist (Cyrill Schaub) 86
  - Brass Band Solothurn (Martin Butikofer) 85
  - Brass Band l'Avenir Lignieres (Cyril Perrenoud) 84
  - Brass Band Gurbetal (Urs Stahl) 83
  - Brass Band Junior Vaudois (Simon Sulmoni) 82
  - Brass Band Zurich (Werner Kubli) 81
  - Jugend Brass Band Schwarzbubenland (Martin Schaad) 80
  - Brass Band Imperial Lenzburg B (Stefan Aegerter) 78
  - Musikgesellschaft Oberwil b. Buren (Hansueli Mollet) 77
- Best Soloist: Euphonium, Musik Frohsinn Oberburg

### 4th Division

**Test-piece:** *Terra Nova* (David Chaulk)

**Adjudicators:** David Childs, Ian Porthouse, Franz Matysiak

- Hinterlander Jugend Brass Band (Luca Frischknecht) 94
  - Jugend Brass Band Oberer Sempachersee (Manuel Imhof) 93
  - mgr Junior Band (Matthias Kieffer) 92
  - Musikgesellschaft Brunisned (Manfred Schaller) 90
  - Entlebucher Jugend Brass Band (Mario Schubiger) 89
  - Jugend Brass Band RML (Ivan Estermann) 88
- Best Soloist: euphonium, Jugend Brass Band Oberer Sempachersee

# Standards rising in cultural hotbed

Kenneth Crookston reports from the Italian Brass Band Championships



A look through the history of any nation's banding culture will generally reveal a major figure or two, without whom progress would either have been impossible or, at best, a lot slower. Although they may have since been surpassed artistically, people like John Enderby Jackson and John Henry Iles (UK), Herbert Moeller (Denmark), Tom Brevik (Norway) and Markus Bach (Switzerland) will forever remain giants in our world. When the history of the Italian Brass Band Championships is written by future generations, though, one name will stand like a colossus above all others in this cultural hotbed.

Argentina-born Lito Fontana is well known as a trombone soloist, educator and adjudicator, and in 2016 he inaugurated the Italian Championships along with the then recently-formed Italian Brass Band Federation, of which he had become the first President. Given reports of that first event, his invitation to attend the 2017 event at the Sala Culturale in Eppan in South Tyrol, just across the Austrian border from his adopted hometown, Innsbruck, was one not to be turned down.

The best of Italian banding wasn't entirely unfamiliar to us, with Italian Brass Band from Rome impressing many on the way to winning the Challenge Section of the European Brass Band Championships in Ostend in May this year. Discussion in the press box at that event surrounded the

band's future prospects, possibly in the Championship Section, but the consensus then was that such an ambition may yet be two or three years away if it is to be able to compete on a truly equal footing. Given that only six months had passed since we were in Ostend, could it be possible for any improvement to be noticeable?

A total of five bands took part in the event, and although that doesn't seem like many in comparison to the size of fields we encounter in the UK, the Italians certainly didn't use that as an excuse to make the event feel diminished. So, after a healthily-sized breakfast and an even more hearty lunch, it was off to the Sala Culturale to await the start of Division 2 at 2.00pm on Saturday 11 November. The two bands performed own-choice programmes for Hannes Buchegger, David Childs and Andreas Lackner in the adjudicators' box, with Bräskneidl - Die Puschtra Brass Band, under Robert Regensburger coming out the very clear winner against Imola Brass Band (Fabrizio Bugani).

Bräskneidl's programme comprised *Knight Templar* (George Allen), *Gaelforce* (Peter Graham), *Chiquilin De Bachin* (Piazzolla-Ferrer arr. Reid Gilje) and *Dragons Rise* (Matthew Hall), a set that the band pulled off with some aplomb, even if the march did started off a lot faster than it eventually settled! In contrast, Imola found much of its programme right on the edge of its

limits, but it has to be congratulated for its efforts in *Song for Japan* (Steven Verheist), *Symphonic Suite* (Leighton Lucas) and *Anniversary Music* (Bertrand Moren). Both bands' use of trumpets and French horns did, of course, have a considerable impact on the sound colour, but there was plenty of fine playing nevertheless.

Competition was more fierce in Division 1, where the first band to take the stage was Brass Band Wipptal (Florian Klinger). *A London Overture* (Philip Sparke) was the band's choice from the pool of pieces on offer in the compulsory test, and but for the odd moment of extreme volume it was a very fine show it indeed. *Metropolis 1927* (Peter Graham) was Wipptal's own-choice work, in which it again stepped up to the mark despite a couple of moments of poor intonation and soloistic slips. Remarkably, Italian Brass Band (Filippo Cangiamila), which followed, had chosen to play exactly the same two pieces and we heard a more measured and balanced approach to the Philip Sparke work. There were tiny clips, but the quality of soloists on offer could have matched many of the top bands in Europe. In Luciano de Luca, indeed, the band can boast one of the finest euphonium players of his generation, a fact confirmed by no less than David Childs after he awarded him the prize for Best Soloist. Soprano cornet, flugel and tenor horn



soloists were also of the highest quality and in *Metropolis 1927* their combined efforts would easily have been the match for all but the very best bands on the continent. The final band Brass Band Übertsch (Hans Finatzer), chose rather unwisely to tackle *Partita* (Philip Sparke), but was more realistic in its ambitions with its own-choice of *Turris Fortissima* (Stephen Ponsford). Although much of the playing was excellent, one couldn't help but think that a more modest choice of test-piece might have been more suitable. Like much of Europe, the Italians presented a multi-faceted gala concert with its youthful outlook, confirmed in the shape of guest trombone soloist Peter Steiner. A brief conversation with the winning conductor confirmed what I was already thinking, that the band has actually

developed considerably during 2017: "I believe that the bands here have great potential to succeed on the European stage," said Filippo Cangiamila, "Today's performance was better than the one we gave in Ostend and we are constantly trying to develop to match our ambition of competing in the Championship Section of the European Championships." In 2018 the band intends to compete again in the Challenge Section at Utrecht, but like the best bands in Austria and France in recent years, it isn't too hard to envisage the Italians getting rather good at this brass banding thing!

In Lito Fontana, though, Italy has its very own 'pied piper', who appears already to be motivating the entire southern European brass community to get involved.

Individuals in Spain and Portugal have also approached him with a view to starting band associations and national contests in the Iberian Peninsula, but that is clearly a discussion for a different day. There are challenges too; Italy, after all, is geographically diverse and such fledgling organisations have difficulty in travelling large distances so it is not possible for all existing bands to compete annually. "It is important that we keep the Championships vibrant and travel around Italy to offer as many musicians as possible a chance to become involved in our great brass band culture," he said, adding, "Plans are in place to go to Palermo in Sicily but these need to be confirmed in the coming months." Just imagine the chance to go to a brass band contest in Sicily! Now there would be an offer you couldn't refuse!



## Full results from Eppan

### Division 1

Test-piece: *A London Overture* (Philip Sparke) or *Partita* (Philip Sparke), plus own-choice.

1. Italian Brass Band (Filippo Cangiamila) 95
2. Brass Band Wipptal (Florian Klinger) 94
3. Brass Band Übertsch (Hans Finatzer) 92

Best Soloist: Luciano De Luca, euphonium, Italian Brass Band

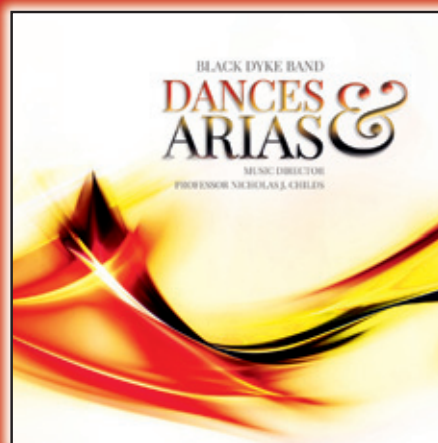
### Division 2

1. Bräskneidl - Die Puschtra Brass Band (Robert Regensburger) 90
2. Imola Brass Band (Fabrizio Bugani) 85

Best Soloists: flugels, Bräskneidl - Die Puschtra Brass Band  
Adjudicators: Hannes Buchegger, David Childs, Andreas Lackner



# A cosmopolitan year celebrated on disc



**With the help of BB's international and home-based judging panels in this year's Recordings of the Year Awards, Kenneth Crookston looks back at best of 2017's brass band CDs.**

2017 has been a memorable year in brass banding for many reasons, with perhaps as many international highlights as we've seen any year easily recalled. The recording studio has also been a veritable hive of activity and, as ever, we have assembled our most highly-rated discs for our annual Recordings of the Year awards. As in past years our first task was to assemble a respected panel of judges and this year we were delighted to welcome, from the other side of the Atlantic, Keith Wilkinson and Peter Meechan, joining our regular judges Tim Mutum and Features Editor Paul Hindmarsh.

With the panel in place, our next job was to present its members with our carefully-considered shortlist, which this year comprises:

**Dances and Arias (Black Dyke)**  
**December (Manger Musikklag)**  
**Destination Moon (Cory)**  
**Hypercube (Paris Brass Band)**  
**Storytelling (Cory)**  
**Through the Flames (Black Dyke)**  
**Tubular Bells (Tubular Brass)**

Keith Wilkinson, well-known for his work with bands such as GUS and William Davis during the latter part of the last century before moving to the USA, where he now conducts the Band of the Western Reserve, was first to respond, commenting: "Well, the BB Editor knows how to issue an extremely difficult challenge, doesn't he? Like most listeners, I will choose different types of music at various times and, often, these choices will depend on mood. In the

end the question I asked was which CD will be pulled from the shelf and played most frequently. I do want, however, to congratulate BB on the CDs that have been chosen and, at the same time, applaud all the performances. They're all outstandingly good! In third place I had Paris Brass Band for *Hypercube*. Here we heard extremely fine and consistent playing from one of the rising stars of European brass banding. The repertoire was also extremely appealing with two works from Oliver Waespi, two from Olivier Calmel and arguably today's favourite piece, *Fraternity*.

'In second place came Cory with *Destination Moon*. We heard extremely consistent playing, as we'd expect, in a wide variety of interesting pieces, taking us through a wide variety of moods. There was nothing trite in the selection of repertoire and we heard the piece the band had premièred at this year's European, *Destination Moon* by Paul Raphael.

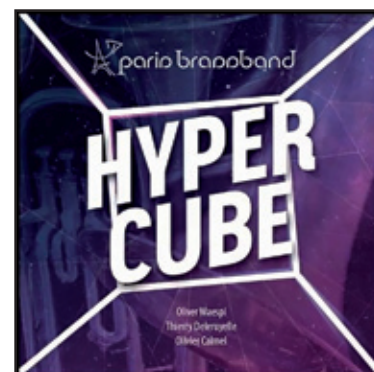
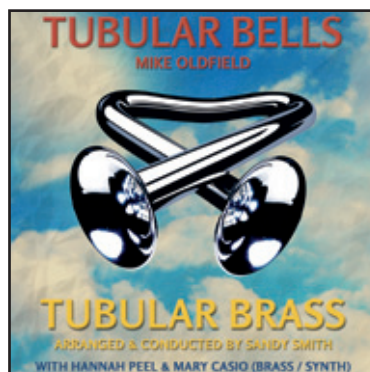
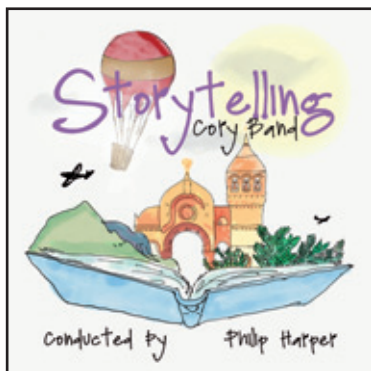
'By a short head ahead of the Cory CD, I placed Black Dyke for *Dances and Arias*. The playing throughout demonstrated just how much 'at home' the band felt in the repertoire, some of which had been written especially for it. As many people have already commented, the playing of Richard Marshall in the *Cornet Concerto* is phenomenally good, as is the performance of Gareth Small in *The Trumpets of the Angels*. In short, though, we heard music from different periods in Gregson's composing career, all played throughout the CD at an outstandingly high level.'

Well-known composer Peter Meechan, now living in Saskatchewan in Canada, was more succinct in his comments, although no less decisive: "For me, a CD

worthy of the title CD of the Year should have a combination of stunning playing, a musical performance, wonderful repertoire and truly captured band sound. *Dances and Arias* captured the very essence of what I was looking for. Whilst there was something on almost every recording for me to enjoy, I would also like to give a mention to *Hypercube* which is stunning in almost every regard, although the captured sound did not quite reach the levels of the Black Dyke and Cory recordings."

Tim Mutum's status as the world's greatest authority on brass band recordings is unquestionable and, in addition to having his fascinating historical articles in this magazine every month, it is a great pleasure to have his contribution to the CD of the Year project on an annual basis. Tim commented: "Reaching a shortlist is evidence that a CD has passed a certain threshold and has something significant to commend it. All seven certainly had one or more sparkling moments with a broader range of programmes overall than in previous years. I thought that might make my decision more difficult, but ultimately, I found that only two were the complete package. An album of substantial brass band repertoire, including a first studio recording of the mightily impressive *Fraternity* by Thierry Deleruyelle from Paris Brass Band, just lost out to the sixth volume of recordings of Edward Gregson's music. Authoritative performances by Black Dyke, and so well recorded, the programme spans over 40 years back to the early, imaginative *Patterns* from 1974 to the current BASCA-nominated *Four Etudes* conducted by the composer, who was also present throughout all the sessions. A definitive recording therefore of music from one of the finest and most





distinctive composers to ever write for brass band."

Finally, Paul Hindmarsh, who last year produced the winning recording from Cory and Tredegar bands, offered his considered view: 'The seven nominations this year spread right across the musical spectrum from contemporary, classical, composer profiles and a selection of recent competition pieces to concept albums and creative arrangements. Of the concept recordings, Sandy Smith's labour of love in reimagining Mike Oldfield's *Tubular Bells* for his hand-picked and now much-travelled Tubular Brass has been even more successful outside the brass band community than in it. The tuneful music of Paul Lovatt-Cooper continues to provide much enjoyment for audiences throughout the brass band world. His latest album *Through the Flames* has been one of the bigger sellers of the year. Manger Musikklag's *December* release mixed brass band classics and seasonal arrangements for brass and voices in a creative and satisfying manner, although the readings of the band items, like *The Kingdom Triumphant*, didn't match the contemporary tracks. Earlier this year I waxed lyrical about Philip Harper's imaginatively packaged *Storytelling* album, celebrating the centenary of Roald Dahl. If the performances of the brass band classics had exhibited the same distinction as the Brass in Concert items, this would have been right up there in the

mix for me.

'The top three contenders in my ranking are all more ambitious in their technical and musical demands. Deciding on the order was by no means easy. Florent Didier can be relied on to produce cultured and considered performances with his fine Paris Brass Band. The band's 2015 commission *Hypercube* (Oliver Waespi) is delivered with total commitment and drive. However, in terms of colour, intensity and emotion the reading of *Fraternity* doesn't match up to the performance Florent Didier directed so effectively with Whitburn at this year's Open Championship. The recording is also a little congested when the band is at full tilt.

'No such problems in De Haske's latest release of recent publications, *Destination Moon*. The ambience is, if anything, a little dry in places, but we can hear everything, much to the credit of World of Sound engineer Melissa Dee and producer Philip Sparke. Cory is on good if not pristine form in this selection of new concert works and test-pieces, of which Jan de Haan's *Purcellian Fantasia* is particularly attractive for lower section competitions.

'My CD of the Year is Black Dyke's *Dances and Arias*. The playing isn't perfect, but none of the contenders this year reach their very best form in the studio. Richard Scott's middle-distance sound combines detail with depth, capturing the warmth of Richard Marshall's tone in Edward

Gregson's recent Cornet Concerto. Single composer CDs are not to everyone's taste, but this one ranges widely from the retro-styling of the Concerto to the contemporary classical colour of *Trumpets of the Angels*, the first recording of a powerful version without organ, the powerful BASCA-nominated *Four Etudes*, with the composer conducting - an added bonus and the decisive factor in making *Dances and Arias* as my CD of the Year.' So, we have a unanimous winner in Dance and Arias, with *Hypercube* and *Destination Moon* in second and third places respectively. On hearing the news, Professor Edward Gregson commented: "I'm delighted that *Dances and Arias* has won the British Bandsman CD of the Year award. Making this recording with Nicholas Childs and Black Dyke was a highly rewarding and enjoyable experience, and was a fitting way of completing my year with them as Composer-in-Association. My relationship with both conductor and band stretches back over many years, and this sixth volume of my music for brass band has to be one of the major highlights of that relationship."

Black Dyke's Music Director Professor Nicholas Childs added: "Black Dyke and I are delighted to win the 2017 BB CD of the Year. Recording music of Edward Gregson is always a privilege and the musicians' diligence and performance prowess throughout the recording were special."

# Outstanding virtuosity on the solo platform



## Kenneth Crookston introduces the contenders in our Solo CD of the Year category

The second task for our international panel of judges was that of judging the Solo CD of the Year, and once again it was our pleasant duty to whittle the shortlist down to six from the many that have come to our attention during the year. Difficult though it was, we finally came up with:

**Debut 2 (Joseph Cook)**

**Definity (David Childs and Philip Cobb)**

**The Demonic Virtuoso (Owen Farr)**

**Doux (Harmen Vanhoorne)**

**Over the Horizon (Steve Stewart)**

**Vox (Robbert Vos)**

Once again, and clearly loving the task(!), Keith Wilkinson was first to respond: 'It's interesting that the CDs that appealed to me are all ones featuring instruments which might not regularly be seen taking their place in front of the band. Most of the time I would choose to intersperse solo CDs between full band recordings but I found enough variety in each of those selected to want to continue to listen from beginning to end of each of them.'

'In third place was Debut 2, featuring Joseph Cook (tuba). There are a couple of special commissions here plus a major world première recording. It goes without saying that we hear outstanding technique and wonderful lyricism throughout an extremely wide range. Variety is provided by a couple

of tracks featuring small groups and one unaccompanied and, in the tracks on which they accompany, Manger Musikklag supports very well. The centrepiece is the première recording of Tuba Concerto no 2 by recently departed Derek Bourgeois.

'In second place came Owen Farr (tenor horn) with *The Demonic Virtuoso*. The term, "virtuoso" can certainly be applied to this soloist demonstrating, as he does, a terrific sound throughout his range (and what an amazingly wide range he uses!) as well as outstanding technique. Variety is maintained here by a couple of unaccompanied tracks, a couple with piano, one with guitar and several using the outstanding skills of Cory Band.

'Again, for this listener, first and second place were extremely close and in the lead I had *Over The Horizon* featuring Steve Stewart (soprano cornet). The soloist plays with a lovely sound throughout the range of the instrument, it never goes "over the top". We heard classic solos for the instrument by Robert Eaves and Philip Sparke among newer repertoire, of which the very demanding Concerto for Soprano Cornet by Dan Price was written especially for this album. The unaccompanied Fantasy for Trumpet by one-time trumpet player, Malcolm Arnold, was very tastefully done and I was particularly drawn to the lyrical beauty of the last track on the album, *Over The Horizon* by Christopher Bond.'

Pete Meechan's opinion was slightly different from his fellow 'ex-pat' this time: 'Taking into account all that I expect from a great CD, I didn't quite get the perfect combination to completely suit my personal tastes from those selected. However, the performances of Joe Cook, David Childs and Phil Cobb were absolutely sublime. Robert Vos produced a CD with an ambitious programme, but it came down to two recordings - *Doux* and *The Demonic Virtuoso*. I loved the ambition, adventure and creativity of *Doux* from Harmen Vanhoorn, but on final consideration it was impossible to ignore the sensational playing of Owen Farr and his rendering of the music of Paganini is my choice of British Bandsman Solo CD of 2017.'

With a split decision from our North America-based judges, it would be up to our own Tim Mutum and Paul Hindmarsh to make the final decision, with the former commenting: "The standard here was extraordinarily high with some inventive programmes, but one player exceeded all expectations raising the bar to an almost impossible high. We all know Owen Farr is a superb tenor horn player, but performing a whole disc of Niccolò Paganini's music, with plenty of musical styles on show, and to such a virtuoso standard is almost outrageous. The whole thing is utterly audacious, so dazzling I was left in amazement at not only Owen's extraordinary technique and range, but also the clarity and warmth





of his sound. He gets great support from Cory Band, piano, guitar and bodhran. Not a word I normally use but on this occasion "gobsmacked" seems just right! A truly outstanding winner for me."

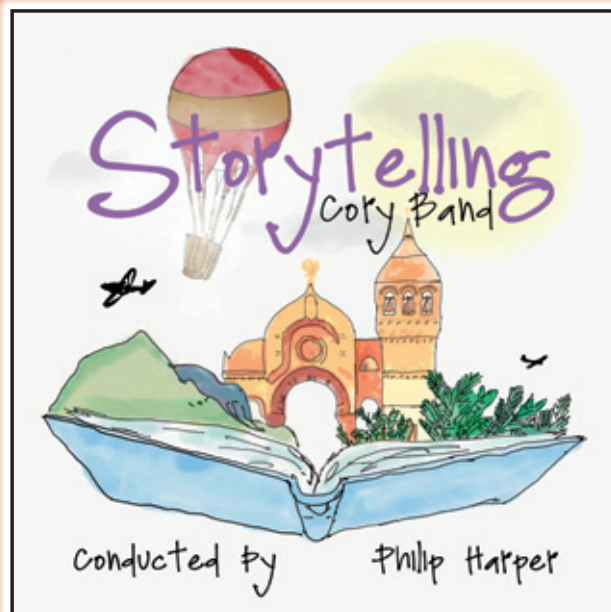
Finally, Paul Hindmarsh confirmed the current 'master' of the tenor horn as the winner: "I have no hesitation in placing Owen Farr's spectacular take on Paganini, *The Demonic Virtuoso*, as my Solo CD of the Year. Owen's virtuosity is astonishing. This music is difficult enough on the violin and what he achieves in terms of technical display here is outstanding. Is there nothing he cannot play on the tenor horn? His arrangements are imaginatively done and he is partnered sympathetically by Cory Band, Rob Richardson (piano) and Siôn Rhys-Jones (guitar). What the disc

might lack in musical variety is more than compensated for in the accomplishment of the playing throughout. The strength of Robert Vos's album of new Euphonium Concertos, *VOX*, aside from the quality of Robert's euphonium playing, lies in the variety of the partnering ensembles - brass band, fanfare band and wind band - and the quality of the two fanfare band compositions in particular, *The Hell of '63* by fellow euphoniumist Hendrik de Boer and the *Concertino* by Marco Pütz, originally composed for Steven Mead. 'There are some moments of similar quality in the new solo albums from both Joseph Cook (tuba) and Steve Stewart (soprano cornet), but neither is as consistent in delivery. Harmen Vanhoorne is a superb artist, and I applaud his and

Stan Nieuwenhuis's imagination in creating this studio album. Philip Cobb and David Childs add moments of class to the Prima Vista CD, *Definity*, but there is not enough from them to warrant a higher ranking in this category from this album of new music publications.'

The clear winner, then, is Owen Farr's outstanding recording *The Demonic Virtuoso*, with *Over the Horizon* in second and *VOX* in third. On being told the news that his recording had won our 2017 CD of the Year award, a delighted Owen Farr, at the time performing in the USA with the Brass Band of Battle Creek, responded: "This really is fantastic news and I'm delighted to hear people are enjoying the CD so much!"

# A whole new story from Cory



**With the help of some of our 'national treasures' in the world of brass broadcasting, Kenneth Crookston reveals the winner of the British Bandsman Concert CD of the Year award.**

A very popular addition to the Recordings of the Year awards in 2016 was the BB Concert CD of the Year, intended to celebrate the type of recordings that have achieved popular appeal within the brass band community but may not necessarily be included in the main CD of the Year category. To judge the Concert CD category we were delighted to be joined yet again by four veritable national treasures of brass band broadcasting in John Maines, Ian Cottier, Chris Helme and Philip Hunt, all of whom enjoy huge exposure on a weekly basis through their programmes on local radio and on the Internet.

The judges were given a completely free choice to nominate whichever recordings they liked for the award, and the first to do so was trombone soloist and conductor John Maines: 'The first CD I would like to nominate is *Orb and Sceptre* by Rothwell Temperance Band under David Roberts. The programme is put together thoughtfully with the likes of Gershwin sitting nicely alongside the music of Walton, Downie and Leoncavallo. On this disc the band demonstrates why it has impressed so many with a varied programme of quality music to produce an excellent listening experience.

'My second choice is *Endeavour* from the International Staff Band conducted by Dr. Stephen Cobb. This disc oozes quality from the opening Dudley Bright number through to the 'bonus' track by the late baritone star Simon Birkett, included as a memorial to this sadly missed player. The ISB excels once more with music from the likes of Martin Cordner, Peter Graham, Kevin Larsson, Steven Ponsford, Howard Evans, Ray Steadman-Allen and the aforementioned Dudley Bright. The playing as always from the ISB is heartfelt and first class.

'My final choice is *Storytelling* by Cory Band under the inimitable Philip Harper. The programme of music is second to none and pays homage to the art of storytelling, including a musical snapshot of the extraordinary life and work of Roald Dahl. The storytelling aspect isn't confined to literature though, with works such as *Candide*, *The Thievish Magpie*, *Baba Yaga* and *The Great Gate of Kiev* and the Hubert Bath classic, *Freedom*, making up a substantial, yet highly entertaining, package. As one would expect the band and conductor are on top form and yet again produce another 'must have' album.'

Philip Hunt, who presents Sounds of Brass for the BBC in the West of England, offered his view: 'From the CDs that have come my way this year my chosen three are *Another Encore* (Black Dyke), *Patrons' Choice X* (Foden's) and *Black Dyke Gold*, Vol. VI. The latter follows the now familiar

pattern in this series, a mix of old and new, with plenty of solo items, though perhaps in this volume rather too many items that we have heard before. In Foden's Band's *Patrons Choice X*, which is dedicated to all the companies and individuals who assisted the band following the tragic fire that destroyed its bandroom, music library and equipment in 2016, there are several less familiar pieces, particularly among the solo items. For me the easy first choice is *Another Encore*, the latest of Black Dyke's *Encore* series. It races along with new arrangement after new arrangement and composition, principally by those masters of the genre, Alan Fernie, Sandy Smith and Howard Lorriman. Full of *joy de vivre*, it lifts the spirits with an attractive mix of contrasting music and solo items. The only downside is the complete lack of background information about the music, but perhaps that is only something that is missed by radio presenters. It is mainly because of the number of unfamiliar items that I rate this CD so highly, it is refreshing to be able to enjoy so many pieces for the first time, and which bear repeated listening.'

Presenter of Sunday Bandstand in the Yorkshire area, Chris Helme, added: 'Storytelling (Cory Band) has to be my number one, a carefully selected programme to fit this band's Roald Dahl project. This CD has everything - new, not so new and in brass band terms some really old music. There is even room for Hubert Bath's 1922 National





Championships test-piece *Freedom*, all played to the highest of standards that we have grown accustomed to hear from Cory Band. To contrast that with *Moon River Cha Cha*, *Baba Yaga* and *The Great Gate of Kiev* - you know you have a well thought-out programme. Then there are some brilliant solo performances - the band's principal cornet Tom Hutchinson puts his cornet down to play *The Green Hornet* on the trumpet, a fabulous performance which I am sure the great Al Hirt, the American trumpeter who first brought this testing solo to the wider audience, would have appreciated. Bringing us back to earth is a delightful flugel solo from Helen Williams - *A Little Star Went Out*. Steve Kane gives a wonderful performance of that old favourite *A Little Prayer* and then not to be left out Glyn Williams steps forward and plays *The World's Greatest Storyteller*. There are even more soloists with Philip Harper's arrangement *Nordic Polska* which features seven soloists. Well done to everyone at Cory Band and to Philip Harper for his clever and imaginative programming on this CD.

'What a Christmas concert *December* (Manger Musikklag) would make! There is traditional Christmas music including carols and *Troika*, which we all play at this time of year. The soprano vocalist Lydia Hoen Tjore features on three tracks, the opening to this CD being the first, something very unusual for the traditional brass band CD. The CD has one major work from the pen of Eric Ball, *The Kingdom Triumphant*, a landmark composition written in 1962, while much of the rest is a combination of traditional

Norwegian folksong melodies through to traditional Christmas melodies from well-known brass band arrangers.

'Whilst there are just overtures, they are some of the best, on what is the first CD from the Italian Brass Band - Verdi Overtures. I think it is a reminder just how good and up lifting an overture can be at the opening of a concert. There are some familiar favourites on this CD arranged by well-known names from the world of brass bands: Howard Lorriman and Frank Wright. This CD gets my vote because it is a brilliant first recording from a band which is very new compared to most other brass bands we normally hear from. Additionally it has not chosen to go the populist route but dared to be different and have the musical skills to bring it off. Congratulations to all the team and the musical director Filippo Cangiamila.'

Finally, Ian Cottier, who presents Time for Brass on Manx Radio in the Isle of Man, offered his view: This has been a strange year in some ways, with fewer recordings coming out, which may or may not be an indicator. Also there are seemingly fewer bands willing to face the financial challenge of producing their own albums. Last year, I was able to nominate three albums financed by the bands themselves and very good entertainment they were. This year the best of the entertainment has been provided - in my view at least - by bands in the top echelons of our musical world. In third place I have the tenth and final collection in Fodens' excellent Patron's Choice series - a great deal to enjoy. I was especially pleased

to encounter *The Clock With the Dresden Figures*, which I heard for the first time at a National Finals gala concert 30-odd years ago. Taking the runner-up spot, Black Dyke Gold Vol. VI - everything you would expect from this great band, allied to thoughtful programme selection and a raft of fine solo performances. Individual delights, a triad of James Bond themes and the re-emergence after many years of Robert Eaves (aka Edward Gregson) with a nugget of pure gold, *One September Morning*. But for me, way out in front, Cory's *Storytelling* which ranges effortlessly from Rossini via Mussorgsky to Bernstein and Philip Harper originals. Originality too in the basic idea, particularly the focus on Roald Dahl, and great solo performances with a special mention for the wonderfully sensitive treatment by Helen Williams of Philip Harper's *A Little Star Went Out*. And for a bonus Hubert Bath's *Freedom*, a neglected gem if ever there was one. A very Happy Christmas and good banding in 2018 from all the bands of the Isle of Man to our confreres "across the water" who continue to inspire our own efforts.'

Once all of the numbers had been crunched the clear winner is *Storytelling* by Cory, a brilliantly produced snapshot of one of the most successful bands we've ever known. In joint second we have *Orb and Sceptre* (Rothwell Temperance), *Another Encore* (Black Dyke), *Patrons Choice X* (Fodens') and *Black Dyke Vol. VI*. We look forward to yet another great year of brass recordings in 2018!

# Eikanger steals the

Paul Hindmarsh reviews an historic day at Brass in Concert

Pictures: John Stirzaker

For the first time in the 40-year history of the event, the Brass in Concert title has gone abroad. Like Cory Band in 2016, Norway's Eikanger-Bjørsvik Musikklag has been victorious in all the competitions it has entered this year - the Norwegian and European championships, the Siddis entertainment contest in Stavanger and now Brass in Concert. The band is not only playing at a consistently high level, but it is also making wonderful music, a joy to listen to. The programme that Ried Gilje and his musicians brought to Gateshead was *Tales of the North Sea*, four bespoke compositions which received their first outings at the Siddis contest earlier in November. The set was presented unadorned with visual or staging extras. While the total experience could have been enhanced with some simple on-screen signposts or imagery to keep us on track, there is no denying the pristine quality of the performance and the creativity of its resident writers.

The set began with a dark-toned storm scene, *Waves on Deck* (Kjetil Dønne). The folk song like simplicity of *The Boatman's Ballad*, by former Eikanger soprano cornet Frode Rydland, was captured with poise and wonderful control by the band's flugel horn soloist Cyda Matland. The evocative colouration in the accompaniment was a perfect foil to the breathless energy and surface detail of conductor Ried Gilje's *The Mackerel Shoal and the Lonely Monkfish*. While the mackerel dance on the surface a bass groove told us of the ominous threat from the depths, where monkfish lurk to catch the fallers! Those mysterious, murky depths were the subject of a virtuoso finisher, *Dark Abyss* by Frederick Schjelderup. Eikanger won well with only a cursory nod to production content - bubbles were liberally blown around the band at one point. Given the weighting of the Brass in Concert marking system, third place on entertainment value speaks volumes for the deeply satisfying

performance.

The artistic freedom enshrined in Brass in Concert's mission statement ensures that the audience experience is never predictable. That's what draws a large and enthusiastic audience to Sage Gateshead every year. This time the music on offer ranged right across the spectrum from the energy of big band jazz and two musically sophisticated sets, from Eikanger and Paris Brass Band, both of which I'd have been happy to programme in the RNCM Brass Band Festival, to tributes to pop and light music legends, contemporary dance and a strong representation from the rising generation of brass band composers. There was some visual humour - not too much and tastefully done - some slick stage craft which matched the music to a tee, a few through-provoking moments and, above all, moments of quality performance that thrilled, excited and moved for the six-man jury to assess and rank. Hearing four of the bands singing as well as playing - and so well, especially Foden's - was for this former professional singer a delight. The crucial judgement of quality of performance was in the hands of Argentinean trombonist Lito Fontana - resident in Austria but the big mover and shaker in Italian banding - and experienced Belgian composer Jan van der Roost. Responsible for assessing programme content was Nick Grace, just retired from the position of Principal Director of Music Royal Marines. Who better to judge entertainment value could Brass in Concert have chosen than Richard Evans, who tops the historical table of winning conductors. He was joined by one of the top French horn players in the land, Peter Francomb, principal horn of the resident orchestra in Gateshead, the Royal Northern Sinfonia. The team was completed by another wonderful trombonist, Ian Bousfield, who had the pleasurable task of assessing the solo contributions.

During the lunch break and before the

announcement of the results, the buzz in the hall was all about the energy and style of the visitor from the USA, Fountain City, the creativity of Cory's Sergeant Pepper album cover tribute, the introduction of modern ballet in Tredegar Town Band's set - one of my highlights - and the performance level reached by in-form Foden's and, especially, Eikanger.

If Brass in Concert had been a straightforward band contest, Eikanger and 2015/16 champion Cory would have shared the 2017 crown with 117 marks apiece for quality of performance. Under Ried Gilje and Philip Harper respectively, they were the best bands on show. The difference for this panel of judges lay in the more subjective areas of programme content and entertainment value, where an unadorned sequence of freshly-minted concert items was up against a complete creative package from Philip Harper - crafting music, costume, staging, and on-screen visuals as a 50th anniversary tribute to David Blake's iconic cover of the Beatles' Sergeant Pepper Album, with its array of the century's high achievers placed as band members in the image. I admired the whole concept, which was executed with charisma and style. On this occasion, the two Harper originals, the euphonium solo *And Death Shall have no Dominion* (brilliantly played by Glyn Williams) and the Indian raga inspired *East Meets West* didn't hit the spot as much as his classy arrangements, most notably his version of the Duke Ellington Classic *Mood Indigo* (the sultry playing of which earned Helen Williams the top flugel horn award). Matching the tunics of soloists with the Beatles was clever, but the opening number did over-balance the set and I asked myself if the whole thing was a bit 'style over substance'. The jury, however, didn't seem to find it as entertaining as I did.

On the other hand, Fountain City's well-balanced jazz-pop fusion 'Icons of the



# show in Gateshead



Age' set certainly did with full marks for programme content and entertainment value. The band made use of the whole stage, with different but always well-considered and effective layouts for each item. Two iconic tracks, *Creep* (Radiohead, arr. Harrelson) and *Who wants to live Forever* (Brian May arr. Peter Meechan) floated my boat - Ryan Sharp (trumpet/soprano) was stunning. There was energy and fireworks a-plenty in Lee Harrelson's new transcription of the final dance from the ballet *Estancia* by Ginestera - a much under-rated Argentinean composer. It was great to see the band's inspirational conductor Joe Parisi join in on trumpet in the final number, *Brass Machine*, but for me, the highlight of the set was a poignant tribute to John Glenn, the first American in space, *We Seven*, composed for the band by Derek Jenkins - beautiful! A strong third place on quality of performance, and also overall, went to Foden's Band, conducted for the first time at Brass in Concert by Robert

Childs. Their set celebrated youth, so we were treated to two new items from talented young composer Daniel Hall - a dynamic opener, *Youngblood*, a nod to the band from Oregon, USA and a take on Eubay Bowman's *12th Street Rag* in which solo trombone John Barber attempts to steal the limelight from the solo cornets - tasteful music-led humour. The laugh-out-loud comedy turn was left to Best Soloist Gary Curtin, whose trade-mark 'pyrotechnics' took George Swift's euphonium solo *Elfried* into the stratosphere. I enjoyed the playing and singing in Ben Hollings poignant miniature *Memories of a Lost Child*. Foden's virtuoso finale combined the youthful creative skills of principal horn Jonathan Bates and the genius of Benjamin Britten, courtesy of a new arrangement by David Childs, in *Diversions after Purcell*, a mini concerto for band based on the same theme as *The Young Person's Guide to the Orchestra*, from which we heard the dazzling final fugue.

It's rare that dancers share the stage with a brass band. Tredegar Town Band's acclaimed 2015/6 collaboration with the Rambert Dance Company and composer Gavin Higgins in the production of *Dark Arteries* was one of the most significant artistic events involving brass bands for many years. The partnership was renewed in Gateshead in a touching performance of Gavin Higgins' evocative *Ivory Ghosts*, for which the band was joined by two Rambert dancers in a touching *pas-de-deux* choreographed specially by Mark Baldwin. The rather earnest script to the *Breaking Boundaries* set seemed rather at odds with the freshness and variety of the music. The playing was full of energy if a little scrappy once or twice. Conductor Ian Porthouse likes to up the tempo. Eric Coates' *Calling All Workers* was freshly arranged for the occasion by Ceri John. Dewi Griffiths took up his trumpet and wowed us with his take on Arturo Sandoval's solo *A Mis Abuelos*. With a tango fugue from Piazzolla, a forgotten gem from Russian composer





Dargomyzhsky (1813-69) - what a find his *Gypsy Dance* is - and a nod to Tredegar's participation in the film *Pride* courtesy of Daniel Hall's *Rainbow Connections* arrangement, this was the programme that the audience found the most entertaining of the day in a welcome new addition to the extensive prize list.

Paris Brass Band's single work option was one for the purists. The composer of *Life* - a suite of eight miniatures unfolding in

a single span - is Fabian Cali, the band's young composer-in-residence. His score was elegantly crafted and balanced and the performance under the direction of Florent Didier brought a touch of Gallic sophistication to the day. Within the piece Fabian Cali offered cameo solo spots to principal cornet Alexis Demailly and solo euphonium Bastien Baume. We could have heard more from these fine players. Cali's re-imagining of an Edith Piaf's tribute *Hymne à l'amour*

offered an oasis of calm. His take on Ravel's *Bolero*, vividly transformed into a dance of death, was imaginative and brilliantly played. It was my other highlight of the day and enjoyed by the audience.

Brighouse and Rastrick and conductor David Thornton took their cue from a line in the hymn *Abide with Me* "...point me to the skies..." It was an ambitious and thoughtfully constructed programme,





although I'm not sure that the musical content quite lived up to the billing. It started well, with American composer Drew Fennell's specially composed fanfare *Declaration*. Shoena White's rendition of the Gounod/Bach *Ave Maria* was sublime in Andrew Baker's delicate setting. His arrangement of Graham Fitkin's effervescent miniature *Metal* was most effective, but thereafter the programme seemed to lose musical intensity and a bit of quality.

Not for the first time at a major band contest, the cultured cornet sound of Kirsty Abbotts lifted the performance of Carlton Main Frickley Colliery. Her beautiful delivery of *Song* from Peter Meehan's concerto *Milestone* was the stand-out item in the band's set, which ran over time. Had it chosen to dispense with the time-travelling captions between each piece - they didn't add anything to the production - it would have avoided

being late! Virtuosi GUS missed its timing by over a minute. With two brand new pieces from Christian Overhead in a Japanese themed set, it should have been possible to engineer an on-schedule finish. Overall, the programme had some interesting moments, with Eric Guinivan's scherzo *The Burning of Mount Wakahusa* the outstanding piece, but to follow that with a fast finisher (*Tales of the Dragon* by Paul Lovatt Cooper) didn't work for me or, it would seem, the judges.





I was expecting a lot more from Grimethorpe Colliery Band (conductor Captain Sam Hairsine RM) in its centenary year. The programme contained some lovely pieces, but it didn't seem to gel consistently with the celebratory theme. For example, I wondered how Geoffrey Nobes' prelude on the hymn tune *Lavenham* connected with the band's turbulent time in the 1980s and 90s? Wouldn't a new treatment of

the Miners' hymn *Gresford* have been more appropriate? The set ended on an appropriately celebratory note with the finale from Nigel Clarke's action-packed test-piece *Earthrise*.

The day started at 9.00am with Flowers Band and David Childs making his conducting debut at Brass in Concert. My reaction to a spirited programme, with a 'knock-out' cornet solo from Harmen

Vanhoorn, seemed to chime more with the entertainment judge who gave it second place. Leyland Band's Stanley Black tribute contained some effective moments. Conductor Thomas Wyss's colourful new arrangement of Black's *Malaguena*, but it was always going to be a risk to feature guitar without any time to tune properly.

Saturday evening's World of Brass in





Concert featured Cory Band and the seven-man vocal ensemble from Wales, Only Men Aloud, in a movie themed programme. We were treated to the best bits from *Star Wars*, *Saving Private Ryan*, *James Bond*, *Jurassic Park*, *Zulu* and *Frozen* in some adaptations for band and voices. Goff Richards' band classic *A Disney Fantasy* and Philip Harper's imaginative *The Ultimate ABBA Collection* were the highlights in a programme where the

voices, despite being amplified, were often masked by the band, especially in the first half.

From start to finish the 2017 edition of Brass in Concert was an enthralling listen. The nine hours it took to hear the 12 bands sped by thanks to some fine playing, the convivial contribution of presenter Frank Renton and the efficient organisation from the Brass in Concert team. They were

just as busy marshalling the impressive number of young brass players taking part in Saturday's Workshop sessions with members of Cory Band. The concourse performances of the workshop band and of the visitors from abroad continue to add value and a genuine festival atmosphere to the weekend. We will take a closer look at the Saturday events at the Brass in Concert Festival in January's edition of *British Bandsman*.



## The Music Performed at the Brass in Concert Championship



### Flowers Band (David Childs)

*Blackbird Special* (Dirty Dozen Brass Band arr. Reid Gilje)  
*La Fiesta* Chick Corea (arr. Philip Harper)  
*La Napolitaine* (Oskar Böhme - arr. Ralph Pearce - cornet soloist: Harmen Vanhoorn)  
*Nobody Does it Better* (Marvin Hamlisch arr. Paul Lovatt-Cooper - featuring Emily Evans (tenor horn) and Joanne Childs (flugel horn))  
*Legends* (Peter Graham)  
*Toss the Feathers* (trad. Arr. Peter Graham)

### Paris Brass Band (Florent Didier) 'Life'

I. *Birth* (Fabien Cali - cornet soloist: Alexis Demailly)  
II. *Rushing Through!* (Fabien Cali)  
III. *Hymne à l'amour - Paroles de Edith Piaf* (Marguerite Monnot arr. Jean-Jacques Charles, rev. Fabien Cali - flugel soloist: Jean-Philippe Benesse)  
IV. *Death* (Fabien Cali)  
V. *Afterglow* (Fabien Cali)  
VI. *Grieving* (Fabien Cali - euphonium soloist: Bastien Baومت)  
VII. *A New Dawn* (Fabien Cali - Eb tuba soloist: Jean-Baptiste Renaux)  
VIII. *Rejoicing* (Fabien Cali)

### Carlton Main Frickley Colliery (Ian McElligott)

*Back to the Future* (Alan Silvestri)  
*Song from Milestone* (Peter Meechan - cornet soloist: Kirsty Abbotts)  
*Havana Heat* (Ben Hollings)  
*Alfie* (Ian McElligott - flugel soloist: Sam Fisher)  
*Finale from From Ancient Times* (Jan Van der Roost)

### Virtuosi GUS (Adam Cooke)

*Cherry Blossoms* and *Yagi Bushi* from *Japanese Tune* (Soichi Konagaya arr. Christian Overhead)  
*Bushido* (Christian Overhead - euphonium soloist: Matthew White)  
*Song for Japan* (Steve Verhelst arr. Gustav Aaberg),  
*The Burning of Mount Wakakusa* (Eric Guinivan)  
*Tale of the Dragon* (Paul Lovatt-Cooper)

### Fountain City (Dr. Joseph Parisi)

*Creep* (Hammond, Hazlewood, Yorke, Greenwood, Greenwood, O'Brien and Selway arr. Lee Harrelson)

*Enterprising Young Men* from *Star Trek* (Michael Giacchino arr. Harrelson)  
*We Seven* (Derek Jenkins)  
*Danza Final* from *Estancia* (Alberto Ginastera arr. Harrelson)  
*Who Wants to Live Forever?* (Brian May arr. Peter Meechan - featuring Matthew Vangiel (flugel) and Ryan Sharp (trumpet))  
*Brass Machine* (Mark Taylor arr. Harrelson)

### Eikanger-Bjørsvik Musikklag (Reid Gilje) Tales of the North Sea

*Waves on Deck* (Kjetil Dønne),  
*The Boatmen's Ballad* (Frode Rydland - flugel soloist: Gyda Matland),  
*The Mackerel Shoal and the Lonely Monkfish* (Reid Gilje),  
*Dark Abyss* (Fredrick Schjelderup).

### Cory (Philip Harper) Sergeant Pepper's Lonely Hearts Club Band - The World's Most Iconic Album Sleeve EVER!

#### It was 50 years ago today...

*Sergeant Pepper's Lonely Hearts Club Band* (Paul McCartney arr. Philip Harper), *I'll Get By With a Little Help From My Friends* (McCartney arr. Harper - featuring Tom Hutchinson and Stephanie Wilkins (cornets), Chris Thomas and Gareth Robinson (trombones))

#### The Great Entertainers

*Captain from Castile* (Alfred Newman arr. Philip Harper)

#### The Visionary Artists

*Mood Indigo* (Duke Ellington, arr. Philip Harper)

#### The Noble Poets

*And Death Shall Have No Dominion* (Philip Harper - euphonium soloist: Glyn Williams)

#### The Gurus

*East Meets West* (Philip Harper)

### Brighthouse and Rastrick (Dr. David Thornton)

#### '...point me to the skies' - a celebration of the human spirit

*Declaration* (Drew Fennell)  
*Ave Maria* (J.S. Bach/Gounod arr. Andrew Baker - horn soloist: Sheona White)  
*Metal* (Graham Fitkin arr. Andrew Baker)  
*Reaching for the Stars* (Michael Kamen arr. Andrew Baker)  
*Finale from Vita Destructa* (Todd Smith)

### Grimethorpe Colliery (Capt. Sam Hairsine RM)

*Lawrence of Arabia* (Maurice Jarre arr. Mortimer)  
*Toccata* from *Le Tombeau de Couperin* (Ravel arr. Tony Rickard)  
*Little Fugue in G Minor* (J.S. Bach arr. Sandy Smith)  
*In Christ Alone* (Getty and Townsend arr. R. Philips)  
*Prelude to Lavenham* (Geoffrey Nobes)  
*Celestial Celebration - Finale* from *Earthrise* (Nigel Clarke)

### Leyland (Thomas Wyss)

*What Now My Love* (Stanley Black arr. John Doyle)  
*Malaguena* (Stanley Black arr. Thomas Wyss)  
*People* (Jule Stryne arr. Stanley Black trans. Alan Catherall - trumpet soloist: John Doyle)  
*Meadowland* (Stanley Black arr. John Doyle)

### Foden's (Dr. Robert Childs)

*Youngblood* (Daniel Hall)  
*Elfried* (George Swift arr. Alan Catherall - euphonium soloist: Gary Curtin)  
*12th Street Rag* (Eubay Bowman arr. Daniel Hall)  
*Memories of a Lost Child* (Ben Hollings)  
*Diversions after Purcell* (Purcell arr. Jonathan Bates)  
*Fugue from Young Persons Guide to the Orchestra* (Benjamin Britten arr. David Childs).

### Tredegar Town (Ian Porthouse)

#### Breaking Boundaries: A celebration of the spirit of adventure

*A nation responds...* *Calling All Workers* (Eric Coates arr. Ceri John)

*Seeking freedom through music...* *A Mis Abuelos* (Arturo Sandoval arr. Jacob Vilhelm Larsen - trumpet soloist: Dewi Griffiths)

*Fighting for a cause...* *Ivory Ghosts* (Gavin Higgins)

*Reinventing tradition...* *Fuga y Misterio* (Astor Piazzolla arr. Leigh Baker)

*The forgotten innovator...* *Gypsy Dance* (Alexander Dargomyzhsky arr. Ceri John)

*Celebrating acceptance and inclusion...* *Rainbow Connections* (Daniel Hall)



# Full results from Gateshead

## Results:

		PERFORMANCE A		PERFORMANCE B		TOTAL MUSIC		CONTENT		E&P A		E&P B				
		J. VAN DER ROOST		L. FONTANA				N. GRACE		R. EVANS		P. FRANCOMB				
DRAW		Pos.	Pts.	Pos.	Pts.	Pos.	Pts.	Pos.	Pts.	Pos.	Pts.	Pos.	Pts.	PEN.	TOTAL	Pos.
6	EIKANGER BJØRSVIK MUSIKKLAG	1	60	2	57	1	117	2	38	3	18	5	16	0.0	189	1
5	FOUNTAIN CITY	5	48	4	51	5	99	1	40	1	20	1	20	0.0	179	2
11	FODEN'S	4	51	3	54	3	105	4	34	2	19	3	18	0.0	176	3
7	CORY	2	57	1	60	2	117	6	30	5	16	9	12	0.0	175	4
12	TREDEGAR	3	54	5	48	4	102	5	32	4	17	4	17	0.0	168	5
2	PARIS BRASS BAND	6	45	7	42	6	87	3	36	10	11	8	13	0.0	147	6
8	BRIGHOUSE AND RASTRICK	7	42	6	45	7	87	7	28	7	14	7	14	0.0	143	7
3	CARLTON MAIN FRICKLEY COLLIERY	9	36	8	39	8	75	9	24	11	10	11	10	-2.0	117	8
4	VIRTUOSI GUS	8	39	10	33	9	72	8	26	12	9	6	15	-6.0	116	9
9	GRIMETHORPE COLLIERY	10	33	9	36	10	69	12	18	6	15	12	9	0.0	111	10
1	FLOWERS	12	27	12	27	12	54	10	22	9	12	2	19	0.0	107	11
10	LEYLAND	11	30	11	30	11	60	11	20	8	13	10	11	0.0	104	12

## Adjudicators:

**Jan Van der Roost & Lito Fontana (Music: Quality of Performance)**

**Nick Grace (Programme Content)**

**Richard Evans & Peter Francomb (Entertainment & Presentation)**

**Ian Bousfield (Soloist & Individual Awards)**

Quality of Performance: Eikanger-Bjørsvik Musikklag

Programme Content: Fountain City

Best Performance in Entertainment and Presentation: Fountain City

Audience Entertainment Trophy: Tredegar (25% of eligible votes received)

Best New Composition: *Life* (Fabien Cali) - Paris Brass Band

Best Soloist: Gary Curtin, euphonium, Foden's

Best Soprano Cornet: Ryan Sharp (Fountain City)

Best Principal Cornet: Kirsty Abbotts (Carlton Main Frickley Colliery)

Best Flugel Horn: Helen Williams (Cory)

Best Tenor Horn: Sheona White (Brighouse and Rastrick)

Best Baritone: Ben Stratford (Tredegar)

Best Euphonium: Glyn Williams (Cory)

Best Trombone: Tore Bryne Berg (bass trombone) Eikanger-Bjørsvik

Best Bass Section: Cory

Best Percussion: Fountain City

Youngest Player: Alex Evans (17 years), Tredegar



**1. Tredegar Town's Breaking Boundaries programme**

**2. Eikanger's Stig Ryland receives congratulations from Martin Gernon of sponsor Centre Stage**

**3. John Woods makes presentations to the three visiting bands**

**4. Fun and games during the Foden's performance**

**5. A final performance for Rob Westacott with B&R**

**6. Sam Fisher performs his solo with Carlton Main**

**7. Best cornet Kirsty Abbotts in the spotlight**

**8. Cory 'hope you have enjoyed the show!'**

**9. Eikanger's forever blowing bubbles...**

**10. Harmen Vanhoorne performs with Flowers...**

**11. ....which brought the house down early on Sunday morning**

**12. Fountain City made a colourful impression at the Sageo**

**13. Helen Harrelson leading the show!**

# Whitburn makes it four in-a-row in Perth

David Kinross reports

Pictures: James Doyle

Whitburn Band registered its fourth consecutive Scottish Open victory in Perth on Saturday 25 November, a day that saw the Scottish Brass Band Association (SBBA) honour leading brass band composer Peter Graham for his contribution to banding. The prolific composer had four of his pieces on offer for bands to choose from. Before receiving the President's Award from SBBA President Carrie Boax, the man from Ayrshire offered up *Metropolis 1927*, *The Essence of Time*, *Montage* and *Harrison's Dream*, with the two former pieces proving to be the most popular in terms of choice from the competing bands.

It was *Metropolis 1927* for Whitburn and Professional Conductor, Professor Nicholas Childs, who secured a personal hat-trick of wins with the band in three outings this year. It was perhaps an obvious, as it was his commission of the work for Black Dyke's appearance at the 2015 European Championships that gave the piece its place in the repertoire. There were some very fine solo contributions from the West Lothian outfit, none more so than the sublime playing of soprano cornet Scott Forrest, who was awarded with the Best Soloist

medal by adjudicators Steven Mead and Alan Morrison.

The judges described the bands at the top of the pile delivering moments that were "at times, world class" and it was a single point margin of victory for Whitburn over perennial rival Co-operative Funeralcare. Its performance of *Harrison's Dream* was the last under MD Allan Ramsay, who moves abroad at the end of the year. This was marked by SBBA, with an award recognising his significant contribution to bands as a player, conductor and adjudicator. The band didn't let its departing conductor down with a performance that had a lot to admire, just missing out on top spot.

Fountain City Brass Band will have returned to the USA tired but happy after its ten-day tour. Having placed second at Brass in Concert and playing in a number of concerts, the band rounded off its UK stay with a very good reading of *Metropolis 1927* under Dr. Joseph Parisi. It perhaps didn't have the polish of the winner, but their soloists were in fine form and third place was very well deserved.

Fourth spot was taken by Kingdom Brass and Paul Drury from an early draw. It was a band returning to the form which had it

challenging near the very top of Scottish banding a few years ago. Kingdom's performance of *The Essence of Time* was marked by precise ensemble and terrific soloists; brothers Alex and Neil Philip were the pick of a fine bunch.

Another that found form at the contest was Unison Kinneil with Raymond Tennant. Again with *The Essence of Time*, it really found the music in one of Peter Graham's finest works. Ironically, after a few relatively lean contesting years, both Kingdom and Kinneil find themselves in the 1st Section come next year and few would bet against an immediate return to the top flight and a fine showing in Cheltenham for either in 2018.

Sixth place and bandroom bragging rights went back to East Dumbartonshire, with Kirkintilloch Kelvin and Charles Keenan. For the second year running it placed higher than Kirkintilloch and it was a result very well deserved from a band that shows further maturity every time it takes to the stage.

A celebration of the work of Peter Graham provided the platform for a great contest and for Whitburn, it rounded off what has been arguably the most successful contest season in its 147-year history.

## Full results from Perth

**Test-piece:** *Harrison's Dream*, *Metropolis 1927*, *Montage* or *The Essence of Time* (Peter Graham).

**Adjudicators:** Steven Mead and Alan Morrison

- |  |   |
|--|---|
| 1. Whitburn (Professor Nicholas Childs) 195        | 9. Dalmellington (Richard Evans) 186                      |
| 2. Co-operative Funeralcare (Allan Ramsay) 194     | 10. Kirkintilloch (Ray Munday) 185                        |
| 3. Fountain City (Dr. Joseph Parisi) 192           | 11. Fishburn (David Hirst) 184                            |
| 4. Kingdom Brass (Paul Drury) 191                  | 12. Yorkshire Imperial Urquhart Travel (Russell Gray) 183 |
| 5. Unison Kinneil (Raymond Tennant) 190            | 13. EYMS (Stig Mærsk) 182                                 |
| 6. Kirkintilloch Kelvin Brass (Charles Keenan) 189 | 14. Tullis Russell Mills (John Wallace CBE) 180           |
| 7. Rainford (Gareth Brindle) 188                   | 15. Bo'ness and Carriden (Kevin Price) 179                |
| 8. Bon-Accord Silver (Stephen Malcolm) 187         | Best Soloist: Scott Forrest, soprano, Whitburn            |





One week before the Scottish Open, Perth Concert Hall was host to the Scottish Challenge Shield, which attracted a very healthy entry of 24 bands from sections 1 to 4. Clackmannan District was the winner under conductor Paul McKelvie OBE for their performance of *Triumphant Rhapsody* (Vinter), narrowly defeating Scottish 1st Section Band of the Year Bathgate (Anne Crookston), which played *Diversions on a Bass Theme* (George Lloyd). Johnstone (Martyn Ramsay) took third place with *Dances and Arias* (Gregson), with flugel horn soloist Jane Clark being adjudged the day's best soloist. The full results were:

1. Clackmannan District Brass (Paul McKelvie OBE) 190
2. Bathgate (Anne Crookston) 189
3. Johnstone (Martyn Ramsay) 187

4. Dunaskin Doon (Chris Bradley) 186
5. Newmilns and Galston (Alan Cameron) 185
6. St. Ronan's Silver (Alan Fernie) 184
7. Lochgelly (Paul McKelvie OBE) 183
8. Granite City Brass (Bruce Wallace) 182
9. Newtongrange Silver (Andrew Duncan) 181
10. Coalburn Silver (Lynda Nicholson) 179
11. Newmains and District (Michael Marzella) 178
12. Shotts St. Patrick's (Chris Mansfield) 177
13. Annan Town (Andrew Holland) 176
14. Brass Sounds Inverclyde (Christopher Mansfield) 175
15. Barrhead Burgh (David Henderson) 174
16. Perthshire Brass (George D Annan) 173
17. Penicuik Silver (Stuart Black) 172
18. Arbroath Instrumental (Mike Robertson) 171

19. J36 Brass (Andrew Warriner) 170
20. Dundee Instrumental (John McDonald) 169
21. Kilmarnock Concert Brass (Scott Walker) 168
22. MacTaggart Scott Loanhead (Andy Shaw) 167
23. Whitburn Heartlands (Paul Kiernan) 166
24. Irvine and Dreghorn Brass (Scott Kerr) 165

Best 1st Section: Clackmannan District  
 Best 2nd Section: St. Ronan's Silver  
 Best 3rd Section: Brass Sounds Inverclyde  
 Best 4th Section: Newmains and District  
 Best Instrumentalist: Jane Clark, flugel, Johnstone

**Adjudicators: Owen Farr and Dave Barringer**





A reduced field of 26 ensembles took part in the 2018 Scottish Youth Brass Band Championships, held over the two weekends of the Scottish Festival of Brass in Perth Town Hall. The five sections held produced only new champion, with the winners of last year's brass divisions all returning home with the trophies they won in 2016.

Winner of the Senior Section was Scottish Borders Youth under Musical Director Alan Fernie, the band's programme opening with Paul Lovatt-Cooper's *Pound the Streets*, followed by *Concordi* (Fredrick Schjelderup) and also including Ravel's *Bolero* featuring principal cornet Callum Robb on his 16th birthday.

Mark Good's Riverside Youth was again the winner of the Development Section, with the band's programme including *Spirit of Brass* (Gavin Somerset) and *Air and Rondo* (Reginald Heath - horn soloist: Libby Hunter). There were also Gold Awards in this section for Lavern Valley Community Brass (Brian Deans) and Loanhead Brass Youth (Alan Fernie). Adjudicators, Alan Morrison and John Doyle, were very complimentary in their comments and made special mention of the work of the conductors and tutors in preparing the high quality of performances. There is a name change on the trophy in the Percussion Section after Perth and Kinross Percussion Ensemble (Lynsey

Paterson) took the title from perennial winner, Midlothian Percussion Ensemble (Barbara Jane Waddell), both receiving Gold Awards.

It was a memorable occasion for the far-travelled Campbeltown Brass organisation, with Katrina Barr conducting both Campbeltown Brass Juniors (Preparatory Section) and Brass Intermediate (Novice Section) to first place, both taking Gold Awards. SBBA President Carrie Boax commented: "It has been another terrific weekend of music-making in Perth and I'd like to thank everyone involved at SBBA and all the participating bands for their efforts throughout this year's Scottish Festival of Brass."



The full results were:

#### **Preparatory Section**

1. Campbeltown Brass Juniors (Katrina Barr) Gold Award
2. Coalburn Bronze (David Fehily) Gold
- Campbeltown Brass Beginners (Stephanie Mitchell) Silver
- Argyll Brass Roots (Darren Tarn) Silver
- Whitburn Wee Band (Charlie Farren) Bronze
- Highland Future Brass (Mark Bell) Bronze

**Adjudicators: Mark Wilkinson and John Doyle**

#### **Novice Section**

1. Campbeltown Brass Intermediate (Katrina Barr) Gold
2. Penicuik Junior (Stuart Black) Silver
- Gorbals Youth (Lauren McCormick) Silver
- Eastern Borders School Band (Graeme Kennedy) Silver
- Brass Central Strathearn Development (Tom Smith) Bronze
- Galashiels Junior (Stuart Black) Bronze

**Adjudicators: Mark Wilkinson and Les Neish**

#### **Development Section**

1. Riverside Youth (Mark Good) Gold
2. Lavern Valley Community Brass (Brian Deans) Gold
- Whitburn Youth (Caroline Farren) Silver
- Perthshire Youth Brass (David Finlay) Silver
- St. Ronan's Future (David Robb) Silver
- South Ayrshire Brass (Scott Walker) Silver
- Arbroath Instrumental Youth (Robert McDonald) Silver
- Bathgate Youth (Stewart Brynes) Bronze
- Galashiels Youth (Stuart Black) Bronze
- Abbey Brass (Stuart Black) Bronze

**Adjudicators: Alan Morrison and John Doyle**

#### **Percussion Section**

1. Perth and Kinross Percussion Ensemble (Lynsey Paterson) Gold
2. Midlothian Percussion Ensemble (Barbara Jane Waddell) Gold
- Midlothian Training Ensemble (Barbara Jane Waddell) Silver

**Adjudicators: Steven Mead and Alan Morrison**

#### **Senior Section**

1. Scottish Borders Youth Band (Alan Fernie) Gold

**Adjudicators: Steven Mead and Alan Morrison**



# The Pride of the North England's Premier Band

**Tim Mutum explores the history of the first professional brass band, St. Hilda Colliery Band**



Unique is not a word to be bandied about lightly, but in the history of brass banding one band could lay claim to being just that; not only unique but legendary. In 1927, St. Hilda Colliery Band became the first professional civilian brass band in the UK and still holds that distinction, albeit there are now professional bands in the USA and Canada. Brass bands grew rapidly in the period from the 1860s until the turn of the century, and St. Hilda came into existence during the early part of what has been referred to as the 'golden age', with brass bands reaching the height of their popularity - and numbers - in the 1890s.

The band was formed in 1869 by John Jennison, who worked at the Jarrow Chemical Works in Temple Town, South Shields, and whose family were well known musically in the north-east. A deputation from St. Hilda Colliery went to ask him to become the first conductor. He agreed, but was faced with the challenge of creating a band from a group of 'Geordies', all of whom worked at the pit.

Significantly, none of them knew a note of music and some could neither read nor write! How he did it is not known, but within a short space of time Jennison had a band equipped with instruments. Before long it was making its presence felt amongst other bands within the vicinity. In 1874, the band attended its first contest at Windy Nook, near Felling, and soon found itself in controversy. It was a march contest, with ten entries and each band playing two marches. It was unplaced and unhappy with the decision, and so challenged the winner, West Wylam, to another contest. The two-band contest was arranged with each contributing £25 and the winners receiving a third of the gate receipts. It took place in the October in Bedlington and hundreds of pitmen from all over Northumberland and Durham turned up. St. Hilda won, and so with the £50 stake and gate money it pocketed over £100. Today that equates to almost £8,000, so it was a satisfactory outcome indeed!

By the end of that year the band appeared

to have collapsed, with John Dennison having gone to the 6th Durham Rifle Volunteers Band. In 1876, a juvenile band was created, the fathers of whom were engaged at the pit. It became the South Shields Model Brass Band and continued to play for the colliery. In 1885, Jennison created the Dennison Family Brass Band, but the following year it merged with the Model Band, becoming South Shields Borough Band, but by 1890 was in trouble and again changed names, to Dennison's Borough Band. It was still supporting colliery functions, especially those owned by the Harton group who, in 1901, as a mark of appreciation, presented the band with a new set of instruments - silver plated no less!

By 1905, the band was still receiving poor support from collieries and was struggling financially. An approach to the St. Hilda Miners' Lodge, asking it to take over the band, was successful and, in December 1905, it once again took up the name it started with, except for the substitution of the word 'silver' for 'brass'. The St. Hilda



Colliery Silver Band was back and, in June 1906, appointed J.A. Greenwood as professional teacher and this became the start of an era that would last just over 30 years.

So, here was a band that had struggled for over 35 years, but now had some stability with the backing of one of the four collieries operated by the Harton Coal Company in the South Shields area. Looking through a short history of the band (written mainly by James Ord Hume with input from James Southern), it is clear that it began to take contesting seriously, no doubt under the influence of J.A. Greenwood. It progressed and, in 1909, won the Grand Shield at the Crystal Palace and, significantly, the chance to start competing for the main title the following year. That year, it scooped ten firsts, six seconds, a third and two fourths, which gives an indication of the time spent on contesting. It was all part of a determined push to gain the band recognition and in the following year engagements grew and a tilt at the Thousand Guineas Challenge Trophy was now in the diary. It was unplaced and 1911 saw more changes, with James Oliver, from Felling Colliery, being appointed as bandmaster and James Southern taken on as principal trombone. Alf Grey became professional conductor, but it was Oliver and Southern who became the driving forces for the successes that followed. James Southern had the foresight to engage William Halliwell as professional conductor and he led the band to second prize at the September Belle Vue of 1912. Just over three weeks later, on Saturday 26 September, Halliwell and St. Hilda beat 24 other bands to win at the Crystal Palace for the first time. It was reported that 100,000 people attended the contest. The band received a tumultuous reception on its return to South Shields. The following year, it was runner-up and then war caused the Crystal Palace contest to be suspended. Some players joined the forces, bringing the band to a low ebb, and at this point James Southern was appointed as Secretary and Manager. During the conflict, the band performed more than 100 times free of charge, raising directly or indirectly £13,000 for war-related causes. Fortunately, at the end of hostilities most of the players returned. In 1920, the band again won at Crystal

Palace and also the following year, playing *Life Divine* by Cyril Jenkins, this being considered the band's most emphatic win in the whole of its contesting history. It is now possible to gauge why trouble was brewing for the band. The players would have been miners or worked at the pit, but in 1922, thanks to the endeavours of Band Manager James Southern, the band undertook its first continuous concert tour. In that year, 182 engagements were undertaken, which involved 351 concert performances. The band had been recording since 1912, but in 1922 recorded around 17 records (78 RPM, of course!), yet only managed two contests including the Crystal Palace, where it came fourth. 1924 was judged by the band to be its most successful year. More records were made and it toured England, Scotland, Ireland and Wales, including the Isle of Wight, and won at the Crystal Palace again, its only competitive outing. After the win, the band was warned by the management of the contest that the acceptance of unlimited engagements was 'contrary to the spirit of amateur status.'

The issue of just what sort of a band St. Hilda's was escalated in 1925. In that year, the colliery at St. Hilda had been closed through industrial disputes. There was then a national stoppage and the subsequent depression. The entire band was unemployed at this stage, and with no financial support from the colliery it was only able to survive with income from prize money and engagements. The band was on the road through the summer period, including long residencies, notably at Bournemouth, Scarborough and Eastbourne, the latter according to the band's history included the Redoubt bandstand before 15,000 people. There was also a regular winter stint at Bertram Mills' Circus at Olympia in London. Bill Blackett, who played solo trombone, told Arthur Taylor in his book *Labour and Love* (Elm Tree Books, 1983) what it was like: "The circus was hard. You were going all the time with no breaks - three shows on Boxing Day. There was new music for the new acts. I remember there was a nightmare time trying to pick a piece that was suitable for an act where this fellow went into a cage with lions and tigers at the same time. Nothing was pleasing him, we tried everything. Then Jimmy sent up to the digs for the parts of *Life Divine*.

When we played that his eyes lit up and that was what we played all the time after that - *Life Divine*."

There was even a private charabanc for the band, luxuriously equipped to cater for the entire band and its trappings on the rigours of a three or four-month tour. That coach cost 2,000 guineas, but it was recouped in a little over 12 months simply in reimbursed travelling costs. Again, only the Crystal Palace competition was entered and fifth place gained.

St. Hilda Colliery won its fifth and final Crystal Palace National in 1926 playing *An Epic Symphony* by Percy Fletcher. British Bandsman of 2 October 1926 reported, 'But St. Hilda Colliery now come seventh on to the stage, and soon make us sit up with a vengeance. Right from the beginning they easily put all previous comers into the shade. They reveal things in the music which no other band has even hinted at. Their performance is a masterpiece of colour and variety.' After the contest three prominent conductors objected to the band competing in contests any longer, arguing that the members were 'professional'. John Henry Iles, the owner of the National, agreed and the band accepted the verdict. In 1927, therefore, it became a professional brass band. It could hardly argue to the contrary as the players had in effect been earning their living from playing for several years. Bill Blackett confirmed it in conversation with Arthur Taylor: "Jimmy Southern bought out the library and the instruments from the miner's lodge - bought the charabanc as well. They were professional, there was no doubt about it, when they were barred. They were playing as many as 22 weeks on tour in the season."

It should have been a smooth transition, but it wasn't. There were problems almost immediately. Many players left, not prepared to take the risk, and several of them joined Callender's Cable Works Band in Kent, an emerging works band. However, Jimmy Southern quickly found replacements and it was soon business as usual - seaside residencies, the circus work, theatre tours and anything else the band could secure. The band had a canny idea for park jobs. Rather than be paid a set fee, it hired the park, erected canvas screens and took the gate money. This was James Southern at work again as Bill





Blackett explained, "He used to take a lot of jobs on his own - hiring the hall or park instead of being paid a fee. I remember once we were playing in Reading. The crowds were immense. Jimmy sent off members of the band, one by one, round the crowd with collecting boxes. Frank Wright, who was conducting said, 'Jimmy, what's going on'. There are only 15 players on stage - the rest were round the park, collecting. Jimmy was raking it in you see." The regular musical director was James Oliver, but Hubert Bath, the composer, was also engaged and, in 1934, Frank Wright, who came over from Australia. Bath and Wright turned out to be more than useful as they both had periods as Musical Director of the Parks Department for London County Council. With no contests to worry about, and playing together regularly, the band's skill and showmanship was at a high standard. There was one tour to Canada as well. It was nine weeks, preceded by an extended tour in England to cement the band and rehearse all the programmes. Although successful, in the world of brass bands it were becoming less familiar. And that loss of banding trophies through contesting and being a champion was one argument put forward for the decline setting in. One player suggested the demise began in

1934, with engagements becoming fewer and life becoming harder. The Bertram Mills Circus job was lost, but the band still met up for Whit and then played the summer season - the Embankment Gardens in London and then the seaside - Bournemouth, Eastbourne, Worthing, Dover, Ramsgate, Morecambe, Scarborough.

Although they did not realise it at the time, the band's final concert was the Stanhope Show, County Durham on 12 September 1937. Bill Blackett summed it up thus: "Southern's son, who used to drive the band coach, turned up at my house, gave me all the trombone parts and said the band was finished. I read about it in the papers about a week after that. Jimmy Southern never offered a word of explanation to the fellows in the band." Southern blamed declining engagements, the counter attraction of the 'talkies', a lack of good young players and personal fatigue after ten years on the road. Southern retired to the Wirral. It was the end of something quite extraordinary in the history of brass bands. Slaithwaite Band bought the music library (presumably minus the solo trombone parts!) but the name did not disappear at this stage. The name St. Hilda was used by two other bands.

One was formed in 1930 in South Shields and was quite successful locally before disappearing in 1940. In 1944, a group of Yorkshire businessmen, fronted by James Squires from Brighouse, bought the rights to the name from Southern. They formed another touring band, which lasted until 1951. It was then taken over by the Yorkshire Electric Welding Company and renamed the YEWCO Band.

So, although the name continued for a short while, the St. Hilda Band which most will be familiar with disappeared 80 years ago. There is an interesting question on which to close. Given the circumstances of the pit in 1926 and the national situation with employment after the General Strike of May that year, was the decision of the Crystal Palace National Championship organisers timely and the 'tipping point', or would the band have gone professional irrespective of that decision? We will never know!

#### ACKNOWLEDGMENT

The writer would like to express his gratitude to Robert Wray, the acknowledged expert on the history of the St. Hilda Band, for his help and support in compiling this article and also that on Jack Mackintosh which was published in the January edition.





## Black Dyke to visit Portsmouth

PGS Brass is part of a thriving music department at The Portsmouth Grammar School. The band is the Senior Brass Band in the school directed by Head of Brass, Graham Brown. As well as the Senior Brass Band there is also a Middle School Brass Band and Junior School Brass Band, which help feed the Senior Band.

The bands are kept busy performing at about 45 events throughout the year, from concerts within school, to concerts in the local community. They have been featured on BBC South Today and ITV Meridian, as well as performing on BBC Radio and Wave 105. They have performed in St. John's, Smith Square London, both Portsmouth Cathedrals, Romsey Abbey, Portsmouth Guildhall, Portsmouth Dockyard for their Victorian Festival and the International Festival of The Sea.

PGS Brass has, in the past, performed with prominent brass players including the Bournemouth Symphony Orchestra brass section, London Mozart Players, The Wallace Collection, Steve Sykes (tuba), Black Dyke Band and the Royal Marines. It has organised many charity concerts raising thousands of pounds for local charities.

Every two years the school brass bands travel to Europe on a concert tour, the most recent being this summer when it visited Prague and the surrounding area to perform in three concerts. 2019 will see it visiting Switzerland, performing in and around Geneva. Previous tours have seen the bands performing in Belgium, Italy, Disneyland Paris, Austria, Bavaria and Spain.

Due to the success of a brass day in 2014 given by the Black Dyke Band, on 7 July 2018 members of the band will be coming to PGS with Professor Nicholas Childs to hold masterclasses with the junior and senior bands, ending with the Black Dyke Band performing a concert at St Mary's Church Fratton at 19:30.



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# BRASS ROOTS



**Leadhills Silver Band** has launched its new community project *Music from Distant Hills*. Funded by the Heritage Lottery Fund (HLF) under the World War I Then and Now scheme, the band was granted £10,000 to run a two-year project culminating in a world premiere of a new brass band composition by renowned Scottish composer Alan Fernie. Working directly with the band, Alan has taken local research as inspiration for a brand new piece of music to commemorate the end of World War I. The piece, written specifically for Leadhills Silver Band, will then be offered to community bands throughout Scotland.

Explaining the importance of the funding, the head of the HLF in Scotland, Lucy

Casot, said: "The impact of World War I was far reaching, touching and shaping every corner of the UK and beyond. The Heritage Lottery Fund has already invested more than £15 million in projects - large and small - that are marking this global Centenary; with our new small grants programme, we are enabling even more communities like those involved in the *Music from Distant Hills* project to explore the continuing legacy of this conflict and help local young people, in particular, to broaden their understanding of how it has shaped our modern world." A spokesperson for the band told BB: "The project has its origins in an old sepia photograph of Leadhills Village Band taken in the early 1900s. It captures the members of the lead mining band

proudly grasping their beautifully engraved instruments dated 1907. Seen in light of the events to shortly follow, the photograph took on a poignant role as war affected and altered these individual lives and the life of the villages of Leadhills and Wanlockhead. This exciting venture is a chance to investigate these events in the context of our local heritage and commemorate that era of our history. The first part of the project has seen band members research WW1 in conjunction with Leadhills library, established in 1741, and Wanlockhead Mining Museum. Working with local members of the community we are investigating and learning about our heritage through memory sharing workshops, guest lectures, poetry and art workshops."

**Spennymoor Town Band** has announced the appointment of Fiona Casewell as its musical director. Fiona hails from Rutland and played euphonium for Virtuosi GUS band before relocating to the north east in 2011. A qualified music teacher, she works as a brass teacher for Durham Music and is also a visiting tutor at Durham University. Fiona currently plays principal baritone in the north east's leading band, Reg Vardy, and is a featured soloist with them band.

Fiona said: "I am excited at being at the helm of a band with such potential. My aim is to take the band to the next level while also making sure everyone has fun and enjoys the experience!"

Hugh Stephenson, Vice President of Spennymoor Town Band, commented: "Fiona joins us at the start of an exciting new journey for the band as we prepare for upcoming concerts and contests." He added: "I would like to say a big thank you to Neil Davies for his time as conductor and I'm pleased that Neil will be supporting Fiona in her development as a conductor as he remains a playing member of the band."



As **Dysart Colliery Silver Band** makes its way into the 3rd Section for the first time in 50 years, the band has revealed its new conductor, Kenneth Letham. Graduating in the class of 2002 from the RSAMD (now the Royal Conservatoire for Scotland), Kenny quickly rose up the ranks playing trombone with Lochgelly, Kelty, Kingdom Brass, Bo'ness and Carriden and Co-operative Funeralcare bands before moving his playing to cruise ships all over the world. He currently works as a brass instructor in schools throughout Fife. Kenny's conducting career has included

taking the baton at Lochgelly, where he competed in both the Senior Trophy and the Championship Section of the Scottish Championships; Shotts St. Patrick's with which he won the Fife Brass Band Festival in 2015 and MacTaggart Scott Loanhead, with which he oversaw a return to, and growth in, the 3rd Section. Speaking of his return to the baton, Kenny stated: "It had been my intention to take a break from conducting; that lasted all of one month, but coming to help out over the Christmas period inspired me. There is a lot of potential here and I wanted to see

how far we could progress." Rev. Ron Rye, solo euphonium and media co-ordinator, commented: "Kenny has undeniable musicianship and a pedigree that speaks of both a desire to win and also bring out the best from the players he leads. He is a teacher as well as a conductor and for the varying backgrounds that make up our band, it was this unique makeup that appealed to us. This, coupled with his work ethic, were the reasons why he slotted into our ensemble and we are excited about the future as we enter into the 3rd Section."

What a day it turned out to be for **Lourdes Brass Band** as it competed in the Queen's University Festival of Brass and took home all the silverware on offer. In addition to winning first prize, the band was also awarded the prizes for Most Entertaining Band, Best March for its performance of *The Voice of the Guns* (Kenneth J. Alford), while principal cornet player Mark Newman also scooped the prize for Best Soloist. This is a great achievement for Mark as he was also awarded best soloist prize at the South of Ireland Band Championships held in Clonakilty earlier this year. The adjudicator at the championships, Leigh Baker, was particularly impressed with the age profile of the band, commenting that it played with "so much style and colour from a very young band."

The band's Musical Director Professor Michael Alcorn added: "I am delighted to see the band's hard work over the past year being acknowledged with a clean sweep of prizes. The comments from both adjudicators picked up on lots of things that we have worked so hard to develop in recent months. I was especially pleased to see so many of the younger players in the band playing a full part in the performance on Saturday and it bodes well for the future of the band and, importantly, the



youth band. Well done to all of the soloists on Saturday, particularly Mark Newman for

a beautiful performance of Gordon Langford's *My Love is Like a Red, Red Rose*."

There was victory for Northop Band (John Doyle) at the recent **North Wales Brass Band Association Rally** held at Ysgol Brynhyfryd in Ruthin. The band's performance of *Sounds* (John Golland) was adjudged to be the best of the day, while it also took the awards for Best March (*The President*), Best Soloist (Aled Williams) and Best Flugel (Keith Jones). The results were:

#### Open Section

1. Northop Silver (John Doyle)
  2. Deiniolen (Lois Eifion)
  3. Ifton Colliery (Scott R. Lloyd)
  4. Royal Buckley Town (Karl Stott)
- Best Soloist: Aled Williams, euphonium, Northop Silver  
 Best March: Northop Silver  
 Best Flugel: Keith Jones (Northop Silver)

#### Section 4

1. Porthaethwy Menai Bridge (Chris Williams)
  2. Buckley Brass (Steve Pugh-Jones)
  3. Holywell (Aled Williams)
  4. Dyffryn Nantlle (Gwenellian Jones)
- Best Soloist: Jude Kimber, cornet, Porthaethwy Menai Bridge  
 Best March: Porthaethwy Menai Bridge

#### Section 5

1. Northop Training (Aled Williams)
  2. Dyffryn Nantlle Training (Charlotte Green)
  3. Menai Bridge Beginners (Hannah Retallick)
  4. Llandudno Training (Sue Hughes)
- Best Hymn: Dyffryn Nantlle Training  
 Best Soloist: Kit percussion (Dyffryn Nantlle)

#### Youth Section 6a

1. Beaumaris Youth (Gwyn Evans)
  2. Denbighshire Music Co-operative Youth (John Powell)
- Best Hymn: Beaumaris Youth  
 Best Soloist: Josh Glover, cornet, Denbighshire Music Co-operative Youth

#### Youth Section 6b

1. Llangollen (Trevor Williams)
  2. Beaumaris Intermediate (Bethan Evans)
  3. Llandudno Intermediate (Sue Hughes)
- Best Soloist: Taya Castley, cornet, Llangollen  
 Best Percussionist (from Section 6a or 6b): Mia and Ifan from Beaumaris Intermediate  
 Best Hymn: Beaumaris Intermediate  
**Adjudicators: Paul Wilson and John Glyn Jones**

Atlantic Brass Band and conductor Salvatore Scarpa claimed victory for the first time at the US Open Brass Band Championships, held at St. Charles Illinois on Saturday 18 November. The band's programme was a reprise of that given by Grimethorpe Colliery at Brass in Concert in 2015 and comprised *Eventus - Lake of Dreams* (Paul Lovatt-Cooper), *Sea of Vapours* (Andy Scott - cornet soloist: Dr. Bryan Appleby-Wineberg), *Lake of Tenderness* (Ben Hollings), *The Spaceman* (T.J. Powell), *Lake of Serenity - The Swan* (Saint-Saëns) and *Ocean of Storms* (Dan Price). The result earns Atlantic an invitation to the 2018 Brass in Concert Championship at Sage Gateshead. The results were:

1. Atlantic Brass Band (Salvatore Scarpa) 120 + 113 = 233

2. St. Louis Brass Band (Dr. John Bell) 114 + 114 = 228
  3. Dublin Silver Band (Tim Jameson) 118 + 107 = 225
  4. Prairie Brass Band (Dallas Niermeyer) 111 + 97 = 208
  5. Milwaukee Festival Band (Mark A Taylor) 105 + 95 = 200
- Most Entertaining Band: Atlantic Brass Band  
 Best Performance of a March: St. Louis Brass Band (*The Padstow Lifeboat*)  
 Best New Arrangement/Composition: *Doom Impending* (Dublin Silver)  
 Best Performance by a Percussion Section: Atlantic Brass Band  
 Best Featured Soloist: Bryan Appleby-Wineberg, trumpet, Atlantic Brass Band  
**Adjudicators: Jonathan Corry and Scott Teeple**



The **Leicestershire Brass Band Association** held its Open Competition at Loughborough Endowed Schools on Sunday 19 November.

The results were:

#### **Championship Section**

1. Wantage (Paul Holland) 195
  2. Derwent Brass (Keith Leonard) 193
  3. Ratby Co-operative (Mareika Gray) 192
  4. Elland Silver (Daniel Brooks) 191
  5. Aveley and Newham (Alan Duguid) 189
  6. Blidworth Welfare (Simon Oates) 188
  7. East of England Co-op (Nigel Cooper) 186
  8. Brunel Brass (Paul Collis-Smith) 184
- Best Instrumentalist: euphonium, Blidworth Welfare  
Best Trombones: Ratby Co-operative  
**Adjudicator: Brett Baker**

#### **1st Section**

1. Kidlington Concert (Duncan Wilson) 193
2. Enderby (Simon Gresswell) 192
3. Langley (Cliff Parker) 191
4. Foresters Brass (John Davis) 190
5. Oddfellows (Rob Boulter) 189
6. City of Cambridge (Peter Bassano) 188
7. Bedford Town (Steve Phillips) 187
8. Hathern (David Newman) 186
9. Ibstock Brick Brass (Simon Willis) 185
10. Wigston (Rob Boulter) 184

11. Kibworth (Karl Busch) 183
  12. Rushden Town (Adele Hudson) 182
  13. Leicestershire Co-op (Graham Jacklin) 181
  14. Shirebrook Miners Welfare (Colum O'Shea) 180
  15. Harborough (Brad Turnbull) 179
- Best Instrumentalist: euphonium, Langley  
**Adjudicator: Chris Wormald**

#### **2nd Section**

1. Crofton Silver (Dean Jones) 188
  2. Flixton (Ian Brownbill) 187
  3. Hucknall and Linby M.C. (Paul Whyley) 186
  4. Milton Keynes Brass (Jonathon Mott) 184
  5. Bakewell Silver (Jim Henson) 183
  6. City of Coventry (Stephen Cooper) 182
  7. Littleport Brass (Nicholas Garman) 181
- Best Instrumentalist: euphonium, Crofton Silver  
**Adjudicator: David Hirst**

#### **3rd Section**

1. Rolls Royce (Derby) (Graham Cardwell) 188
2. Simon Langton Brass (David Cutting) 187
3. Matlock (Geoff Hawley) 185
4. Towcester Studio (Paul Fensom) 184
5. Cubbington Silver (Mark Phillips) 183
6. Rockingham (Adam Whittle) 182
7. Dinnington Colliery (Lindon Bolt) 181
8. Amington (Alan Gifford) 180
9. Melton (Graham Sutton) 179

10. Hemel Hempstead (David Edmonds) 178
- Best Instrumentalist: cornet, Rolls Royce (Derby)  
**Adjudicator: David Hirst**

#### **4th Section**

1. University of Warwick (Simon Hogg) 180
  2. Moulton 77 (Colin Jones) 179
  3. Syston (Chris Banks) 178
  4. Kirkby Colliery Welfare (Neville Buxton) 177
  5. Ratby Co-op Mid (Geoff Wood) 176
  6. Corby Silver (Cathy Fountain) 175
  7. Newark Town (Rupert Trippett) 174
  8. Croft Silver (Ian Needham) 173
  9. Wantage Academy (Nikki Jones) 172
  10. Whitwell Brass (Ryan Stacey) 171
  11. City of Wolverhampton (George Draycott) 170
- Best Instrumentalist: flugel horn, Syston  
**Adjudicator: Steve Hartley**

#### **Unregistered Section**

1. Enderby Concert (Steward Osgood) 179
  2. Coleshill Youth (Stephen Fagg) 178
  3. Ratby Beginners/Juniors (Becky Moss) 177
- Best Instrumentalist: flugel horn, Coleshill Youth  
**Adjudicator: Steve Hartley**

## SYLVIA GRAUCOB MBE

It is with much sadness that we report the passing of our band President and friend, Mrs Sylvia Graucob MBE. Sylvia passed away peacefully at her home in Jersey on Monday 6 November after a long and fulfilled life.

Sylvia has been a loyal supporter of the **Elland Silver Band** for some 25 years and was appointed President in 1992. During this time, the band has received sponsorship from the Finderman Trust, set up in her name. Her generosity has supported the band's annual Slow Melody and Quartet Contest and running of the organisation, the achievements of which she was incredibly proud. In 2005, the band enjoyed a short tour of Jersey and gave a short concert in the grounds of Sylvia's home.

In June this year we were fortunate to welcome her to our annual youth section's concert and presentation evening. Sylvia was thrilled to hear and see so many of our young musicians enjoying their music. She has also sponsored the band's Annual Christmas Cracker Concerts. Sylvia wanted to provide a free concert to the people of Elland and this event has become so popular that a matinee and evening show are now given by the musicians of the Elland Silver Band.

A memorial service was due to take place on Thursday 30 November at All-Saints Church.

This year's annual Christmas Cracker Concerts were due to be held on Saturday 2 December and dedicated to Sylvia. Our thoughts are with Sylvia's friends and family at this sad time.

**Samantha Harrison**





# This month in history...

## 50 Years Ago

**December 1967**

A progress meeting of the British Federation of Brass Bands was held in the Windermere Suite, Belle Vue, Manchester, on Saturday 9 December. In spite of illness and bad weather conditions, the attendance was an encouragement for the stalwarts of brass banding who are determined to further the interests of the movement and increase its activities.

Mr Eric Bravington was unanimously elected Chairman for the purpose of the meeting. His opening remarks were devoted to the efforts of the steering committee and their endeavours to launch the Federation. It was decided that, as the meeting was called for mainly reporting the progress of the Federation and to sound out the wishes of the members, the suggested election of officers would best be met in the form of a recommendation to the next Annual General Meeting. With this in mind the following officials were put forward: Secretary, Mr. J. Butcher; Treasurer, Mr. E.C. Buttriss.

The Annual General Meeting was then arranged to take place on Saturday 13 January 1968 at 3.00pm at Belle Vue, Manchester. An appeal was made to all members to make every endeavour to attend this meeting and to encourage other associations and bands to become members.

**J. Butcher**

## 25 Years Ago

**December 1992**

Efforts are now being co-ordinated in the search for a new sponsor for the Ever Ready Band, writes Ron Massey. After financial support lasting 23 years, the company has now ended its link with the band which has dominated the north-east contesting scene for so many years.

"We are in the process of going through all the stage, sending out letters to companies and anyone who may be interested in being associated with the band," said Band Manager Ray Hutchinson. "The band is still running as Ever Ready," he said. "We haven't been advised not to continue using the name. The band is recognised as Ever Ready and, other than change the name to, say, Craghead Band, as it used to be, if we are successful in the next two or three months in attracting a new sponsor then a change will be made at that time. Meanwhile we will continue to operate as Ever Ready." Mr Hutchinson added: "We cannot praise the company any higher."



## 10 Years Ago

**December 2007**

Soprano legend, Peter Roberts, who announced his retirement in November, performed with Black Dyke for the last time last Saturday (15th) in Sheffield's City Hall in a joint concert with Sheffield Philharmonic Choir. Prior to his solo performance during the Christmas concert, which was part of the 2007-08 season celebrating Sheffield City Hall's 75th anniversary year, the band's Music Director, Dr. Nicholas Childs, informed the audience that this was a 'momentous time' and they were privileged to hear Peter play *La Califfa*.

Black Dyke's players stood to applaud their soprano player at the conclusion of his final solo with the band, before he took further bows in the concert. In addition to accompanying the traditional carols, the band's contribution to the evening included *Midnight Sleighride*, *Rocking Carol* (featuring Richard Marshall), *Riverdance*, *The Holly and the Ivy* and *Little Drummer Boy*.

Speaking to BB after the concert, Peter Roberts commented: "It was great, but I know this is the right decision for me. I've been seriously thinking about stopping for a while. I had a fabulous time with Brass Band of Battle Creek earlier in the month and they were all asking me to reconsider. I do have one final playing commitment at Butlin's in January and that is it. I would like to say a massive thank you to everybody who has been in contact with me to wish me well."





# In the Spotlight

## Owen Farr



This month we meet the winner of BB's Solo CD of the Year, tenor horn virtuoso Owen Farr

### 1. How did you get started in music?

Pontypool Brass Band started up a youth band when I was six so that's where it started for me. The bandroom was only a short walk from my house and so I could walk there with my mother and two brothers.

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

I studied at West Mon School, took A levels at Crosskeys College and did my degree at the Royal Northern College of Music.

### 3. What was your first senior brass band?

Pontypool Brass Band was my first senior band and BTM was my first Championship Section band.

### 4. Who is your favourite brass band conductor?

Howard Snell.

### 5. What motivates you to stay at the top level as a player?

The desire to make great music.

### 6. Who has been the biggest influence on your career?

There are so many people I could mention but Ian Porthouse and Sandy Smith certainly stand out for me.

### 7. What is the most memorable brass band performance you have been involved in?

*Harmony Music* with Cory.

### 8. Name someone outside music who inspires you.

Roger Federer.

### 9. What is your favourite test-piece?

*Pageantry*.



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

Don't become complacent and welcome constructive criticism.

### 11. If you were not involved in music, what would you be doing?

I'd like to be a chef but I would have to learn to cook first!

### 12. Who is your favourite brass band player of all time?

Sandy Smith.

### 13. Name a composer who you would love to see writing for brass bands.

Beethoven! That could be tricky though...

### 14. If you could change one thing about the brass band scene, what would it be?

To see a resurgence in solo and quartet competitions.

### 15. Can you name some emerging talents who you have high hopes for?

I would mention every member of the National Children's Band of Great Britain.

### 16. Tell us about your new CD - how you chose the repertoire and how you went about the process.

After researching the life and music of Paganini I started practising some of his repertoire to see how it would sound. I soon got rather hooked on his music and I began putting a short recital together of a number of his solos with piano. Shortly after this, Trevor McCormick suggested I increased the recital time to around an hour and made a recording project out of it. Paganini performed with orchestra, piano, guitar and alone, so I've attempted to recreate this as best I can on my CD. The CD has a 30-minute Concerto with Brass Band but also unaccompanied caprices, piano works and even a little something with guitar and bodhran.

## NEW CHRISTMAS MUSIC FROM *Andrew Wainwright*

AVAILABLE FROM *The Andrew Wainwright Christmas Collection*

Ave Maria (available as a Vocal and Cornet Solo)  
 Carol of the Bells  
 Carillon-Sortie  
 A Christmas Fantasia  
 Christmas Processional  
 Dance of the Elves  
 A French Dance  
 The Huron Carol  
 Silent Night (Vocal Solo with Band)  
 Spanish Dance  
 You're Always There (Tenor Horn Solo)



PDFs available from:  
[www.awainwrightmusic.com](http://www.awainwrightmusic.com)

Sheet music available from:  
[www.worldofbrass.com](http://www.worldofbrass.com)  
 (t): +44 (0) 1933 445 445  
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NEW FROM



### **Benedicamus Domino**

A spectacular new three-movement work for brass band featuring a majestic treatment of *Unto Us is Born a Son* and an ethereal setting of *Infant Holy*. This will be an ideal finisher for your band's Christmas programme.

### **Dormi Jesu**

A beautiful arrangement of John Rutter's lullaby, made famous by the Choir of King's College (Cambridge) in *Carols from Kings*. This arrangement features on Virtuosi GUS Band's CD recording *Christmas Fantasia*.

### **Sussex Mummers' Christmas Carol**

Commissioned by The Illinois Brass Band, this is a beautiful arrangement of Percy Grainger's beloved work.

PDFs available from:  
[www.experianzamusic.com](http://www.experianzamusic.com)

Sheet music available from:  
[www.worldofbrass.com/experianza.html](http://www.worldofbrass.com/experianza.html)



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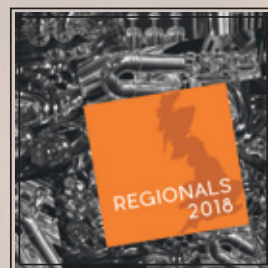
# WORLD OF BRASS CHART

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## WORLD OF BRASS TOP 10 DISCS

1. REGIONALS 2018	UNCHANGED
2. THE NATIONALS 2017	NEW ENTRY
3. CHRISTMAS IN BRASS 2017	NEW ENTRY
4. ENDEAVOUR... A WEEKEND WITH THE ISB	NEW ENTRY
5. BLACK DYKE GOLD VOLUME VI	-1
6. PRE-ORDER: BRASS IN CONCERT 2017 DVD	NEW ENTRY
7. GRIMETHORPE 100	+3
8. PURCELL VARIATIONS - BRIGHOUSE & RASTRICK BAND	RE-ENTRY
9. EUROPEAN BRASS BAND CHAMPIONSHIPS 2017 DVD	-2
10. THROUGH THE FLAMES - BLACK DYKE BAND	RE-ENTRY



## WORLD OF BRASS TUNES - THE TOP 10 ALBUM DOWNLOADS

1. ENDEAVOUR... A WEEKEND WITH THE ISB	+1
2. THE NATIONALS 2017 CHAMPIONSHIP SECTION TEST PIECE	-1
3. REGIONALS 2018	UNCHANGED
4. DECEMBER - MANGER MUSIKKLAG	+1
5. BLACK DYKE GOLD VOLUME VI	-1
6. THROUGH THE FLAMES - BLACK DYKE BAND	UNCHANGED
7. OVER THE HORIZON - STEVE STEWART (SOPRANO CORNET) WITH CORY BAND	+3
8. GRIMETHORPE 100	UNCHANGED
9. STORYTELLING - CORY BAND	RE-ENTRY
10. PATRONS' CHOICE X - FODEN'S BAND	RE-ENTRY



## WORLD OF BRASS TUNES - THE TOP 10 TRACK DOWNLOADS

1. GALLERY (HOWARD SNELL) - BRIGHOUSE & RASTRICK BAND FROM THE ALBUM THE NATIONALS 2017 CHAMPIONSHIP SECTION TEST PIECE	UNCHANGED
2. GALLERY (HOWARD SNELL) - CORY BAND FROM THE ALBUM THE NATIONALS 2017 CHAMPIONSHIP SECTION TEST PIECE	UNCHANGED
3. WORLD TOUR (RODNEY NEWTON) - BLACK DYKE BAND FROM THE ALBUM REGIONALS 2018	RE-ENTRY
4. GALLERY (HOWARD SNELL) - TREDEGAR TOWN BAND FROM THE ALBUM THE NATIONALS 2017 CHAMPIONSHIP SECTION TEST PIECE	-1
5. GALLERY (HOWARD SNELL) - BLACK DYKE BAND FROM THE ALBUM THE NATIONALS 2017 CHAMPIONSHIP SECTION TEST PIECE	-1
6. GALLERY (HOWARD SNELL) - FODEN'S BAND FROM THE ALBUM THE NATIONALS 2017 CHAMPIONSHIP SECTION TEST PIECE	-1
7. EX TERRA LUCEM (JONATHAN BATES) - FODEN'S BAND FROM THE ALBUM REGIONALS 2018	-1
8. ODYSSEY (KEVIN NORBURY) - BRIGHOUSE & RASTRICK BAND FROM THE ALBUM REGIONALS 2018	RE-ENTRY
9. NAPOLEON ON THE ALPS (PHILIP HARPER) - CORY BAND FROM THE ALBUM REGIONALS 2018	-4
10. BRASS METAMORPHOSIS (JAMES CURNOW) - SOLI BRASS FROM THE ALBUM REGIONALS 2018	RE-ENTRY



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# 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](http://www.britishbandsman.com) when available.

## Tuesday 12 December, 2330-0000. BBC Radio 2

**Listen to the Band:** In his look back over the year's CDs Frank Renton spotlights the new National Champion Brighthouse and Rastrick playing music a million miles away from the competition arena! Cory's Storyteller CD gets the top spot with some incredible playing, Black Dyke celebrated the ever-popular music of Paul Lovatt-Cooper and we salute the final recording for the outgoing Principal Director of Music at The Royal Marines, Lt. Col. Nick Grace OBE. We've also been looking high and low, far and wide and even Over The Horizon for a CD of the Year, and it sets a very high benchmark in the world of soprano cornet players.

Listen to the Band is available all week via Radio 2's website at [www.bbc.co.uk/radio2](http://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](http://www.worldofbrass.com) (then click on the WOB Radio link) or [www.worldofbrass.com/wobradio](http://www.worldofbrass.com/wobradio).

The week beginning 10 December's programme includes: Black Dyke Mills (James Watson): The Contester (T.J. Powell); Grimethorpe Colliery (Elgar Howarth): Froissart Overture (Elgar arr. Ball); International Staff Band of The Salvation Army (Dr. Stephen Cobb): When He Cometh (Howard Evans - euphonium soloist: Derick Kane); BD1 Brass (Lee Skipsey): Hinemoa (Gareth Wood); Manger Musikklag (Allan Withington): Troika (Prokofiev arr. Farr), Dance of the Buffoons (Tchaikovsky); Hendon Band of The Salvation Army (Stephen Cobb): Swingtime Religion (Barrie Gott); Soli Brass (Jan de Haan): Brass Metamorphosis (James Curnow); Fairey (Mark Peacock): Flight to Neverland (John Williams arr. Richard Rock); Grimethorpe Colliery (Phillip McCann): Dear Lord and Father (Hubert Parry arr. Peter Graham).

## Local Radio for next week

**Sounds of Brass.** BBC Radio Cornwall, Devon, Guernsey and Jersey every Sunday evening at 7.00pm and on Bristol,

Gloucestershire, Somerset Sound, Swindon and Wiltshire on Sunday from 12.00am to 1.00am. Available live and Listen Again every week through the BBC Radio iPlayer.

Phillip Hunt presents a programme of brass band recordings and news. Sunday 10 December's programme includes: Desford Colliery Caterpillar (James Watson): Westward Go (Goff Richards), Colas Breugnon (Kabalevsky arr. Malcolm Bennett); Fodens Motor Works (Fred Mortimer): A Downland Suite (John Ireland), Il Bacio (Luigi Arditi - cornet soloist: Harry Mortimer); Black Dyke Mills (Major Peter Parkes): The Marksman (Elgar arr. Peter Parkes), Czardas, Der Geist Des Woiwoden (Ludwick Grossman arr. Peter Parkes); Cory (Major Arthur Kenney): Dances and Arias (Edward Gregson).

Requests and comments are welcome at e-mail: [brassmanpgh@uwclub.net](mailto:brassmanpgh@uwclub.net)

## Monday 3 July, 2100-2200. Manx Radio

**Time for Brass. Frequencies 97.2, 89 and 103.7 FM and 1368 AM and worldwide on [www.manxradio.com](http://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. 11 December's programme details were unavailable at the time of going to press.

## 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/radiroleeds](http://www.bbc.co.uk/radiroleeds) 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](http://www.bbc.co.uk/leeds)

Sunday Bandstand. [www.phoenixfm.co.uk](http://www.phoenixfm.co.uk) 2.00pm-4.00pm; Halifax local Frequency: 96.7FM; [www.wiganfm.com](http://www.wiganfm.com) 11.00am-1.00pm (Internet only); [www.drystoneradio.com](http://www.drystoneradio.com) 8.00am-10.00am Colne / Keighley / Skipton local Frequency: 106.9FM; [www.worldfm.co.nz](http://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](http://www.chrishelme-brighthouse.org.uk)







# Listening Post

December 2017

Compiled and written by Tim Mutum



## No. 149

### CHRISTMAS MUSIC TO SAVOUR

When I heard that the Norwegian band Manger Musikklag had recorded a festive disc with Allan Withington at the helm, I knew it would have a creative approach. And the final result, *December* (Cat. No CD 22188) has confirmed my hopes with a judicious mix of music including some that is traditional, some that has crept into the festive calendar by dint of its use in a seasonal context, and Christmas music linked to Nordic countries. The secret of course is to make all this flow along and blend, and for me it worked a treat.

The band is joined in three tracks by the glorious soprano voice of Lydia Hoen Tjore. The opening *Mitt Hjerte Alltid Vanker* is a Norwegian version of a Danish Christmas song, whilst *Det Hev Ei Rose Sprunge*, is a Norwegian translation of the Christmas carol and Marian Hymn of German origin, most commonly known in English as *Lo, How A Rose E'er Blooming*. Lifting the spirits, and by the time you reach this track they should be high already, is Adolphe Adam's *O Holy Night*. No surprise that Lydia, although only 22, is already making a big name for herself in the opera world.

There's a Faroe Islands carol, *Gata*, arranged by Tina Kvamme, a tenor horn player in the band, who also contributes the atmospheric vocal and band number, *O Vos Omnes*. From Denmark comes the last verse of the Christmas song *Halleluja, Vor Strid Er Endt* shaped as a cornet and flugel duet with the disc closing with

*Deilig Er Jorden*, one of the more famous hymns in the Nordic countries and often used as the last piece in Christmas concerts.

Ray Farr's upbeat arrangement of the Prokofiev *Troika* has become standard festive fare and there are not many programmes that won't find a place for *Silent Night*, here in Bill Gordon's arrangement. Eric Ball's *The Kingdom Triumphant*, takes the centre of the programme, its subject matter being the judgment and the coming of Christ, and is given a fulsome reading. The popular *O Magnum Mysterium* and *Dance of the Buffoons*, are the other familiar aspects but this disc really excels itself with the soprano soloist and the other music of Nordic origin.

*Memories of Christmas* (Cat. No CD 25502) is an album of our times from Foden's Band. John Barber, the band's solo trombone player, has arranged all nineteen tracks. Most have either a modern twist or are new versions of festive music of which there are already many cover versions, but now feature a brass band with added piano support in several and the distinctive voice of vocalist Matt Ford in ten of them. Matt has worked with many of the leading orchestras, but is best known for his appearances with the BBC Concert Orchestra, the BBC Big Band, the Syd Lawrence Orchestra and the John Wilson Orchestra. So, there's a swing feel to *Let It Snow*, the iconic feel good *Have Yourself a Merry Little Christmas*, the energetic Bing Crosby/Andrews Sisters version of *Jingle Bells*—with close harmonies from The Fodenettes to add to the distinctive voice of Matt Ford, the classic Andy Williams hit *It's The Most Wonderful Time of the Year*, in gospel style for low brass, piano and voice Adolphe Adam's *O Holy Night*, and 75 years after Bing Crosby recorded the best-selling single of all time, the immortal

*White Christmas*. There's a whole lot more, it's all terrific entertainment and certain to get you in a festive mood!

One of the festive surprises of last year was the decision by Classic FM, not renowned for its love of brass bands, to select Cory's *A Festival of Fanfares and Carols* (Cat. No CD 22147) as the CD of the Week in the week before Christmas on John Suchet's morning show. This gave the CD a lot of air time and enabled a wider audience to enjoy not only the band but the Treorchy Male Voice Choir and the International Staff Songsters of the Salvation Army. Plenty of the 'big hitting' carols are included, many in arrangements by the late Sir David Willcocks. There is also a sprinkling of music especially written for band but using Christmas material, not least among these is Eric Ball's *A Carol Fantasy*.

### CHOICE CUTS NO 3: A CHRISTMAS FANTASY - BLACK DYKE MILLS BAND AND THE HUDDERSFIELD CHORAL SOCIETY

Originally released on LP in 1976 by RCA, and digitally remastered for CD in 1988 by Chandos, this is perhaps the definitive traditional brass band Christmas recording. The modern twists had yet to reach banding! Included are arrangements from Dyke's then resident conductor Roy Newsome - this was also his favourite band LP, Denis Wright and David Willcocks. Gordon Langford's take on Christmas gives the recording its title, but Leroy Anderson's *A Christmas Festival Overture* ultimately steals the show, cleverly weaving in nine festive numbers in just over six minutes. The recorded sound from Chandos, who made the original for RCA, demonstrates just how good this band was a year into the Peter Parkes era. It's now only available from [www.chandos.net](http://www.chandos.net) (Chandos Brass CHAN 4541 - £4.50)

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

A busy month throughout the world of brass band contesting has resulted in considerable movement throughout the Band Supplies - British Bandsman Rankings. Eikanger-Bjørsvik's historic victory at Brass in Concert sees it move to an all-time high number three.

Despite a relatively disappointing 2018 Cory remains well ahead of the pack and looks set to stay there at least until September next year, but who knows what might be ahead for the leading bands in 2018? The other ranking contests held since the last update were: Swiss National - won by Valaisia, Belgian National - won by Willebroek, Scottish Open - won by Whitburn, Danis National - won by Concord, Swedish National -

won by Gota, NWABBA Rochdale Contest - won by Milnrow, Siddis Brass - won by Eikanger-Bjørsvik, YHBBA Contest - won by Skelmanthorpe, Borders Entertainment - won by Jedforest Instrumental, SWBBA Torquay - won by Camborne Town, Scottish Challenge Shield - won by Clackmannan District, US Open - won by Atlantic Brass Band, Queen's University Festival of Brass - won by 1st Old Boys Silver, Welsh League Merthyr Tydfil Contest - won by Tongwynlais Temperance, Leicestershire BBA - won by Wantage Silver 'A', North Wales BBA Rally - won by Northop, Gloucester BBA - won by Forest of Dean Brass.

## Pos 01 December 2017

<b>1</b>	<b>Cory</b>	<b>Wales</b>	<b>2,057.07</b>	<b>-</b>	51	City of Cardiff (Melinriffith)	Wales	32.50	-8
2	Brighouse and Rastrick	Yorkshire	1,192.19	-	52	Kirkintilloch	Scotland	30.35	-
3	Eikanger-Bjørsvik	Norway	1,054.81	+4	53	Brisbane Excelsior	Australia	30.00	-13
4	Valaisia Brass Band	Switzerland	858.07	-1	54	Aldbourne	West	29.09	-7
5	Tredegar	Wales	667.66	-	55	EYMS	North	27.68	-7
6	Black Dyke	Yorkshire	663.09	-2	56	Bon Accord	Scotland	26.98	+4
7	Whitburn	Scotland	642.51	-1	57	Burry Port Town	Wales	25.23	-11
8	Foden's	North West	558.48	+1	58	Jaren Hornmusikkforening	Norway	24.47	+9
9	Grimethorpe Colliery	Yorkshire	534.01	-1	59	Thoresby Colliery	Midlands	23.87	-9
10	Brass Band Willebroek	Belgium	389.92	+1	60	Unison Kinneil	Scotland	23.39	+67
11	Fairey	North West	368.26	-1	61	Kirkintilloch Kelvin Brass	Scotland	23.09	+29
12	Fountain City	USA	357.76	+45	62	Hauts-de-France Brass Band	France	22.93	-4
13	Flowers	West	263.56	-1	63	Filton Concert Brass	West	22.81	-10
14	Carlton Main Frickley Colliery	Yorkshire	240.06	-1	64	Goodwick Brass	Wales	22.61	-9
15	Co-operative Funeralcare	Scotland	197.08	+1	65	Oslo Brass Band	Norway	22.54	+19
16	Virtuosi GUS	Midlands	186.11	-2	66	Wellington Brass	New Zealand	21.97	-17
17	Burgermusik Luzern	Switzerland	159.37	-2	67	1st Old Boys Association Silver	N. Ireland	21.61	-4
18	Paris Brass Band	France	149.78	+5	68	Brass Band Berneroblerland	Switzerland	21.51	-7
19	Stavanger	Norway	138.24	-	69	James Madison University	USA	20.55	+27
20	Leyland	North West	119.24	-2	70	Pemberton Old Wigan DW	North West	20.16	-8
21	Reg Vardy	North	116.92	-4	71	Brass Band Oberösterreich	Austria	19.06	-7
22	Buizingen	Belgium	107.36	-2	72	Ebbw Valley Brass	Wales	18.61	-6
23	Manger Musikklag	Norway	107.07	+4	73	Marsden Silver	Yorkshire	18.17	+5
24	Brass Band Schoonhoven	Netherlands	95.00	+1	74	Brass Band Fribourg	Switzerland	17.94	+9
25	Brass Band Treize Etoiles	Switzerland	90.70	+5	75	Lyngby Taarbaek	Denmark	17.58	+5
26	Woodfalls	West	89.23	-5	76	Festival Brass Band	Belgium	16.77	+53
27	Desford Colliery	Midlands	87.47	-5	77	Provinciale Brassband Groningen	Netherlands	16.65	-8
28	Wingates	North West	81.48	-4	78	St. Dennis	West	15.63	-8
29	Tongwynlais Temperance	Wales	73.57	-3	79	Ashton-under-Lyne	North West	15.30	-8
30	Concord	Denmark	70.59	+3	80	Central Coast Brass	Australia	15.21	-15
31	Milnrow	North West	65.58	-2	81	Ensemble de Cuivres Mélodia	Switzerland	14.08	+8
32	Hammonds Saltaire	Yorkshire	60.71	-4	82	Tylorstown	Wales	13.86	-7
33	Friary Guildford	London & SC	56.94	-2	83	Bayerische Brassband Akademie (3BA)	Germany	13.71	-2
34	Rothwell Temperance	Yorkshire	56.33	-2	84	Brass Band Heist	Belgium	13.55	+16
35	Dalmellington	Scotland	55.98	+2	85	Italian Brass Band	Italy	13.50	+12
36	City of Bradford	Yorkshire	46.41	-2	86	Bathgate	Scotland	13.46	-
37	Llwydcoed	Wales	44.85	-1	87	Zone One Brass	London & SC	13.43	-13
38	Kingdom Brass	Scotland	42.75	+30	88	UNITE the Union (City of Sheffield)	Yorkshire	13.35	-12
39	Ensemble de Cuivres Valaisan A	Switzerland	42.62	+17	89	Ratby Co-operative	Midlands	13.17	-10
40	Hepworth	Yorkshire	41.63	-5	90	Yorkshire Imperial Urquhart Travel	Yorkshire	12.97	-8
41	Atlantic Brass Band	USA	40.64	+31	91	Windcorp	Sweden	12.79	+24
42	Redbridge Brass	London & SC	40.40	-4	92	Dublin Silver	USA	12.73	+3
43	National Band of New Zealand	New Zealand	38.75	-4	93	Brass Band de Wäldsang	Netherlands	12.70	-16
44	Rainford	North West	38.50	+7	94	Aarhus	Denmark	12.49	+34
45	Noord Limburgse	Belgium	37.33	+14	95	Woolston Brass	New Zealand	12.26	-22
46	Bjørsvik Brass	Norway	34.38	+8	96	Aeolus	France	12.23	-11
47	Northop	Wales	33.84	-3	97	Kidlington Concert	London & SC	11.96	-4
48	Camborne Town	West	33.60	-3	98	Wantage Silver 'A'	London & SC	11.52	+11
49	NASUWT Riverside	North	33.39	-8	99	Brass Band of Central Florida	USA	11.48	+24
50	Jaguar Land Rover	Midlands	32.61	-8	100	Bo'ness and Carriden	Scotland	11.35	-12

# Diary Dates

Forthcoming events that have been advertised in British Bandsman.

## December

**9 - Hull.** Tubular Brass, City of Culture Closing Ceremony.

**9 - Morley.** Flowers Band, 7.30pm, Town Hall.

**17 - Gateshead.** Grimethorpe Colliery Band, 2.00pm, Sage Gateshead.

## January 2018

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

**20 - Morley.** Black Dyke Band, 7.30pm, Town Hall.

**26-28 - Manchester.** RNCM Brass Band Festival, Royal Northern College of Music.

**27 - Glasgow.** Tubular Brass, 8.00pm, Old Fruitmarket.

## February

**10 - Morley.** Grimethorpe Colliery Band, 7.30pm, Town Hall.

**17 - York.** University Brass Band Championships of Great Britain, Barbican.

**17 - York.** Tubular Brass, Barbican.

**25 - Blackpool.** North West Regional Championships, Winter Gardens.

## March

**3-4 - Huddersfield.** Yorkshire Regional Championships, Town Hall.

**10 - Morley.** Leyland Band, 7.30pm, Town Hall.

**10-11 - Bedworth.** Midland Regional Championships, Civic Hall and Nicholas Chamberlaine College.

**10-11 - Perth.** Scottish Championships, Perth Concert Hall.

**10-11 - Torquay.** West of England Regional Championships, Riviera Centre.

**17-18 - Durham.** North of England Regional Championships, Gala Theatre.

**17-18 - Stevenage.** London and Southern Counties Regional Championships, Arts and Leisure Centre.

**17-18 - Swansea.** Welsh Regional Championships, Brangwyn Hall.

## April

**7 - Morley.** Brighouse and Rastrick Band, 7.30pm, Town Hall.

**7 - Tewkesbury.** Tubular Brass, 7.30pm, The Roses.

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

**14 - London.** Tubular Brass, Queen Elizabeth Hall.

**28 - Morley.** Rothwell Temperance Band, 7.30pm, Town Hall.

## May

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

## June

**2 - Newtown.** Tubular Brass, 8.30pm, Hafren Theatre.

## July

**7 - Portsmouth.** Black Dyke Band, 7.30pm, St. Mary's Church.

**29-4 August - Swansea.** International Brass Band Summer School, University.



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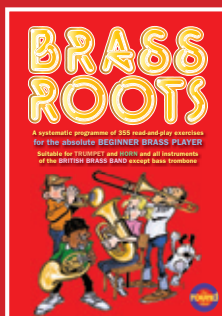
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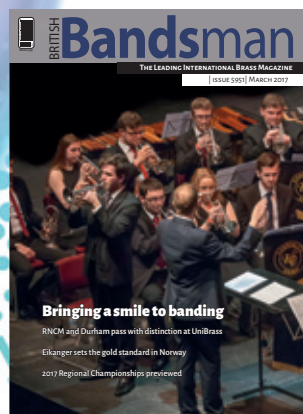
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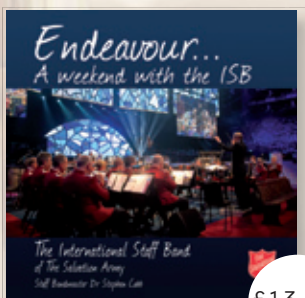
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