



**WILLIAMS FAIREY
ENGINEERING
BAND**

**FIFTY GOLDEN YEARS
1937-1987**



The Lord Gregson, President of Williams Fairey Engineering Band, presents Harry Mortimer with a gift to mark 40 years association with the band.
Below: His Majesty King George VI, with Sir Richard Fairey, meet workers at the Stockport factory.



H.R.H. The Duke of Edinburgh visits the Stockport works and meets Harry Mortimer and members of the band.

J.V. Parsons

Managing Director

Williams Fairey Engineering Ltd.



The Works Band was first formed in 1937 from a group of employees of the Stockport Aviation Company. The Band, from its early days, achieved many musical successes under the brilliant direction of Harry Mortimer, who was Musical Director for 33 years.

Throughout the years the Management of the Company has given the Band its full support and it is pleasing that the new owners of the company, Williams Holdings Plc, will continue this tradition.

In October 1986, at the Royal Albert Hall, London, the Band became the "Champion Band of Great Britain" for the sixth time. This demonstrated that throughout the years the Band has managed the very highest standards of musicianship. The Band has always been successful in emulating the Company in achieving the very highest standards of performance in everything it does.

On behalf of all employees of WFEL I wish the band a very happy 50th Anniversary and a long and successful future.

THE ROLL OF HONOUR

British Open Championship

1941—Choice of three works (Harry Mortimer)
1942—Lorenzo or Pageantry (Harry Mortimer)
1944—Fantasia: The Tempest (Harry Mortimer)
1945—Pride of Race (Harry Mortimer)
1947—Henry V. (Harry Mortimer)
1949—Rhapsody in Brass (Harry Mortimer)
1950—Resurgam (Harry Mortimer)
1956—Tam o' Shanter's Ride (Harry Mortimer)
1961—Main Street (Leonard Lamb)
1962—Island Heritage (Leonard Lamb)
1963—Life Divine (Leonard Lamb)
1965—Saga of the North (Leonard Lamb)
1979—Overture Le Carnaval Romain
Walter B. Hargreaves

National Championship

1945—Overture for An Epic Occasion (Harry Mortimer)
1952—The Frogs of Aristophanes (Harry Mortimer)
1954—Sovereign Heritage (Harry Mortimer)
1956—Festival Music (Major George Willcocks)
1965—Triumphant Rhapsody (Leonard Lamb)
1986—Diversions for Brass Band (Roy Newsome)

Musical Directors

Harry Mortimer
Kenneth Dennison
Richard Evans
Walter B. Hargreaves
Geoffrey Brand
Roy Newsome

Guest Conductors

George H. Willcocks
Eric Ball
George Thompson
Denzil Stephens
Major Peter Parkes
Howard Williams

Bandmasters Resident Conductors

Frank Smith
Elgar Clayton
Jack Atherton
Robert Mulholland
Leonard Lamb
Kenneth Dennison
Brian Broadbent
Kevin Bolton
Alan Lawton

ALAN LAWTON RESIDENT CONDUCTOR



Alan began his brass band career playing cornet with local bands in the Saddleworth area, before spending three years in Malaya with the Band of the XI Hussars.

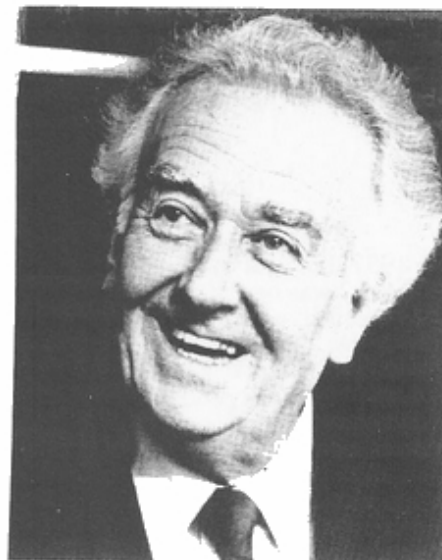
He became a member of the then Fairey Aviation Band in 1956 and spent the next 20 years as a member of their front row cornet section. During this period the band had many successes, the most notable being the winning of the British Open Championship hat-trick in 1961/62/63. He also held the position of Band Manager for 10 years.

In 1974 Alan became Musical Director of the Poynton Band, a band that has had many contest successes under his leadership. In 1984 he returned to Fairey as Resident Conductor, where he has formed a very successful partnership with Musical Director, Roy Newsome.

Alan is a family man with two sons, both of whom play brass instruments.

Harry Mortimer

CBE



It doesn't seem 50 years since an envelope came through my door containing a letter signed by "Frank Smith — Trumpet and Sax. (Bandmaster)" inviting me to become the Musical Director of a recently-formed band at Heaton Chapel, near Stockport.

It bore the name of Fairey — and in my ignorance I erroneously assumed that the factory at which it operated was concerned with the manufacture of a popular child's bicycle at that time — the Fairy Cycle! When I eventually went to talk to Major Barlow, then supremo at the Heaton Chapel factory, his message was brief: "If we like you, and you like us — we should go far!" Just how far his band was to go has been proved over the years, and 1987 sees them once again National Champions, an appropriate time to win in this Golden Jubilee Year.

Nobody could have been more delighted than I when the band won the coveted title at the Royal Albert Hall last October, and there was no doubt in my mind that they were going to achieve a long overdue victory, having heard them play the test-piece on the previous night in a cavernous Victorian church not far from my home, when the music rang out with such decisive assurance that one could not imagine anything else but a win the next day.

It took my mind back to so many other pre-contest rehearsals in my early times with the band, when often a major contest followed almost immediately on a week's tour either in Britain or abroad. Rehearsing "Tam o' Shanter's Ride" for the Open in a potting shed/conservatory behind the bandstand in the Park in Jersey, for example, during a week's engagement there in 1956 — my last Contest with the band — and we won it!

Serious contest rehearsals in the 1940's were sandwiched between lunchtime concerts in the works canteen, a regular feature of the band's activities. This was possible, of course, because in those days all members of the band worked in the factory and gave up their lunchtime to play for their workmates.

They were certainly lively affairs, lacking perhaps in "musical" content — we even recruited a trio of young ladies from the works to sing with us such classics as "Wings Over the Navy"; but even these "Music While you Work" moments were important, since it meant that the band was constantly playing together and they rapidly became a team, quick to read and easy to teach, with a light and flexible style which, through so many changes over the years, has always remained.

During the 1939-45 war, the band not only made a name for itself on the contest platform and through regular radio broadcasts, but also made many friends in the Forces at concerts given at R.A.F. bases in various parts of the country, playing for airmen who were actually flying and servicing the planes which the Fairey factory was producing.

With peace came an extension of these tours — the donning of ENSA uniform for a European tour to play to troops overseas, engagements on many seaside bandstands and two memorable trips to Canada — to the Canadian National Exhibition in Toronto and to Niagara Falls; and we were one of the pioneers of tours in Holland, Belgium and France. They were a busy band and an extremely successful one, with an incredible record during the 10 years between 1941 and 1950 of never coming lower than a second at the British Open — seven first prizes and three seconds were not bad for a band formed only in 1937!

It was all done with hard work — and the help of a succession of resident bandmasters with enthusiasm and dedication to their job. The appointment of Roy Newsome as Musical Director — a life-long friend and colleague, and a highly respected and forward-looking musician — should ensure the band's future success, and now that they are once again on a "winning streak" we all wish them well.

May it long continue!

In the beginning

IN 1937, the year the Fairey Aviation Band was formed, I was one of the unfortunate persons to be unemployed, when finding work was almost impossible.

At that time I was conducting the Mossley Borough Band, and it was during a rehearsal I heard a member of the band remark that at Fairey's there was every kind of sports club but no brass band.

A friend who worked at Fairey's found that at least 14 bandsmen worked at the factory, and they all expressed an interest in being members of a works band, should one be formed.

Armed with this knowledge, I visited the works at Heaton Chapel and was ushered into the office of the Personnel Manager, Mr. W. Hume, who was later to become Band Manager.

My request was that I wanted to form a brass band within the works.

His response was too hilarious to describe.

He could give me a job, he said, but no brass band. He didn't have the authority to agree to such a request.

I was invited to lunch in the staff canteen, and seated at the same table was Major Barlow, the General Manager. I was introduced to him. He wanted to know who I was and all about me and why I was visiting the works. Much to my surprise he was most sympathetic and listened carefully to what I had to say.

After lunch I was invited to the Major's office where once again I related my idea. A secretary made notes of the meeting. Major Barlow said he would put the request to the Board of Directors, also to Mr. Richard Fairey, and he would let me know in a week's time the outcome of the meeting.

I was given a job and met the bandsmen in the works and put the plan to them. They all agreed it was a wonderful idea.

Ten days later I was again summoned to the office of Major Barlow. The verdict: I had one month in which to prepare a music programme of half-an-hour's duration which was to be given to the Board of Directors, including Mr. Richard Fairey.

FRANK SMITH TURNS BACK THE CLOCK TO 1937

At the end of that short concert there was total silence: not one of the Directors had previously had any dealings with a brass band and appeared to be reluctant to voice an opinion. However, the wife of Major Barlow stood up and thanked the players for their musical effort. She said that if assistance was given in obtaining instruments and music and raising the number of players to the required strength for a brass band, it could be a means of entertaining the workers in the canteen.

The idea was agreed by all the Directors, and I was given full authority to hire bandsmen, obtain the necessary instruments and the music.

In a short space of time there was a full band, and the short concerts given in the canteen were well received by the workers.

The first contest entered was at Warrington, when the band won first prize. At the 1938 May contest at Belle Vue, when the test-piece was Handel's Water Music, the band gained third prize. The rest of the band's history is well known.

Had it not been for that chance remark in the bandroom at Mossley, and had the wife of Major Barlow not stood up and given her support, the Fairey Aviation Band might never have been formed.

Thank goodness it was.

*But for a chance remark
and the support of a lady,
the Fairey Aviation Band
may never have been formed*

The Fairey Aviation Works Band pictured in 1938



The National C

ROYAL ALBERT HALL, LONDON

SATURDAY, OCTOBER 4, 1986

TEST-PIECE: DIVERSIONS FOR BRASS BAND (DEREK BOURGEOIS)

ADJUDICATORS:

DAVID READ WILLIAM RELTON DEREK BOURGEOIS



hampions 1986

PERSONNEL:

Back row (from left): Clive Taylor, Michael Dugdale, Charles Roughley.
Middle: Lee Rigg, Graham Shaw, Leslie Hall, Steven Beardmore,
James Leggat, Peter Cookson, Gary Procter, Gareth Davies, Shaun Crowther,
Philip Fox, James Cant, Andrew Gillooly, Stephen Walkley.
Front: Roy Newsome (Musical Director), Brian Taylor, Anthony Goddard,
Edward Lester, Raymond Peacock, David Foden, Mr John V. Parsons
(Managing Director), Ian Howarth, David Horn, Cyril Howarth,
(Band Manager), John Cresswell, Stephen McIntyre, Ian Peters, Alan Lawton
(Resident Conductor). Absent: Alan Wycherley.



BRIAN TAYLOR

Began playing the cornet with the Tyldesley Salvation Army Band when he was eight years of age before joining his father and two brothers in the Tyldesley Band. He first came to the attention of Fairey's in 1972 via his teacher, Ray Peacock, who was already an established member of our cornet section. Third cornet was Brian's first position in the band before progressing on to the repiano chair. In 1978 Brian was appointed principal cornet player, a position he has since held with distinction. He has carried out many solo engagements throughout the U.K. and was recently a guest artist with the Mississauga Salvation Army Band in Canada.



Brian Taylor



David Horn

DAVID HORN

Born in Woodlands, a small mining village near Doncaster, South Yorkshire. David has spent most of his playing career with mining bands around that area, and has been solo horn with Brodsworth Colliery, Carlton Main Frickley Colliery and Grimethorpe Colliery. While with Grimethorpe he took part in 1974 in the first-ever brass band performance at a Sir Henry Wood promenade concert along with Black Dyke Mills Band. Also, while with Brodsworth Colliery Band, David became the mineworkers, Solo Champion in 1982 and was runner up in 1983. He joined the Fairey Engineering Works Band in 1984.



Stephen Walkley



Ian A. Peters

STEPHEN WALKLEY

Steve began playing cornet at the age of 12 with the Gloucester Mission Band, conducted by his grandfather. He later moved to the Cinderford Band on soprano cornet. He joined the Army as a junior musician where he changed to trombone. He was sent to the Royal Military School of Music, Kneller Hall, where, after a years study he emerged as the highest placed trombone player of the course. After leaving Kneller Hall he was immediately appointed principal trombonist with the Band of the Royal Corps of Signals where he stayed for 3 years until transferring to the band of H.M. Irish Guards. On leaving the Army, Steve spent 18 months in Cornwall and in 1978 joined the Sun Life Stanshawe Band and in the same year won the title 'Champion Trombone Soloist of Great Britain', successfully defending the title in 1979. He joined the Fairey Engineering Band in 1985.

IAN A. PETERS

Bolton born Ian began playing at Bridge Methodist School, Radcliffe, later joining the Bury Music Centre Junior Band. He joined the Eaton Works Band, Farnworth, and then moved to the Goodshaw Band. A short spell with Bedford (Leigh) Band was followed by a move to the CWS (Manchester) Band, where he played his first British Open in 1984. Eighteen months later Ian became a member of Besses o' th' Barn before joining Fairey Engineering in 1985.

The Soloists

CORNET

Edgar Clayton
Norman Ashcroft
Philip McCann
Kevin Bolton
Brian Taylor

HORN

James Clarke
Harry Farrington
Eddie Williams
Ian Gladstone
Brian Taylor
Tony Cresswell
Roy Garlick
Ian Flemming
David Horn

TROMBONE

Ben Lockwood
Norman Coglon
Kenneth Dennison
Harry Foster
Steven Shaw
Philip Harrison
Ian Copestake
John Maines
Andrew Gillooly
Stephen Walkley

EUPHONIUM

Harry Cheshire
Marcus Cutts
Lyndon Baglin
John Cresswell
Lindsey Lawrie
Ian Davey
Ian Peters

Band Managers

Bill Hulme
Kenneth Dennison
Alan Lawton
Ray Peacock
Cyril Howarth

Roy Newsome

Musical Director

Roy Newsome has to be described as a “new boy” at Fairey’s, having been appointed Musical Director little more than a year ago.

He came, however, with impressive credentials, having been previously associated with many bands and having spent 11 years at Black Dyke Mills as Bandmaster / Resident Conductor and eight years at Besses o’ th’ Barn as Musical Director.

Brass banding has played an important part in his family for several generations, with father, grandfather, great-grandfather and great-great-grandfather all being actively involved with bands.

Roy Newsome played cornet in his younger days, but also studied music in other spheres, gaining qualifications as both pianist and organist and eventually obtaining a music degree at Durham University.

He is well-known throughout the world of brass bands as conductor and composer and has adjudicated numerous contests, including National Championships in Switzerland, Belgium, Norway, Holland, New Zealand and the U.S.A., and is to make his third trip to Australia this year to adjudicate their National Finals. He has also adjudicated in all major competitions in this country.

In addition to all of this and his work at Fairey’s, he is also Music Director of the National Youth Brass Band of Great Britain, Head of Band Studies for the Graduate Diploma in Band Musicianship at Salford College of Technology and is the presenter of the weekly programme “Listen to the Band” on BBC Radio 2.

In 1976 Roy Newsome was awarded the Silver Medal of the Worshipful Company of Musicians “for services to brass bands” — joining a small but illustrious group of brass band personalities.

However, the regular commitment with Fairey’s brought even greater success to both band and conductor in 1986 — with wins in the regional and National Championships, and second place in the British Open.

Roy Newsome is married and has two sons. The younger of the two, Martin, plays bass trombone with arch-rivals Black Dyke, making life rather complex at times for Roy’s greatest fan, his wife, Muriel.





1956, and the successful Fairey Aviation Band plays a winning lap of honour in the Royal Albert Hall under the direction of Major George Willcocks. On the right the trombone section which stayed together for 18 years. They are (from left): Frank Clayton, Kenneth Dennison and Arnold Hall. Below: Harry Mortimer conducts the band in the first television broadcast. It was 1951



Golden days

BELLE VUE was the scene of many triumphs for the Fairey Aviation Band. Its first success at the Manchester venue came on its first visit to the May contest in 1938, just a few months after the formation of the band.

Playing an arrangement of a suite from Handel's Water Music, the band was awarded third prize in Class A, and thus qualified to compete in Class A at the July contest. The band's performance of Kenneth Wright's *Pride of Race* won the premier award and a coveted invitation to compete in the prestigious September Championship.

There must have been plenty of excitement as the band mounted the platform in the King's Hall to play Maldwyn Price's *Owain Glyndwr*. Fairey Aviation Works Band had before them the opportunity to equal two very long-standing records. In 1927 Milnrow Public had become the only band in history to win a prize at Belle Vue in the May, July and September contests in the same year. Could this record be equalled?

Way back in 1890 Batley Old Band created a record by winning both the July and September contests in the same year. This feat was again accomplished in 1929 by Brighouse and Rastrick. Were Fairey's to become the third band to achieve this remarkable double?

In the event they were not in the prizes in 1938, and so the records were not equalled. Nor has any brass band since equalled either record.

However, Fairey's were destined for a field day in the record books within a few years, for they had a near monopoly of the Belle Vue September contest in the 10 years beginning in 1941, with seven first prizes and three second prizes—conducted on each occasion, of course, by Harry Mortimer.

These were indeed golden days, and it has to be said that they have not been equalled. Nevertheless, with a total of 13 victories in the "September" — now known as the British Open Championship — and 25 times in the top three places since that first win in 1941, this is a record which any band could, and should, be proud. There was another outstanding period between 1961 and 1965 when the band completed the hat-trick, was barred for a year and then returned to make it in effect four in a row.

Leonard Lamb (right) conductor of the victorious Fairey Band in the W.D. & H. O. Wills competition, receives the Challenge Cup and an engraved cigarette casket from Mr. H. F. B. Iles. For Mr. Lamb the 1965 British Open was a day he will never forget. Minutes after receiving the Medal of the Worshipful Company of Musicians of the City of London, he heard that the adjudicators had chosen his Fairey Band as the winner of the 113th British Open Brass Band Championship.

Musical Director Roy Newsome looks at some of the great contest victories

Results in the National Brass Band Championships appear to be less consistent, but it must be remembered that the band has not always appeared there as frequently as at the British Open. This is partly because on some occasions it chose not to enter the Nationals, and on some other occasions the band did not qualify for the finals.

Be that as it may, six wins are recorded, with 12 appearances in the top three. Fairey's were "double champions," i.e., both British Open and National Champions, in 1945, 1956 and 1965.

In the world of television band competitions, Fairey's held the titles for the BBC's Best of Brass in 1978, the same channel's Champion Brass three times, in 1976, 1977 and 1979, and the title of Granada Band of the Year in 1979 and 1980, also being runners-up on three occasions.

Other honours gained by the band include Champion of Champions in 1973 and 1974 in the short-lived series of contests sponsored by Wills, and International Champions in 1948 and 1949, these competitions taking place in Holland.



From the Files

MAJOR BARLOW to Harry Mortimer: Just a line of congratulation to you and the band on last night's broadcast. It came through perfectly.

One grouse — when are we going to have a signature tune which does not advertise a rival firm's aircraft, i.e., Bristol Aviation Co.'s Beaufighter? Why can't you compose something expressive of the Fleet Air Arm — as you know all our aircraft are associated with the Navy.

HARRY MORTIMER to H.G. Gregory (Works Manager): I would like to recommend that Leonard Lamb, who is at the moment on our original list as rank and file at 30/- per week, be increased to £2. He is virtually a soloist by reason of the fact that when Clayton is conducting he takes part in duets and general solo playing.

W. HUME (Band Manager) to Mr Gregory: Further to your memo concerning dinner jacket outfits for the band, I would mention that several first-class bands are fitted in this way for indoor concerts; among them being Bickershaw Colliery and Callendar Cables.

In my opinion the necessity for this attire is becoming more apparent each succeeding winter due to the fact that our combination is accepted as the leading band for high-class concert work as evidenced by the number of times we have played under such eminent conductors as Malcolm Sargent, Dr. Thomas Beecham, John Barbirolli, etc.

There is one further point to which I should refer, and that is that we have converted our instruments from sharp to flat pitch, mainly at the instigation of John Barbirolli, and while it is an innovation in brass band circles we have, I am glad to say, proved the musical value to orchestral conductors by our combination with the Halle and later in our accompaniment to a piano concerto at the Albert Hall.

MR. GREGORY to Col. Hart, of Bickershaw Colliery: I wish to extend my congratulations to the members of your band who, under the conductorship of our mutual friend Harry Mortimer, achieved first place in the Brass Band Contest at Belle Vue last Saturday.

Unfortunately for our own band, this is the second occasion on which you have beaten us in these contests, and while this is unfortunate in our endeavour to do the hat-trick, I am very glad to think that it was your band again that achieved this success.

MR. HUME to Mr Gregory: I think you will be interested in the enclosed programme of last Saturday's concert (Royal Albert Hall). It was a matter of disappointment to me that you could not be present, as I feel sure you would have been pleased with the very prominent part the band took in this concert. Dr. Malcolm Sargent was most effusive in his praise for their performance, and if I refer to the bedraggled appearance of the uniform so conspicuous when they occupied the centre stage . . . I do so in hope that the suggestion of securing secondhand dinner jacket suits has not escaped your memory.

MR. GREGORY to Mr. Hume: I thank you for your memo of yesterday's date enclosing the programme and note your remarks regarding the band uniforms. I have not overlooked this suggestion of fitting the men out with dinner jackets, but I feel that this would alter the character of the band to some extent, and I should be glad if you would let me know whether any other works band or brass band has adopted this attire.

MR. HUME to Mr. Gregory: In an effort to procure the trophy which the band won at the Albert Hall on Saturday last, I have been in touch with Mr. Mortimer to ascertain whether he would expedite its removal. He informs me it is in the hands of the jewellers and will be ready for collection on Monday next. For your information it is somewhat larger than the usual championship cup, and it requires more than one man to carry it.

MR. GREGORY to Mr. Hume: I notice from a copy of the programme for the North Western Industrial Fire Fighting Competitions . . . that the band of the Bristol Aeroplane Co. Ltd. is in attendance and will play selections during the afternoon. I do not know how you feel about this, but it appears to be an encroachment on our territory and I would like to know whether we had received any invitation to perform at the above function.

MR. GREGORY to Mr. Hume: One point which I believe I have mentioned to you before has occurred again, and that is the publicity which is given to the Bristol Company with our signature tune of the Beaufighter March. Is there any difficulty in changing this now to the Barracuda March?



Victorious again. The year was 1965, and the National Championship win gave the band the distinctive double – British Open and National.

On the night, yet another National title, this time it was 1956. It was also the clinching of the famous double. Below: The victorious band of 1945 pose outside the Royal Albert Hall.





WILLIAMS FAIREY ENGINEERING BAND

Stockport — England

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