

## Who's who in brass band music

by Peter Gammond and W.A. Chislett

The numbers in bold (as elsewhere in the book) indicate as follows: **30** = National Championship test-piece, 1930; **30** = British Open test-piece, 1930.

**ALWYN, William** (b Northampton, November 7 1905). Composer and teacher. Studied at the Royal Academy of Music, London where in later years (1926-56) he became Professor of Composition. For a time he was an orchestral flautist. His first work to attract widespread attention was the Piano Concerto of 1930. He is principally known by his music for films, especially *Desert Victory*, *On Approval*, *Odd Man Out*, *The Way Ahead* and *The Rake's Progress*. His other compositions, which are many and varied in form, include *The Moor of Venice*, a dramatic overture for brass band. **Recordings:** *Fanfare for a Joyful Occasion*—Locke RHS349.

William Alwyn (Lyrita/Reg Williamson).



**ARNOLD, Malcolm** (b Northampton, October 21 1921). Composer. Studied trumpet, piano and composition at the Royal College of Music from 1938. Trumpet player with the London Philharmonic Orchestra from 1941 and principal in 1942. After war service became second principal of the BBC Symphony Orchestra in 1945 and rejoined the London Philharmonic as principal in 1946. Decided to become a full-time composer in 1954. Has become well-known as a writer of film music, especially for *Bridge of the River Kwai* in 1957. His orchestral works include five symphonies; concertos for horn, clarinet, oboe, flute, piano duet, guitar, harmonica; the overture *Beckus the Dandipratt* (1943); popular suites of *English* (1950) *Scottish* (1957) and *Cornish* (1966) dances; incidental music for *The Tempest* (1954), the ballet *Solitaire* (1956) based on the *English Dances*; also wrote music for Ashton's *Homage to the Queen* (1953), *Rinaldo and Armida* (1955) and Helpmann's *Elektra* (1965). He has taken a special interest in brass music and his works in this field include a *Fantasy for Tuba*, *Little Suites* No 1 and No 2, a *Quintet for Brass* (1961), *Song of Freedom* (1972), the well-known march *The Padstow Lifeboat* and the 1974 National Championship test-piece *Fantasy for Brass Band*. Hon D Mus, Exeter, 1970. **Recordings:** *Fantasy for Brass Band 74*—Cory SB319; *Fantasy for Tuba*—Stanshawe TT001; *Fantasy for Trombone*—Jones ZRG851; *Little Suite No 1*—Black Dyke NSPL18209 & GH632, Fairey SB301, National Youth GSGL10403; *Little Suite No 2*—Black Dyke LPT1028, London SB313, Oxford 15-56; *The Padstow Lifeboat*—Black Dyke NSPL18209, BMC CSD3650, London SB313; *Quintet for Brass*—London

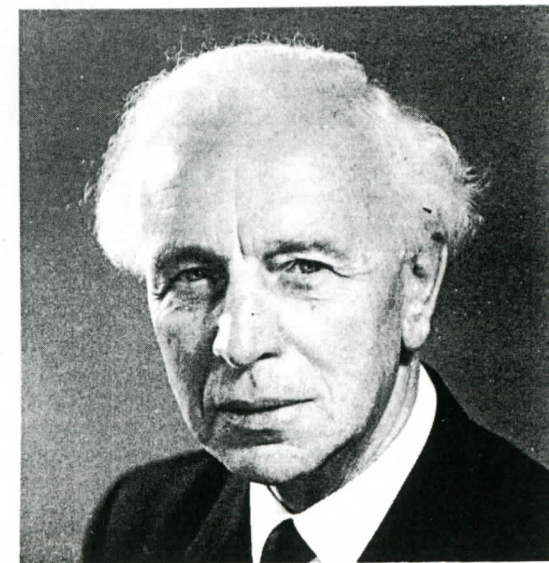
SB313, Hallé GSGC14114; *Song of Freedom*—London SB313; *Symphony for Brass Instruments*—Philip Jones ZRG906.

**ASHPOLE, Alfred** (b Somersham, Huntingdonshire 1892.) Composer, teacher and adjudicator. Studied at the Guildhall School of Music and privately with Denis Wright and James Ord Hume. He was music master at the Downham Girls' High School from 1939 to 1947. In addition to works for orchestra and songs he wrote a number of suites for brass band of which probably the best known are *Hinchingbroke* and *Suite Ancienne*.

**BALL, Eric (Walter John)** (b Bristol, October 31 1903). Composer, arranger and conductor. Associated for over 50 years with the worlds of brass band and choral music, he came from a Salvation Army family and it seemed inevitable that he would be active in that sphere. After the first World War he wanted to become an organist and studied the organ at St Peter's in Staines and Holy Trinity in Dartford where the family eventually moved. At 18, after an interview with Colonel Arthur Goldsmith, he joined the Music Editorial Department of the Salvation Army and though he found it a limiting world of music he was able to study scores and started writing music himself. In 1926 he became an officer in the Salvation Army and shortly after formed the Salvationist Publishing and Supplies Band. In 1921 he had heard the Cyril Jenkins test-piece *Life Divine* and was greatly influenced by it. He conducted the International Staff Band for a short time in 1942 but shortly after left the Salvation Army and went on tours abroad entertaining the troops. Soon after he met John Henry Iles of *The British Bandsman* who asked him to write a test-piece for the Belle Vue contest—which he did, calling it *Salute to Freedom*. He became editor of *The British Bandsman* and also started his brass band conducting career. His first appointment was with the Brighouse & Rastrick Band with whom he won the National Championship in 1946. He also conducted the CWS (Manchester) Band—an outfit he particularly admired—Ransome and Marles and the City of Coventry Band and won the Belle Vue Championship three times. Became known as a lecturer and a leading adjudicator. His well-known test-pieces include *Resurgam* (1950); *The Conquerors* (1951);

*Festival Music* (1956); *The Undaunted* (1959); *Journey into Freedom* (1967); *High Peak* (1969) and *A Kensington Concerto* (1972). He has also been keenly interested in writing for school and youth bands and choirs and in church music including, naturally, many pieces for the Salvation Army. In 1972 he wrote *A Christchurch Cantata* for the opening of the new Town Hall in Christchurch, New Zealand; and in 1973 *For All Mankind*—a cantata for chorus and band for the Newcastle Trades Council. Music (original works for brass band): *Akhnatic*; *American Sketches*; *A Psalm for all Nations*; *Call of the Sea*; *Celebration*; *Contest Day*; *Devon Fantasy*; *Divertimento*; *English Country Scenes*; *Everybody's Child*, *Festival Music*; *Four Preludes*; *Fowey River*; *High Peak*; *Holiday Overture*; *Holiday Suite*; *Homeward*; *Impromptu*; *Indian Summer*; *In Switzerland*; *Journey into Freedom*; *A Kensington Concerto*; *Main Street*; *Morning Rhapsody*; *Oasis*; *Peniel*; *Petite Suite de Ballet*; *The Princess and the Poet*; *Resurgam*; *Rhapsody on American Gospel Songs*; *Rhapsody on Negro Spirituals*; *2nd Rhapsody on Negro Spirituals*; *3rd Rhapsody on Negro Spirituals*; *Salute to Freedom*; *Sinfonietta—The Wayfarer*; *St. Michael's Mount*; *Sunset Rhapsody*; *Swiss Festival Overture*; *Thanksgiving*; *The Ancient Temple*; *The Conquerors*; *The English Maiden*; *The Undaunted*; *The Young in Heart*; *Three Songs*

Eric Ball.





Eric Ball as Chief Guest Conductor conducting massed bands at the Royal Albert Hall in 1970 (London Press Photos).

*Without Words*; *Tournament for Brass*; *Youth Salutes a Master*. Marches: *October Festival*; *Rossllyn*; *Royal Salute*; *Sure and Steadfast* and *Torch of Freedom*. Solos: *Conchita* (cornet); *Legend* (trombone); *Mountain Melody* (horn); *September Fantasy* (horn). Chamber: *Friendly Giants* (quartet); *Quartet for Tubas*; *Quid Pro Quo* (double trio). He has published well over 30 arrangements for brass band, mainly classical pieces, (notably a suite of dances from Sir Arthur Bliss' *Checkmate* which was used as the 1978 National test-piece). His works for band and choir are *A Christchurch Cantata: For All Mankind* and *Hail to the Lord's Anointed*. In addition to his brass band music the list of his Salvation Army compositions runs to about 80 items. **Recordings:** *Akhnaton*—Carlton ABL401; *By the Cool Waters*—Carlton ABL401; *Celebration*—(excerpt) GUS TB3021; *Conchita*—Carlton ABL401; *The Conquerors 51*; *Cornish Festival Overture*—St Dennis TB3009; *Country Fair*—Carlton ABL401; *Devon Fantasy*—Fodens LPT1029 & PEP106; *The English Maiden*—GUS TB3021 *Festival Music 56, 71*—CWS STL5452,

Yorkshire GSGLI0488; *Free Fantasia*—Carlton ABL401, GUS TB3021; *High Peak 69*—Black Dyke GSGLI0453; *Holiday Overture*—Cambridge TB3020 Carlton TB3007; *Indian Summer*—All Star PEP109, GUS TB3021; *Journey into Freedom 67*—Black Dyke GSGLI0410 & GH632, CWS LPS16256, Parc & Dare OU2105; *A Kensington Concerto 72*—Black Dyke SB308; *Main Street 61*—Fairey LPT1011; *Morning Rhapsody*—Desford SB328; *October Festival—Symphonic March*—GUS TB3021, National 1978 PL25192; *The Passing Years*—Carlton ABL401; *Petite Suite de Ballet*—Black Dyke GSGLI0427; *Prelude to a Comedy*—Virtuosi VR7301; *Prelude to Pageantry*—Carlton ABL401; *A Psalm for All Nations*—St Dennis 2485 010; *Quid Pro Quo*—Black Dyke CSD3652; *Resurgam 50*—Black Dyke GSGLI0427, Carlton ABL401, CWS STFL529, GUS TWOX1039 & TB3021, Yorkshire 62973; *Rhapsody on Negro Spirituals*—Black Dyke PL25089, National 1976 LSA3285, Tullis SSLX326; *2nd Rhapsody on Negro Spirituals*—National Youth GSGLI0433; *3rd Rhapsody on Negro*

*Spirituals*—National 1968 NSPL18260; *Rossllyn*—Carlton ABL401, Stanshawe TT001; *Salute to Freedom 46*; *September Fantasy*—Virtuosi VR7609; *Sinfonietta for Brass—The Wayfarer 76*—Black Dyke RL25078, National 1976 LSA3285; *A Sunset Rhapsody 58*—CWS STFL509; *Sure and Steadfast*—Carlton ABL401; *Three Songs Without Words*—(excerpt) GUS TB3021; *Torch of Freedom*—Black Dyke LFLI5071, National 1974 SPA369, Tredegar SB320; *Tournament for Brass 54*—Munn & Felton LPT1026, National SKL5171; *The Undaunted 59*. As conductor: see Virtuosi Brass Band.

**BANTOCK, Sir Granville** (b London, August 7 1868, d London, October 16 1946). As a pioneer in the Competitive Festival movement and one who was uncompromisingly democratic in his outlook on music it is not surprising that Bantock wrote more for brass bands than most of the leading composers of his day. The best known work is *Prometheus Unbound*, inspired by Shelley's lyrical drama, which was the test-piece for the 1933 National Championship. Three years later the composer used a revised version as the prelude to a larger scale work for chorus and orchestra. Other works for brass include an *Oriental Rhapsody* (Open 1930), which is based on the same composer's symphonic poem for orchestra *Lalla Rookh* and was also incorporated in a ballet of the same name, *King Lear Overture*, suites of Russian, Irish, Scottish, English and Welsh melodies respectively and the Hebridean poem *Tir-nan-og*, named after the composer's home in Birmingham, and which was one of his last works written in 1945. He also wrote a *Festival March* on the occasion of the 21st Conference of the Independent Labour Party in Bradford in 1914. **Recordings:** *The Frogs of Aristophanes* (arr Frank Wright) 52—CWS STFL529, Fairey LPT1025, Stanshawe SB322; *The Land of the Ever Young*—Fairey LPT1025; *Prometheus Unbound 33*—CWS STFL547. Arrangements: *The Foggy Dew*—Black Dyke PEP118.

**BARSOTTI, Roger** (b London, September 17 1901). Composer and conductor. He was taught music by his father, Luigi Barsotti, one-time professor at the Milan Conservatoire, and made his first public professional appearance with the Hastings

Municipal Orchestra at the age of 14, as deputy flautist. On April 25 1916, he enlisted as a band boy in the East Kent Regiment ('The Buffs') and made such rapid progress that he was promoted to band sergeant at the age of 22. After a course at the Royal Military School of Music he became bandmaster of the 2nd Battalion, The Queen's Royal Regiment on August 17 1930, remaining in this position until he retired from the army on August 12 1945. In January 1946 he was appointed Director of Music of the Metropolitan Police Band and continued in this appointment until December 31 1968. A prolific composer with more than 100 published works to his credit, including the suites *Three Women*, *Carnaval du Bal* and *Neapolitan Suite*, and a number of waltzes and dances in Latin-American rhythms, he is best known for such marches as *Banner of Victory*, *The Capitol*, *Colonel and Commodore*, *The Commissioner*, *The King's Colour*, *Metropolitan March*, *Motor Sport*, *Silver Pageantry*, *Celebrities and State Trumpeters*, and a number of post horn solos and duets, including *The New Post Horn Galop*, *Tattenham Corner* and *Tally Ho*. Editor of the Boosey & Hawkes series *Tunes and Toasts for All Times*—a collection of 100 favourite airs for orchestra. **Recordings:** *Bell Bird Polka*—Coventry SB332, Morris A2201, Wingates 2460 246; *Fantasia on British Airs*—Fodens SB330; *Neapolitan Suite for Brass*—Ever Ready SB334; *In the Cloisters*—Cambridge TB3020; *Neapolitan Suite for Brass*—Ever Ready SB334; *Sundown*—Coventry SB332, Morris VAR 5968.

**BATH, Hubert** (b Barnstaple, November 6 1883, d Harefield, Middx, April 24 1945). Composer and conductor. Studied at the Royal Academy of Music where, in 1904, he won a scholarship with a one-act opera *Spanish Student*. Became conductor of a touring opera company. For many years he was musical advisor to the London County Council, his duties including the organisation of band concerts in the various parks. Collaborated with G.H. Clutasm and Basil Hood on the light opera *Young England* (1916). Took an early interest in the brass band field and wrote test-pieces—*Freedom* in 1922, *Honour and Glory* in 1931. Wrote various operas and incidental music and became especially well-known for his film music, the most popular piece, often heard as

an individual work being the *Cornish Rhapsody* which he wrote for *Love Story* in 1944. In 1929 he had written the music for the first full length British talking film, Alfred Hitchcock's *Blackmail*. Died while working on the score of *The Wicked Lady*. Two light orchestral suites, *Woodland Scenes* and *Pierette by the Stream* achieved great popularity, as did his *Summer Nights* waltz of 1919. **Recordings:** *Freedom* 22, 47, 73—Brighthouse SB312, St Hilda's TTV099; *Honour and Glory* 31; *Out of the Blue*—GUS TW0161.

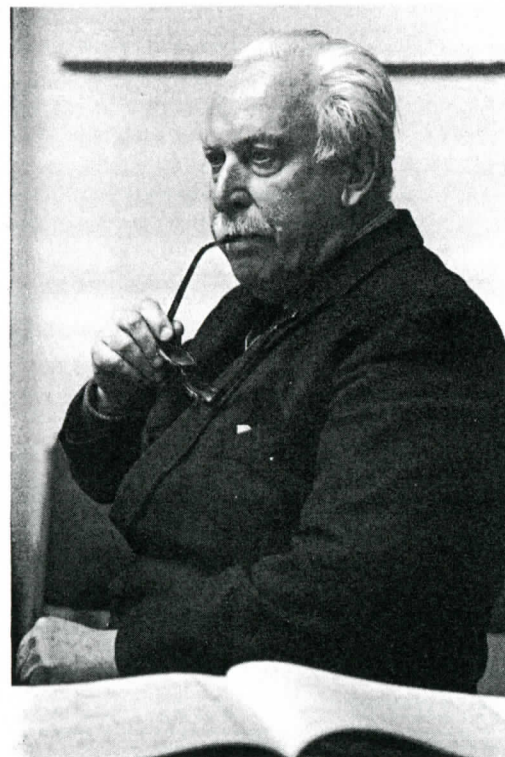
**BEAVER, Jack** (b Clapham, 1900. d September 10 1963). Educated at Royal Academy of Music. Chiefly known by the background music which he wrote for feature films and documentaries, starting with silent films and writing his first talking picture score in 1932, *Baroud* for RKO pictures. Worked with Louis Levy at Shepherds Bush on such films as *The Thirty-Nine Steps*. Resident composer with Gaumont British from 1934 and regular conductor for them from 1939. From 1936-41 was responsible for scoring many radio adaptations of films and in 1946 was musical director of the series *Picture Parade*. Composer of *Sovereign Heritage*, the test-piece for the National in 1954 and used at the Open Championship at Belle Vue in 1972. **Recordings:** *Gay Cavalier*—All Star PEP104; *Sovereign Heritage* (arr Frank Wright) 54, 72—Black Dyke SB308, Fairey LPT1012.

**BINGE, Ronald** (b Derby, July 15 1910; d 1980). Composer. Choirboy at St Andrew's Church, Derby and started piano lessons at seven years old. Studied music with local teachers but mainly self-taught. In 1927 played the organ for silent films in the local cinema and started to compose for a small, but highly critical, local orchestra. Came to London in 1930 and played the piano in theatre orchestras, cafe trios, seaside bands, dance and gipsy bands, at the same time doing a lot of arranging and some composition. Began to arrange for Mantovani in 1934 and had his works played, broadcast and recorded by the orchestra, receiving considerable help and encouragement from the conductor. Gave up playing just before the war to concentrate on writing music, his first popular success being a piece called *Spiitfire*. Served in the RAF 1941-46. Married in 1945. He was then responsible for

the re-organisation of the Mantovani orchestra and for the creation of its new sound with the famous 'echo' effect. Arranged all the music played by the orchestra including the popular *Charmaine*. Such was the success of these activities that arranging became too demanding and he became a freelance still retaining an association with Mantovani. He was helped in this by the success of *Elizabethan Serenade* (1952) originally written for Mantovani, which was now taken up everywhere from pop group, to brass band and symphony orchestra. Top of the Hit Parade in Germany, the German recording brought a new wave of popularity all over the world in the 1970s. Own broadcast series *String Song* 1955-63. Now lives in rural Sussex, mainly composing but with occasional engagements as a conductor. His recent works include a *Festival Te Deum*, a symphony, a jazz fugue and popular songs. Music for brass and military band includes: *Flash Harry* (Military band) (1950); *Old London* (military band) (1958); *Cornet Carillon* (1961)—probably one of the most popular brass band pieces ever written; *Duel for Conductors* (brass) (1968) and *Trumpet Spectacular* (military) (1972); etc. **Recordings:** *Cornet Carillon*—All Star PEP101, Carlton GRS1020, CWS STFL509, GUS TW0418; *Duel for Conductors*; *Elizabethan Serenade*—Black Dyke GH362 & NSPLI8209, Morris MFP1387; *Tromboneso*—National 1974 SPA369; *Trumpet Spectacular*—Coventry SB322; *The Watermill*—Scottish GSGLI0430, Virtuosi VR7506.

**BIRTWISTLE, Harrison Paul** (b Accrington July 15 1934). Composer and teacher. Studied at the Royal Manchester College of Music and later at the Royal Academy of Music in London. His compositions employ the serial technique but although the sonorities of wind instruments always seem to have had a special appeal to him he wrote nothing for brass band until 1973 when he was commissioned by the Grimethorpe Colliery Band to write a piece for them. The glowering *Grimethorpe Aria* is unusually scored for brass band in that the massed instruments are often written for *divisi*. **Recordings:** *Grimethorpe Aria*—Grimethorpe HEAD 14.

**BLISS, Sir Arthur** (b London, August 2 1891; d London, March 29 1975). Com-



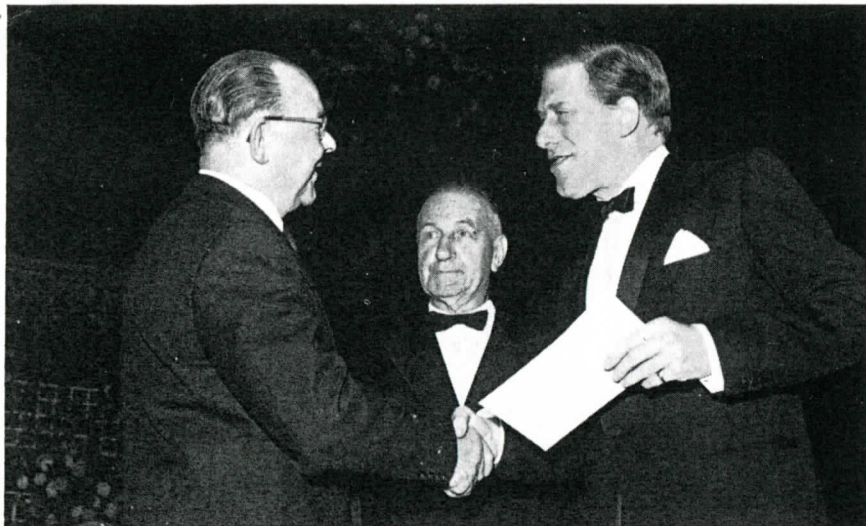
Sir Arthur Bliss (Lyrita/Hans Wild).

poser. Educated at Rugby, Pembroke College, Cambridge and went to the Royal College of Music in 1913. Served in the Army 1914-18. Professor of Music at the Royal College of Music in 1921, but from 1922 concentrated mainly on composing, except for a period as BBC Music Director 1941-5. Knighted in 1950 and Master of the Queen's Music from 1953. Among musical compositions of every kind the *Colour Symphony* (1922, rev 1932) and the ballets *Checkmate* (1937), *Miracle in the Gorbals* (1943), and *Adam Zero* (1948) became particularly well-known. His best-known and most important compositions for brass band were the *Kenilworth Suite* (1936) and the *Belmont Variations* (1963) commissioned as the test-pieces for the National Championships of those years. He also wrote a number of brilliant fanfares for smaller combinations of brass instruments. **Recordings:** *The Belmont Variations* 63—Brighthouse GSGLI0407, GUS TWOX1053; *Antiphonal fanfares* (arr Newsome)—Black Dyke SB308;

*Checkmate* (Dances) (arr Eric Ball) 78—Brighthouse XTRA1160, Yorkshire TT003; *Fanfares* (various)—Locke RL25081, Jones SDD274 & SPA500; *Kenilworth* 36—Grimethorpe SXL6820, GUS TWOX1053, Stars in Brass SCX3484, Virtuosi VR7506.

**BODDINGTON, Stanley H., LRAM, ARCM** (b Wollaston, Northants, 1905). Began his musical career at the age of seven as cornettist with the local Salvation Army Band. At 17 he joined the well-known Kettering Salvation Army Band as a member of the solo cornet team and quickly became known as a skilled musician. In 1933 he was appointed Musical Director of the newly formed Munn & Felton's works Band (known since 1962 as The GUS (Footwear) Band). With the expert guidance and help of Greville Cook and William Halliwell he was able to shape a band of championship standards that managed, within two years of its foundation, to win the National Championship at Crystal Palace. In 1973 a celebration with the band conducted by Harry Mortimer was held in the Granada Theatre in Kettering celebrating his 60th year in brass bands and his 40th year as musical director. He retired in 1975 and was succeeded by Geoffrey Brand. Boddington's Salvation Army beginnings are reflected in the numerous and well-known arrangements of hymn tunes that he has made for brass band. **Recordings:** See under GUS (Footwear) Band.

**BOURGEOIS, Derek David, MA** (b Kingston-on-Thames, 1941). Educated at Cranleigh School and Magdalene College, Cambridge and at the Royal College of Music. Lecturer in Music at Bristol University from 1971, specialising in conducting, the tuba and harmony. As a composer has written a considerable number of orchestral works, chamber works, songs and anthems. With a special interest in brass music he has made some important additions to the modern repertoire in this field, including several large-scale works. His 1st *Concerto for Brass Band* was written in 1974 especially for the Grimethorpe Band and its movement titles indicate an inclination towards musical humour—*Le Tombeau d'Arthur Benjamin*, *Monsieur Ravel Turns in his Grave* and *The War March of the Ostriches*. The 2nd *Concerto* was written in 1976, also for Grimethorpe and includes a modern experiment in writing a brass band



Stanley Boddington, conductor of the GUS band, receiving his award from Lord Harewood after winning the 1966 National Championships. E. Vaughan Morris looks on (London Press Photos).

march. This was followed by his *Concerto for Brass Quintet and Band* which was commissioned by John Ridgeon for the Redbridge Youth band and first played by them in conjunction with the Philip Jones Brass quintet. He has also written brass quartets and a *Serenade*. All his music for brass is in the virtuoso class and indicates what high standards in brass playing are expected today. **Recordings:** *Concerto 2 for Brass*—(finale) National 1977 PL25118; *Serenade*—Yorkshire TT003.

**BRAND, Geoffrey** (b Gloucester, 1926). Conductor, composer and adjudicator. Born into a Salvation Army family, he started to play the cornet at the age of six and at 21 won an open scholarship to the Royal Academy of Music. He entered the Academy in 1947, following military service in a military band, and studied conducting and trumpet from 1947 to 1950. In 1950 he joined the Royal Philharmonic Orchestra under Sir Thomas Beecham and toured America with them. Later he became a member of the Royal Opera House Orchestra, Covent Garden. In 1955 he joined the BBC as Producer of Music programmes on radio and TV, leaving in 1967 to devote more time to conducting and to become editor of *The British Bandsman*. In the same year he succeeded Denis Wright as Musical

Advisor to The National Youth Brass Band of Great Britain and also became Chairman of the National School Brass Band Association. In 1967 he was awarded the silver medal of the Worshipful Company of Musicians for his services to the brass band movement. In 1967 he began an outstandingly successful association with the Black Dyke Mills Band conducting them as winners in the National Championship on three occasions and twice in the British Open, as well as giving many first performances of important new works for band. In 1975 he became Director of the Rural Music Schools Association and Musical Director of the GUS Band, resigning this last post in 1978. An adjudicator for many years, he has visited Australia, New Zealand and the West Indies; New Zealand again in 1978 and Australia in 1979. From August 1978 he became associated with the Brighouse & Rastrick Band, leading them in September to their first British Open win for 42 years, and becoming their Musical Adviser. He also conducts the National Youth Brass Band of Scotland. **Recordings:** *Tuba Tapestry*—Stanshawe TT001.

**BROADBENT, Derek.** Started playing the trombone at the age of nine and in the same year joined the Thornton Cleveleys Band. Was principal trombone at the age of

11. Joined the Lancashire Fusiliers and was soon sent to Kneller Hall where he studied with Jack Mackintosh and won the Cousins Memorial Certificate for playing. Was accepted as a student bandmaster but decided that his future lay elsewhere. On his release from the Army in 1962 played with the Yeadon Band but very much wanted to concentrate on arranging. Managed to get some arranging work for the resident orchestra at the Leeds Majestic Ballroom and in 1963 became leader of the band. Turned professional in 1964 and became musical director at Pontin's holiday camp in Blackpool. While still playing with the Yeadon Band was appointed musical director of the Slaithwaite Band with whom he stayed for seven years, during that time organising a dance band from within the brass band which was known as Yakkity Brass and played all Broadbent pieces. The group raised over £2,000 for the band funds and was still flourishing after Broadbent left to take over the post of Musical Director of the Brighouse & Rastrick Band in 1973. One of his most remarkable successes (though received with mixed feelings in band circles) was when the Brighouse & Rastrick Band found itself in the Top 50 pop charts with Derek Broadbent's arrangement of *The Floral Dance*, in 1977. **Recordings:** *Centaur*—march—Black Dyke SB305; *Cornets a-go-go!*—Brighouse GRS1050.

**BUTTERWORTH, Arthur** (b Manchester, August 4 1923). Composer and conductor. He received his principal musical education at the Royal Manchester College of Music to which he won a scholarship in 1939 but was not able to take it up until 1947 because of the war. A member of the Besses o' th' Barn Band from 1939 to 1942 he joined the Scottish (now Scottish National) Orchestra as a trumpeter in 1949, transferring to the Hallé Orchestra in 1955, where he remained until 1961. Since then he has devoted his time to composing and conducting. He is permanent conductor of the Huddersfield Philharmonic Orchestra and makes periodical guest appearances with the BBC Northern and other orchestras. His major compositions include two symphonies, *A Moorland Symphony*, which is a choral work cast in symphonic form, *The Moors*, which is a suite for large orchestra, *Sinfonietta*, *Suite for Strings*, an organ con-

certo and a ballet, *Creatures of the Night*. He has also written chamber music and some songs. Brass band compositions include *A Dales Suite*, *Three Impressions for Brass*, *Heroic Overture*, *Blenheim* and a considerable quantity of educational music. Light music includes *The Path across the Moors*, *The Quiet Tarn*, *The Green Wind*, *Legend*, *Gigues*, *Italian Journey*, *Concertante* and *Duo*. **Recordings:** *A Dales Suite*—Besses TB3012; *Royal Border Bridge, 1850*—Virtuosi VR7405.

**CARR, Denis.** Started to play the cornet at the age of four. Won his first medal at seven, six times North of England Junior Champion and finalist in the All-British Solo Championship at ten and 11. At the age of 12 broadcast from the Dome Theatre, Brighton and became a regular broadcaster thereafter. Tutor to the National Youth Brass Band from 1965 to 1975 and musical director of the Yorkshire Schools Band since 1967. Has also conducted various local brass bands in Denbighshire, Shropshire and Swindon. First conductor of the National Youth Brass Band of Belgium in 1975. Joined Yorkshire Imperial Metals in 1977 and conducted them in their National Championship win in 1978. Has been an adjudicator since the age of 23. A teacher for many years, a lecturer at the City of Leeds College and a BBC radio producer. **Recordings:** *Four Little Maids*—suite—Black Dyke GSGLI0453.

**CARSE, Adam** (b Newcastle-on-Tyne, May 19 1878; d Great Missenden, November 2 1958). Studied composition at the Royal Academy of Music under Sir Frederick Corder. He is best known by his research work in the history of musical instruments but he also taught and wrote a considerable quantity of music, mostly for the orchestra. He also wrote for other media and two works for brass band are *Three Characteristic Pieces* and *Three English Pictures*. **Recordings:** *Processional March*—Rochdale SB316.

**COPE, Samuel** (b 1856; d November 14 1947). Son of a west of England bandmaster. Sang in a choir and played in a fife and drum band before taking to the cornet on which he became a renowned performer. Played in various bands and was then offered the conductorship of the Queen's Park (West London) Military Band in 1888. In 1887 he

founded the periodical *The British Bandsman*—a monthly magazine for Bandmasters and Members of the Military and Brass Band—which in 1888 became *The British Bandsmen and Orchestral Times* and in 1891 *The Orchestral Times and British Bandsmen* and continued in 1893 as *The British Musician*. Cope also edited the *Champion Journal*, a journal of band music founded in Hull by Richard Smith in 1857.

**CUNDELL, Eric**, CBE, Hon RAM, FGSM (b January 29 1893; d London, March 19 1961). Studied at Trinity College of Music where he later became a professor. In 1937 he joined the staff at Glyndebourne and in 1938 he was appointed to succeed Sir Landon Ronald as Principal of the Guildhall School of Music and Drama, where he made a name for himself by his operatic productions. He was a Fellow of both the Guildhall School of Music and Drama and the Trinity College of Music. He was a considerable composer in various forms but his works never became really well known. Frank Wright arranged his *Blackfriars* as the test piece for the National Championship of 1955. **Recordings:** *Blackfriars* (arr Frank Wright) 55—Munn & Felton LPT1010, Virtuosi VR7608.

**ELGAR, Sir Edward William**, Bart (b Broadheath, nr Worcester, June 2 1857; d Worcester, February 23 1934). It was not until he was an old man, less than four years before his death and ten years after the death of his wife which largely robbed him of the urge to compose, that Elgar wrote a work for brass band. It was *The Severn Suite*, written as a test piece for the National Championship in 1930 and dedicated to George Bernard Shaw, who in a letter advised the composer not to use the usual Italian directions but instead to use language that bandmen would understand, such as 'Now like hell'. Incidentally Elgar marked some passages for euphonium to be played muted. No euphonium mutes existed at the time and some were made especially for the occasion, but the results were not very satisfactory and the experiment was not repeated. **Recordings:** *The Severn Suite*, Op 87 30—Besses TB3016, Black Dyke RL25078, Brighouse GSGL10372, CWS STL5452, Ever Ready SB329, Grimethorpe SXL6820.

**FARNON, Robert** (b Toronto, July 24 1917). Educated musically at the Toronto

Conservatory, he first came to England during the second World War as conductor of the Canadian Band of the AEF. He remained here after the war being anxious to write light orchestral music in general and that for films in particular, although he had written his first symphonies when he was 19 and a second three years later. He is universally regarded as one of the most successful composers of light music of the 20th century. Much of this has been arranged for brass and he has on occasions conducted brass bands in programmes of his own music. **Recordings:** *Colditz March*—National TB3004; *Concorde March*—Leyland PL25175, National TB3004; *Morning Cloud*—Black Dyke PL25117; *Une Vie de Matelot* 75—Brighouse XTRA1160, Black Dyke SB324; *Westminster Waltz*—National TB3004.

**FLETCHER, Percy** (b London, December 12 1879, d London, September 10 1932). He was primarily known for his light orchestral music, of which the waltz *Bal Masqué* is probably the best known, and for the score of what was called a mosaic in music and mime—*Mecca* which was produced at His Majesty's Theatre on October with a cast which included Oscar Asche, who wrote the book, and his wife Lily Brayton. But he was also a considerable figure in the brass band world before the first World War. He wrote the first original test-piece for a major contest, *Labour and Love*, for the National Championship in 1913 and *An Epic Symphony* for the 1926 contest and which was used again for those of 1938 and 1951. It is not to be confused with Denis Wright's *Overture for an Epic Occasion* of 1945. **Recordings:** *An Epic Symphony* 26, 38, 51, 76—Black Dyke RL20578, CWS FJ509 and 886155, Virtuosi VR3701; *Labour of Love* 13—Carlton GRS1020; *March of the Manikins*—All Star NTS145; *The Spirit of Pageantry*—Black Dyke LFL15071, Coventry GRS1053, National Youth GSGL10403.

**GEEHL, Henry Ernest** (b London, September 28 1881, d London, January 14 1961). Composer, conductor and pianist. After musical studies under various teachers he intended a career as a pianist but soon gave this up in favour of conducting and composing. He was active as a theatre conductor from 1902 to 1908. In 1918 he joined the staff of Trinity College of music, retiring in

1960 shortly before his death. He had a special interest in brass band music and the brass band movement, and his works included several well-known test-pieces. For brass: *Festival Overture; In Tudor Days; Normandy; Oliver Cromwell* 23, 41, 46; *On the Cornish Coast* 24, 48; *Robin Hood* 36, 41; *Scena Sinfonica* 52; *Sinfonietta Pastorale; A Happy Suite; James Hook; Threnody and Thames Valley*. Also wrote many pieces for the piano and songs which included *For You Alone* (1909), the first song that Caruso sang in English. **Recordings:** *Bolero Brillante*—All Star PEP124; *Oliver Cromwell* 23, 41, 46—Brighouse PVM5 & MFP5190, Stanshawe TT001, Virtuosi VR7404; *On the Cornish Coast* 24, 28—Brighouse GSGL10407; *Romanza*—Ever Ready SB329, Fairey NTS167, Fodens CSD3629, Parc and Dare OU2105; *Scena Sinfonica* 52—Yorkshire TT002; *Threnody*—Fodens SB341; *Variations on 'Jenny Jones'*—Brighouse GSGL10407. **Arrangement:** *Watching the Wheat*—All Star PEP117.

**GLADNEY, John** (b Belfast 1839; d 1911). One of the great pioneering conductors and trainers of the developing years of the brass band movement in the 1870s and thereafter. His musical beginnings were not with brass bands but as an orchestral clarinet player; working in various opera orchestras and with the Jullien orchestra. He had played for 30 years from 1860 in the famous Hallé orchestra. He was also proficient on the cornet, trombone, flute, bassoon, violin and piano and had been given a sound musical grounding by his father who was a military bandmaster and an adjudicator at the earliest Belle Vue band contests. John Gladney learned some of his conducting with the Belle Vue Gardens band in the 1860s and in 1871 took over an amateur Volunteer band in Burnley. Heard to criticise the famous Meltham band he was bluntly asked if he thought he could improve it and said he thought he could. He was hired by the Meltham Mills band in 1873 and led them to success at Belle Vue that same year. He won the contest with the Kingston Mills band in 1873 and then achieved a remarkable hat-trick with the Meltham Mills Band in 1876, 1877 and 1878. Playing in the band was a remarkable cornettist, Alexander Owen, who was soon to become one of Gladney's great rivals. Gladney continued

for many years to dominate the brass band scene, winning at Belle Vue in 1884 with the Honley Band, in 1885, 1886 and 1887 with the Kingston Mills Band, in 1890 with the Batley Old, in 1891, 1895, 1896, 1899, 1902 and 1904 with the Black Dyke Band before being succeeded by William Rimmer, whose great reign followed, and with other bands in 1893, 1900, 1901 and 1903. It seemed that almost any brass band success had the hand of Gladney in it somewhere at the time. Black Dyke also won the National under his guidance in 1902. He had much to do with formulating the standard line-up for the brass band as each modelled itself on his successful Meltham Mills pattern, and was also a force in the abandonment of the valve trombone in 1873 in favour of the slide instrument. He said, in 1892, that the Meltham Mills Band had never been equalled in the perfection of their playing; an experienced opinion from a man who had trained some 60 bands in his time and earned the title 'father of the brass band movement'.

**GODFREY, Charles** (b London, January 17 1839, d London, April 5 1919). One of a family of prominent band musicians. His father Charles (1790-1863) was bandmaster of the Coldstream Guards from 1825 until his death, edited *Jullien's Journal* (military band music) from 1847 and did much to standardise military band scoring. Of his five sons, three also became military bandmasters—Daniel (1831-1903) with the Grenadier Guards from 1856-96 and the first bandmaster to be given commissioned rank (in 1887); Adolphus Frederick (1837-82) who succeeded his father as bandmaster of the Coldstream Guards from 1863 to 1880 and was well-known as an arranger; and Charles who, like his brothers, received his education at the Royal Academy of Music. He started his professional career as a clarinet player in Jullien's orchestra. In 1859 he was appointed bandmaster of the Scots Fusilier Guards at the unusually early age of 20. In 1886 he transferred to the Royal Horse Guards as bandmaster, an appointment which he held until his retirement in 1904. He was promoted to commissioned rank in 1899. He was at various times professor of military music at both the Royal College of Music and the Guildhall School of Music and he founded the military band journal *Orpheus* in which he published many of his arrange-

ments. He became closely associated with brass band music as well, adjudicating at the Belle Vue championship contests for many years up to and including 1914. He also made many arrangements for brass band. His son Charles George (1866-1935) also followed in the tradition and became a bandmaster and arranger.

**GOFFIN, Henry Charles** (b Plymouth, 1883, d Wellington, New Zealand, March 15 1973). Composer and conductor. Born of Salvationist parents, he showed early evidence of unusual musical ability and at the age of 16 he became a Corps bandmaster in the Salvation Army. Three years later he was commissioned as an officer. On migrating to New Zealand with his wife and family he transformed the Wellington Citadel Band into one of the finest brass combinations in New Zealand. He became in turn Corps Officer in Foxton, Invercargill, Auckland City, Dunedin Fortress, Auckland Congress Hall, Christchurch City and Napier. In 1934 he established a band and songster department and later he was appointed Territorial Secretary for bands, special efforts and publicity. After his wife's death in 1951 Brigadier Goffin came out of retirement to command the Kilbirnie, Oamaru and Carterton Corps. He wrote many marches of which the most popular are: *The Red Shield, New Zealand warriors, Aulesbrook march, and Wellington tramways*. He also wrote *The Salvation Army patrol*, the only composition in this form to be published by the Salvation Army.

**GOFFIN, John Dean** (b Wellington, New Zealand, 1909). Composer and conductor. Son of the preceding, he started to learn to play a brass instrument at the age of nine, began to compose when he was 15 and was appointed Bandmaster of the Wellington South Salvation Army Band when he was 19. In 1932 he enlisted as a private in the 20th Battalion of the New Zealand Army, subsequently becoming Bandmaster. Later he became Bandmaster of the 4th Brigade Band, with the rank of captain. It was while serving in the Middle East that he wrote his best known composition *Rhapsody in Brass*. He directed his own band in its first performance at the *Music for All Club* in Cairo in 1942. This was subsequently adopted as the test-piece for several contests in various parts of the Commonwealth, including the Septem-

ber contest at Belle Vue, Manchester in 1949. On returning home to New Zealand he studied for and obtained his Bachelor of Music degree at the Canterbury University after which he followed his father's example by joining the Salvation Army. In 1956 he was appointed to the International Headquarters in London as National Bandmaster and later became National Secretary for Bands, being responsible for the control and overall administration of the many Salvation Army bands in Britain. He also travelled extensively. He ultimately returned to New Zealand where he now lives. Among his many compositions are the marches *Crusaders, Anthem of the free, Tynney Hall, From strength to strength, and Heralds of the dawn*. Other works include *Neapolis, Symphony of thanksgiving and My strength, my tower*. **Recordings:** *Rhapsody in Brass 49*—GUS SCX3502, National 1978—PL25192, Virtuosi VR7301.

**GOLLAND, John, LRAM, BBCM.** (b Ashton-under-Lyne, Lancs, September 13 1942). Composer, conductor and pianist. Educated at the De La Salle College in Pendleton, and at the Royal Manchester

*John Golland.*



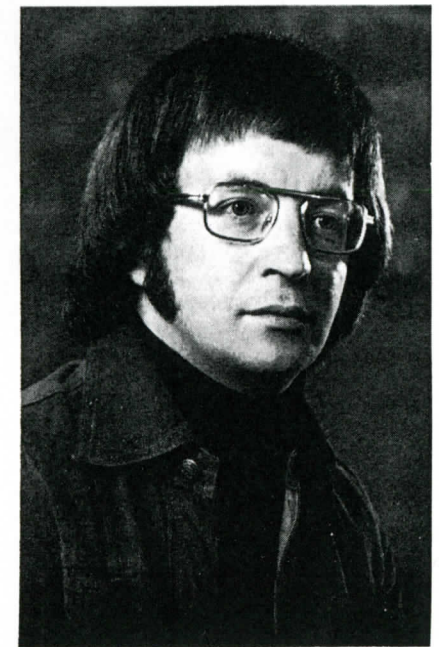
College of Music where he studied composition. Has always had a strong interest in brass band music and has conducted a number of bands including Walkden, Spillers Gainsborough, Stalybridge, Fodens and JSVB. His compositions include: *Concerto for Piano and Brass Band; Fives and Threes; Peace; Relay; Diversions; In Celebration; Sounds; Epic Theme; Serenade for Trombone; Christmas Overture; Cantilena; Chanson Trevaux; Bandkraft; Lesser Thorns; Brass and Voices; A Gloucester Psalm; Blest Pair of Sirens; Ring Out Wild Bells and Into the Ark*. Arrangements of Reznicek's *Donna Diana Overture*; Rimsky-Korsakov's *Hymn to the Sun*; Massenet's *Meditation*; Rimsky-Korsakov's *Capriccio Espagnol*; Ravel's *Pavane* and Monteverdi's *Orfeo*, as well as many popular pieces. **Recordings:** *Christmas Offering*—GSGL10514.

**GREENWOOD, John A.** A protégé of William Rimmer, he began playing with a local band at the age of ten in Winsford, Cheshire and by his 20s was cornet soloist with the Gossage's Soap Works Band. He now studied piano, harmony and composition and when the New Brighton Tower company went bankrupt in 1900 became a regular tutor to many local bands and played solo cornet with such bands as Wingates Temperance. He was later to conduct such prominent bands as St Hilda's, Black Dyke and Horwich and was the winning conductor at Belle Vue in 1914, 1916, 1917, the first for some years to break the hold of Rimmer and Halliwell, and in 1925.

**GREGSON, Edward GRSM, LRAM** (b Sunderland, Co Durham, 1945). Composer and conductor. Began to take an interest in music at about the age of eight. Came from a not particularly musical family (one brother is a successful band conductor) but began to have piano lessons at this time and also began to play in a Salvation Army band. He found some of the music he came into contact with uninspiring and at 11 started to write his own music (mainly piano pieces), went to some Hallé concerts and was made aware of the possibilities of music by hearing a performance of Brahms' 1st Symphony. Passed some musical examinations and entered the Royal Academy of Music at the age of 18 where he studied piano and composition; receiving his musical grounding from Frederick Durrant and more advanced

work with Alan Bush. His first important work was an Oboe Sonata written in 1965. Won five prizes for composition at the Academy and had many works performed there. Now divides his time between teaching—Senior Lecturer in Music at the University of London Goldsmith's College—and composition. Works in a variety of musical mediums but has always had a special interest in brass band music which he sees as an individual medium with its specialised demands rather than as an extension of orchestral music. His compositions for brass include: *Concertante for Piano and Band* 1966; *Quintet for Brass* (1967); *Voices of Youth* (1967); *Divertimento for Trombone and Piano* (1968); *March Prelude* (1968); *First Quartet* (1968); *Second Quartet* (1968); *Concert Overture 'The Pacemakers'* (1969); *Essay for Brass Band* (1970); *Prelude for an Occasion* (1970); *Partita* (1971); *The Plantagenets* (1971); *Horn Concerto* (for Ifor James) (1971); *Concerto Grosso* (1972); *Intrada* (1972); *Prelude and Capriccio for Cornet and Band (or Piano)* (1972); *Two Fanfares* (1973); *Patterns* (1974); *Three Dance Episodes for Brass Octet* (1974); *A Swedish March* (1975);

*Edward Gregson (Arthur Hamer).*



*Variations on 'Laudate Dominum'* (1976); *Tuba Concerto* (for John Fletcher) (1976); *New Horizons for Beginner Brass Ensemble* (1976); *Twenty Supplementary Tunes for Beginner Brass* (1977); *Concertante for Piano and Band* (1978). For the 1977 National Championships he wrote *Connotations* which made him the youngest composer ever to be asked to contribute a test-piece. In 1976 he took on the Conductorship of the the City of London Brass, mainly made up of student players, and changed its name to the London Collegiate Brass. **Recordings:** *Concerto Grosso*—Besses TB3003; *Connotations 77*—Black Dyke PL25143; *Essay*—Solna GRA1004; *March Prelude*—Hampshire Youth SB310, Redbridge GRS1081; *Patterns for Brass*—Tredegar SB320; *The Plantagenets*—Besses GRS1042, Black Dyke LSA3254, National 73—SKL5171; *Prelude and Capriccio*—London LFL15072; *Prelude for an Occasion*—Black Dyke GSGL10477, Brighouse SB312, Parc and Dare OU2015, Yorkshire GSGL10488; *Quintet for Brass*—Hallé GSGC14114; *Three Dance Episodes*—Versatile SB314; *Voices of Youth*—National Youth GSGL10428 & GH521.

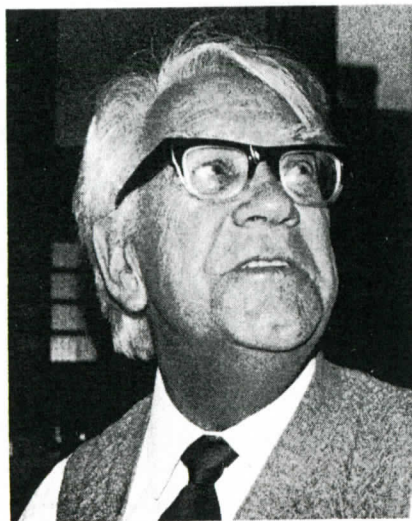
**HANMER, Ronald Charles Douglas** (b Reigate, 1917). Composer and orchestrator. Studied at the Blackheath Conservatory of Music. Organist at various Granada theatres from 1935 to 1948. Became a freelance and has composed some 500 light orchestral compositions, many for background records, and including more than 40 of the special ITMA arrangements. Has written music for films, theatre and radio and made adaptations of many musical shows for amateurs. Has written numerous arrangements and compositions for brass band. **Recordings:** *The Four Corners of the world*—Hampshire SB310; *Latin Americana*—Cory SB319; *March with a Beat*—Black Dyke SB305, Redbridge GRS1018; *Waltz with a Beat*—Scottish GSGL10430.

**HALLIWELL, William** (b Roby Mill, nr Wigan, 1865). Began his musical career as a church organist but became interested in band music and in 1881 joined the Upholland Temperance Band as a cornettist. Within a year he was principal cornet and in 1865 became bandmaster. In 1887 he joined the Wigan Rifle Band as solo cornet. His musical activities were now wide and varied

and he played with the Wigan Orchestral and Choral societies and in several bands. In 1893 he was appointed conductor of the Rifle Club Band. After experience with many local bands he came to prominence as a contest conductor and in 1910 took over from William Rimmer as conductor of the Fodens Band and triumphantly led them in the same year to a double win at the British Open and the National contests. In the next two decades he dominated these contests, winning the Open at Belle Vue in 1911 with the Hebden Bridge Band and the National in London with the Perfection Soap Works Band. In 1912 he won at Belle Vue with the Fodens Band, in London with the St Hilda Colliery Band; in 1913 in Belle Vue with the Fodens Band, in London with the Irwell Springs Band. He was conductor of the winning bands at Belle Vue in 1915, 1918, 1921, 1923, 1927, 1928, 1932, 1933, 1934, 1935 and 1936; of the National in 1920, 1921, 1923, 1924 and 1928. He remained musical director of Fodens until 1929 when he retired and handed over to Fred Mortimer. He will always be remembered as one of the most successful trainers and directors in brass band history. Arrangements: *Symphony 4—Saltarello* (Mendelssohn)—Fairey SB311.

**HARGREAVES, Walter Barrow** (b Glasgow 1907). Graduated at the Royal Scottish Academy of Music where he studied french horn, trumpet and piano. He played

*Walter Hargreaves.*



with the Reid Symphony Orchestra from 1942 to 1946 and later with other well-known orchestras. He was lecturer on Band Instruments at Edinburgh University 1946-7 and conducted the Edinburgh City Band from 1944 to 1946 when he was appointed conductor of the Cory Band. In 1963 he went to the Brighouse & Rastrick Band. Later he became professional conductor of the Stanshawe (Bristol) Band, which was renamed the Sun Life Stanshawe Band in March 1978, following sponsorship by the Sun Life Assurance Society Limited. He is professor of cornet and french horn at the Royal Marines School of Music.

**HAYSOM, Peter** (pen-name of Peter CRADDY). Worked on the staff of the BBC until 1974 in the Midlands as a musical producer. During his 18 years in this capacity he composed a number of pieces that have found a permanent place in the brass band repertoire. **Recordings:** *Tenderfoot Trail*—GUS SCX3502; *Variations for Brass Band on 'The Lark in the clear air'*—Coventry SB315.

**HENZE, Hans Werner** (b Gütersloh, Westphalia July 1 1926). Composer. Studied with Wolfgang Fortner at Heidelberg and Rene Leibowitz in Paris. A disciple of Schönberg but he evolved his own form of the 12-note technique. Musical Adviser for ballet at the Opera, Weisbaden for a period in the 1950s. He has always been a voluminous composer of music in most forms but did not write anything for brass band until 1977 when the Grimethorpe Colliery Band commissioned a piece from him. He had no knowledge at all of the constitution of a brass band but was given a list of the instruments and a few records and with these he produced *Ragtimes and Habaneras*, a suite of 11 brilliant miniatures. **Recordings:** *Ragtimes and Habaneras*—Grimethorpe HEAD 14.

**HESPE, George William, LAAM, ARCM** (b London, December 6 1900). Composer and conductor. He played cornet in the band of his school in Essex from the age of eight. At 14 he enlisted as a bandboy in the Queen's Royal Regiment. After passing out from the Royal Military School of Music he was appointed Bandmaster of the 1st Battalion, The Seaforth Highlanders on June 12 1928, an appointment which he held until his retirement from the Army in 1933. Until

his final retirement in 1964 he devoted himself to military and brass bands in the North of England, conducting, training and adjudicating, in particular he conducted the Sheffield Police Band for several years from 1933, and was Musical Director of the Ferodo Works Band. During the years of the second World War he combined with these activities that of playing tuba in the BBC Northern Orchestra and the Hallé. His best known march is *King o' the clouds*. Other marches include *Kinderscout*, *Lone pilot*, *Atlantic patrol*, and *Men of steel*. Compositions in other forms are the suite *The Three Musketeers 53*, the trombone solo *Mélo die et Caprice*, *Caernarvon Castle*, a *Welsh Fantasy*, and eight suites for military band and bagpipes. **Recordings:** *Fanfare—Men O' Brass* CSD3691; *Kinderscout*—Ferodo PEP123; *Melody and Caprice (Mélo die et Caprice)*—Fodens SB333, Yorkshire SB306; *The Three Musketeers 53*—Fairey NTS167; Markham GSGL10426.

**HOLBROOKE, Joseph** (b Croydon, July 6 1878, d London, August 5 1958). Composer. Studied at the Royal Academy of Music and became a pianist and conductor. Eventually he achieved recognition as a composer with several operas, including the trilogy *The Cauldron of Anwen*, several ballets and orchestral and instrumental music of all kinds. For the brass band world he wrote *Clive of India* which was used as the test-piece at Belle Vue in 1940.

**HOLST, Gustave Theodore** (b Cheltenham, September 21 1872, d London, May 25 1934). Imogen Holst, the composer's daughter has told us that her father preferred writing for brass rather than military bands because the sound was mellower and more flexible. Even so he only wrote one composition especially for brass, the *Moorside Suite* which was commissioned as the test-piece for the National Championship at the Crystal Palace in 1928, and still remains as a prime model of its kind, testing both the technical skill and musicianship, and admirable as a concert piece too. **Recordings:** *Fantasia on the Dargason* (from *Suite No.2*)—Cory GRS1052; *A Moorside Suite 28*—Besses TB3012, BMC ST938, Grimethorpe SXL6820, London LFL-105072, Virtuosi VR7405, Yorkshire

\* GSGLI0488; *Suite No.1 in E* (originally for military band)—CWS FJ507.

**HOROVITZ, Joseph** (b Vienna, May 26 1926). Composer and conductor. Came to England in 1938 and studied at New College, Oxford and at the Royal College of Music under Gordon Jacob; later for a year in Paris with Nadia Boulanger. Director of Music Bristol Old Vic 1950-1, Ballet Russe 1952, assistant director Intimate Opera Co 1952-63, assistant conductor at Glyndebourne 1956. Professor of Composition, RCM, from 1961. Composer of operas, ballets, orchestral and instrumental music etc. One of the few 'serious' composers to write successfully in a 'light' idiom, most of his works being in a witty and ingenious vein, many using jazz and popular music styles with obvious empathy, sympathy and understanding. His light ballets such as *Les femmes d'Alger* (1952) and *Alice in Wonderland* (1955) made his name known in the 1950s and he contributed *Metamorphoses on a bedtime theme* (1958) and *Horroratorio* (1961) to the Hoffnung concerts. His musical reconstructions include the operas *The Cooper* (1956) and *Thomas and Sally* by Arne, *Beatrice*—a ballet based on Adams' *La jolie fille de Gand*, and *Blind Beggars*—an adaptation of Offenbach's *Les Deux Aveugles*. A particularly successful use of the music hall and popular idiom is to be found in his *Music Hall suite for brass quintet* (1965), one of the many specialist works written for brass, while *Four dances for orchestra* (1952), *Jazz concerto for harpsichord or piano* (1965) and *Concerto for Euphonium* (1972) were equally successful and showed his musical vitality and wit as did *Samson* and *The Dong With a Luminous Nose* and his two one-act operas *The Dumb wife* (with Peter Shaffer) (1953) and *Gentleman's Island* (with Gordon Snell) (1958). Rapidly becoming one of the most popular choral works written for children is his amusing and tuneful *Captain Noah and his floating Zoo* (1970). The success of Horovitz's musical jokes is that they are all well constructed and based on a real understanding of the idiom he parodies. **Recordings:** *Concerto for Euphonium*—GUS TW0418; *Music Hall Suite*—Hallé GSGC14114; *Sinfonietta for Brass*—Besses GSGL10510.

**HOWARTH, Elgar** (b Cannock, Staffs, 1935). Came into contact with brass band

music at an early age as his father was the conductor of a band in the Manchester area. Elgar Howarth joined the band when he was ten and at 14 was principal cornet. Educated at Manchester University where he obtained the degree of Bachelor of Music; and at the Royal Manchester College of Music where he met Maxwell Davies and Alexander Goehr and they formed the Manchester New Music Group. Other members included John Ogden and Harrison Birtwistle. Wrote his *Suite for Band* in 1952. Called up for National Service and was fortunate in spending his time in the Central Band of the Royal Air Force. On discharge joined the Covent Garden Orchestra and spent four years with them. Went freelance in 1963 but was invited to join the Royal Philharmonic Orchestra for a tour of America under Kempe. The invitation was irresistible so he became a member of the RPO from 1963-8 and eventually became their principal trumpet. Joined the Philip Jones Brass Ensemble in 1966 and has since played with them whenever time permitted. It was Bram Gay, the brass editor for Novello & Co, who first put him in touch with the Grimethorpe Colliery Band. He was hesitant about accepting a post with them but accepted the proffered Musical Directorship in 1972. It proved a very successful partnership and has led the band toward a much wider interest in modern music, both in competition and on record. His compositions for brass include *Mosaic* (1956), *Fireworks, Ascendit in coeli, In Memoriam: R.K.*, several processional fanfares and a set of variations for brass quintet. His lighter pieces are written by a friend by the name of W. Hogarth Lear. **Recordings:** *Cornet Concerto*—Grimethorpe SB325; *Fireworks 75*—Grimethorpe HEAD 14, Wingates GRS1045; *Mosaic*—Brighthouse GRS1035, Grimethorpe SB325; *Presenting the Brass*—National 1973 SKL5171. As conductor: Grimethorpe Band—*Classics for Brass Band*—Decca SXL6820; Grimethorpe Band—*Contemporary Music*—Decca HEAD 14; Grimethorpe Band—*Pop Goes the Posthorn*—Grosvenor GRS1022; Grimethorpe Band—*Sounds of Brass, Vol. 25*—Decca SB325.

**HOWELLS, Herbert** (b Lydney, Gloucestershire, October 17 1892). He did not write much for brass band and, of the pieces he did write in this form, by far the



Dr Herbert Howells and Sir Adrian Boult (Lyrita/Brooman).

best known, is the suite *Pageantry* which was the test-piece in the Open Championship at Belle Vue in 1934, again in 1942 and 1970 and in the National Championship in 1937 and 1950. Second to this is another suite called *Three Figures*. **Recordings:** *Pageantry 34, 37, 42, 50, 70*—Black Dyke GSGLI0477, Yorkshire SB302; *Three Figures 60*—Virtuosi VR7507.

**HUME, James Ord** (b near Edinburgh, September 14 1864, d London November 27 1932). Composer, conductor and adjudicator. He was also something of an eccentric. He once left the gas burning in his home while he fulfilled a three months engagement in Harrogate. It is not recorded what he said when he got the gas bill, nor is it recorded what his wife said when on returning from a holiday she found that large holes had been made in the floors of the upper stories of their house to accommodate the great pipes of a church organ which he had installed in the ground floor living room while his wife was away. The son of an army bandmaster, he was keenly interested in music from a very early age. As a boy he played the cornet in the band of the 3rd Battalion, The Royal Scots and in 1881 he played solo cornet in the Royal Scots Greys. He was already composing in these early

years and spent most of his spare time in the band room teaching himself to play most of the instruments, woodwind as well as brass, of the band. Irked by the limitations imposed by service life he purchased his discharge from the army after a few years and devoted himself mainly to brass bands, writing music for them in many forms, arranging the compositions of others, conducting, coaching and adjudicating at festivals and contests. He came to be almost as well known and as highly regarded among bandsmen in Australia and New Zealand as in Britain by his visits to both countries. At the first of the National Brass Band Contests at Crystal Palace (held in the Royal Albert Hall since Crystal Palace was destroyed by fire in 1936) he was invited to write the test piece and his choice was *Gems from Sullivan's Operas*, Sullivan also being closely concerned with the contest and being also a close friend and godfather to Ord Hume's son. A little earlier he had won an open competition for a march for brass bands promoted by the *British Band and Contest Field*, the leading band journal and now called *The British Bandsman*. This march, *B.B. and C.F.* (the initials of the sponsoring journal) and the later *Lynwood*, named after his London home, are probably still the best known of his many marches. He served for a time as

Musical Director of the Edmonton Council in Middlesex, was military band editor of Boosey and Company, the publishers, and was also for a time Lieutenant (Bandmaster) in the 6th Duke of Buccleuch's Lothian and Border House Yeomanry. After his death bandsmen and admirers from all over the British Empire contributed the funds with which to provide a suitably inscribed memorial in the Edmonton Cemetery where he was buried. The unveiling ceremony was attended by many hundreds from all over Great Britain and a massed band composed of players from most of the bands in and around London paid their last tribute to him. It may be doubted if anyone knows just how much music he wrote and arranged, especially when he recalls that he wrote under several pseudonyms as well as his own name, he published *Oriental March*, for instance, under the name 'William German'. One estimate is about 2,000 pieces and it is probably not far wrong if one includes his many arrangements of operatic selections and numbers from popular musical comedies. His entirely original compositions are in many forms but it is the marches by which he is now principally remembered. One of the earliest must be *The Prairie Flower* in that it incorporates as its trio a short march written while he was serving with the Royal Scots and which was then called simply *No.1*. Some are written for both military and brass bands and some were conceived for brass alone. Among the best of his marches are *On the Road*, *Brilliant*, *Bullfighters*, *Colonel's Parade*, *The Escort*, *The Flying Squad*, *The Non-Com*, *Sounds of Victory*, *Fearless*, *The Front Line*, *Hercules*, *Liberty Bell* (not to be confused with Sousa's march of the same name), *Old Bill*, *Old Nobility*, *Silver Trumpets*, *The Victor's Return*, *Roll Away Bet*, *Laddie in Khaki*, *Kitchener's Army*, *Wye Valley*, *Second to None*, *Edina* (a processional march), *Diamond Jubilee* (written on the occasion of Queen Victoria's Diamond Jubilee for the march of Colonial troops from Victoria Park to the Mansion House in London on June 9 1897), *The Monarch*, *Waveney* (named after the river in Norfolk, a part of the country that the composer liked greatly), *The Elephant*, *Avondale*, *The Commandant*, *In Command*, *Rank and File*, *Tender and True*, *Bab el Mandeb*, *Ballarat City*, *Boulder City*, *Port Lincoln* and *Kalgoorlie* (the last five com-

memorating visits to the Antipodes). *Mr. Hicks of New York* and *Uncle Rastus's Skating Party* are two lively two-steps, of a number of cornet solos one of the best is *Tranquility*, of 1924, and songs include the romantic *Doone Valley* (relating to the Burns country). Although immersed in music to the very end of his life it was not his only interest by any means. He was a great collector of clocks and maintained them all in immaculate working order. It was said that his wife habitually took a couple of minutes walk down the road on the hour when practicable. His main outdoor pursuit was yachting. A one-time Commodore of the Almond (Edinburgh) Yacht Club, he owned a yacht called *Shamrock* with which he won several awards. On the literary side, in addition to countless articles for various magazines he wrote a book on brass bands and a series of instrumental tutors. **Recordings:** *The B.B. and C.F.*—Big Brass PFS4143, Brighthouse GSSL10372, Carlton GRS1043, Munn & Felton PEP114, Virtuosi VR7302; *Brilliant*—Black Dyke PL25025, LFL15071 & SB308, Fairey PEP131, Men o' Brass CSD3691; *The Elephant*—Burton TB3006; *Lynwood*; *Roll Away Bet*—Fodens PEP129, St Dennis 2485 010; *The Tit-Larks* (cornet duet)—GUS TW0282 & OU2179. Arrangements: *Lilac Time* (Schubert/Clutsam)—Brass SKL4109; *The Lost Chord* (Sullivan)—Black Dyke GH632 & NSPL18209; *Pomp and Circumstance Marches* (Elgar)—No 1: GUS SCX3550, National 1968 NSPL18260, No 4: Black Dyke PL25089, CWS STFL547, Hammonds SB327; *Ruy Blas Overture* (Mendelssohn)—Men o' Brass TW0225.

**ILES, John Henry, OBE** (b Bristol, September 17 1871, d May 1951). Probably the best known name in the brass band movement. A successful business man, his first musical interest was in choral music but in 1898, while on a business visit to Manchester, he found himself with some time on his hands and consulted the hotel porter as to what he might do. The porter mentioned a brass band contest that was taking place at Belle Vue. Iles came away from it 'positively astounded', to use his own words. Back in London he began to enquire as to band activities there and in the south generally. In the course of doing so he met Samuel Cope, owner of the magazine *The*

*British Bandsman* and resident of the London and Home Counties Amateur Band Association. Before the end of the year Iles was the owner of *The British Bandsman* but retained Cope as editor. In the following year he began to organise a war fund through the magazine in support of the Kipling Fund of the Daily Mail to help the families of the troops fighting in South Africa. In support of the funds Iles organised a huge brass band concert in the Royal Albert Hall on January 20 1900, with 11 bands from all over the British Isles including Besses o' th' Barn and Black Dyke. The high spot in the programme was Sullivan's setting of Kipling's *The Absent Minded Beggar*. Sullivan conducted and the audience exceeded 10,000, with half as many having to be turned away. It raised between £2-3,000 which was a lot of money in 1900. Sullivan was greatly moved by the occasion and asked Iles what might be done to encourage such fine instrumentalists. Remembering the contests initiated by Enderby Jackson in the 1860s, Iles had the idea of an annual contest at the Crystal Palace, and recalled that Sullivan was a director of the company which owned it. Sullivan not only supported the idea enthusiastically but also persuaded the company to put up the famous Thousand Guineas trophy as the first prize. So the National Brass Band Championship was born. It is no exaggeration to say that John Henry Iles devoted the rest of his life to brass band music in general and the National Championship in particular.

**IRELAND, John Nicholson** (b Bowdon, Cheshire, August 13 1879, d Washington, Sussex, June 12 1962). His two works for brass band date from the time when he began to write in less complex terms and to simplify his music; and it may well be that these commissions stimulated his interest in the orchestra for, having at the age of 57 only written two works for orchestra, he wrote five more between 1936 and 1942. *A Downland Suite* was the test-piece for the National Championship in 1932 and *A Comedy Overture* for that of 1934. **Recordings:** *Comedy Overture* 34, 49, 67—Fairey LPT1026, Grimethorpe SXL6820 GUS TWOX1053, Virtuosi VR7303; *A Downland Suite* 32, 39, 66—Besses TB3012, GUS TWOX1053.

**JACKSON, Enderby** (b Hull, 1827; d

Hull). Impresario. Most people know the name Enderby Jackson by the contests he organised at the Crystal Palace from 1860 to 1863. They started as two-day events and the first attracted entries from 72 bands, although some had fallen by the wayside when the great day arrived. There were six platforms, each out of earshot of the others (in theory at any rate) with three adjudicators for each, whose job it was to select two bands to go forward to the finals for which all 18 adjudicators sat in judgment. The bands chose their own test pieces and the winners at the first contest were Black Dyke, first, Saltaire, second, and Cyfarthfa, third. It is sad to read that the much fancied Stalybridge Band reached the finals but got no prize because the keys of the ophicleide got entangled with the player's waistcoat pocket. At some time during the proceedings the bands were massed and Jackson himself conducted 1,390 instrumentalists. The attendance on the two days was about 27,000 so the railway companies who had been persuaded to allow people who attended to travel free would probably do quite well out of their subsidy. By 1863 the event had lost much of its popularity and become a one-day event, possibly because of a new rule that all competing bands must be tuned to the pitch of the Crystal Palace organ. Jackson came to the Crystal Palace via a contest at Burton Constable Hall near his native Hull in 1845 when he was 18, the Great Exhibition of 1851, a great contest in Hull in 1856 followed by others in Sheffield and elsewhere, all of which competed of course with the contests at Belle Vue, Manchester which had started in 1853 and the attendance at one of which inspired John Henry Iles to institute the National Championship at Crystal Palace in 1900. After the demise of his great Crystal Palace venture Jackson continued to promote contests for a short time, his last being in Hull in 1868. Then he seemed to lose interest and, after a sojourn in Australia, settled down in Hull.

**JACOB, Gordon Percival Septimus** (b London, July 5 1895). In addition to writing directly for brass and military bands, he has arranged a great deal of music by others for these media, and it is not putting it too highly to say that very few composers of this or any other generation have understood as well the particular genius and limitations of

all the wind combinations. His *Pride of Youth* was the test-piece for the National Championship in 1970 and other notable compositions for brass include a *Suite in B* and the joyous *Prelude to Revelry*. His *Rhapsody for Three Hands and Brass Band* was, of course, written for Phyllis Sellick and Cyril Smith. **Recordings:** *Music for a Festival*—Locke RL25081; *Pride of Youth 70; Salute to USA*—Locke RHS349; *Swedish Rhapsody*—Besses GRS1042; *Symphonic Study for Band*—Coventry TB3019; *A Victorian Rhapsody*—Men o' Brass CSD3691.

**JAMES, Ifor, Hon ARAM** (b Carlisle, 1931). Son of William James who was solo cornet with the then famous Carlisle St Stephens Band in the 1920s and 1930s and his wife—the soprano Ena Mitchell. Ifor also played cornet but changed to the horn and studied at the Royal Academy of Music under Aubrey Brain. He has played the horn, mainly as principal, with the Hallé, the Liverpool Philharmonic, the London Symphony, the Philharmonia, and other orchestras at different times but ultimately decided upon a solo career. Professor of the Horn at the Royal Academy of Music and teaches at Colchester College of Further Education. Played in the Philip Jones Brass Ensemble and with his own Ifor James Horn Trio. For many years musical advisor to the Carlisle St Stephens Band, and eventually returned more actively to the brass band world in 1973 when he became conductor of the Besses o' th' Barn Band. His best-known composition for brass is probably *Solitude*. **Recordings:** *Solitude*—Besses TB3012; *Windmills from Amsterdam*—Besses GRS1042. As conductor: Besses—*Capriccio Brilliant*—Pye GSGLI0510; Besses—*English Brass*—Pye TB3012; Besses—*English Brass, Vol. 2*—Pye TB3016; Besses—*Music from Vale Royal*—Pye TB3003; Besses—*Viva Vivaldi*—Grosvenor GRS1042.

**JENKINS, Cyril** (b Swansea, October 9 1889; d Hove, March 15 1978). Studied under the Welsh composer Harry Evans and took organ lessons from W.G. Alcock; and while in his teens travelled regularly to London to take piano lessons from Herbert Sharpe and lessons in composition from Sir Charles Stanford. In 1922 he was appointed Director of Music to the London County Council, but ill health made it desirable that

he should live in Australia for some years. He wrote music in most forms, other than opera. Among the best known of his compositions for brass band are *Coriolanus; Life Divine* and *Victory*, which were test-pieces for the National Championships in 1920, 1921 and 1929 respectively; and *Saga of the North* which was the test-piece for the Open Championship at Belle Vue in 1965. **Recordings:** *Coriolanus 20*—CWS ST-FL509, Hampshire Youth SB310; *Life Divine 21, 63*—Carlton GRS1043, CWS STFL509, Massed Brass TW0240, National 1977 PL25118, St Hilda's TTV099; *Saga of the North 65*—Fairey SPT1019.

**JOHNSTONE, Maurice** (b Manchester, 1900). Studied at the Royal Manchester College of Music (of which he is a Fellow) and the Royal College of Music in London. Started a career as a musical administrator as secretary to Sir Thomas Beecham 1932-5. Worked in the BBC Music Department 1935-60, as Head of North Region Music 1938-53 and Head of Music Programmes (Sound) in London 1953-60. Retired from the BBC in 1960 and devoted more time to freelance activities in writing and composition with special interests in the orchestra and its repertoire, the brass band and Gilbert and Sullivan. Wrote orchestral, instrumental and vocal works of a varied nature and has made many well-known arrangements of Wagner, Weber and other composers. His works for brass band include concert marches, overtures and a fantasia *The Tempest 44*. **Recordings:** *Sea Dogs*—Overture—Wingates 2460 246; *Beaufighters*—March—Fairey SB304; *County Palatine*—March—Black Dyke PEP132, Yorkshire TT003.

**JONES, Philip, ARCM** (b Bath, 1928). Educated at the Royal College of Music. From 1948 to 1971 held various posts, mainly as principal trumpet with the Royal Opera House Orchestra, Royal Philharmonic Orchestra, Philharmonia and New Philharmonia Orchestras, London Philharmonic Orchestra and BBC Symphony Orchestra. Founder and director of the Philip Jones Brass Ensemble which has pioneered performances of ancient and present day brass chamber music in this country. **Recordings:** (Philip Jones Brass Ensemble) *Baroque Brass*—Argo ZRG898; *Classics for Brass*—Argo ZRG731; *Divertimento*—

ZRG851; *Easy Winners*—ZRG895; *Fanfare*—ZRG870; *Golden Brass*—Argo ZRG717; *Just Brass*—Argo ZRG655; *Modern Brass*—Argo ZRG906; *Pictures at an Exhibition*—Argo ZRG885; *PJBE Plays*—Argo ZRG813; *Renaissance Brass*—Argo ZRG823; *Strings and Brass*—Argo ZRG644; *Voices and Brass*—Argo ZRG576; *The World of Brass*—Decca SPA464.

**JOSEPHS, Wilfred, BDS** (b Newcastle-upon-Tyne, 1927). Composer & conductor, he studied music at the Guildhall School and privately in Paris with Max Deutsch. A prolific composer of orchestral music, he has written a *Concerto for Brass Band*.

**KEIGHLEY, Thomas** (b Stalybridge, October 15 1869). Studied at the Royal Manchester College of Music from 1895-8 and became Mus Doc, Manchester in 1901. Organist at Ashton-under-Lyne; Professor of Harmony at the Royal Manchester College of Music from 1898. He wrote many text books on music and composed numerous part-songs, anthems and piano pieces. He became particularly interested in the brass band movement as teacher and adjudicator; and created something of a record for test-pieces for the Open Championship at Belle Vue, writing *Macbeth* for 1925, *A Midsummer Night's Dream* for 1926, *The Merry Wives of Windsor* for 1927, *Lorenzo* for 1928, *The Crusaders* for 1932 and *A Northern Rhapsody* for 1935. **Recordings:** *The Crusaders 32, 41*—Rochdale GRS1054; *Lorenzo 28, 42, 64*—Fodens LPT1020, Munn SCX3424, Virtuosi VR7404.

**KELLY, Bryan, ARCM** (b Oxford January 3 1934). Composer and conductor. He was a choirboy at Worcester College, Oxford, then went to the Royal College of Music and later studied in Paris with Nadia Boulanger. First professional appointment was on the staff of the Royal Scottish Academy of Music in Glasgow from 1958 to 1960. Then in September 1962 he was appointed Professor of Theory and Composition at the Royal College of Music, an appointment which he still holds. He approves of the description applied to him by Francis Routh in *Contemporary British Music* who described his technique as that of 'a Kapellmeister, whose function is to oblige with whatever is requested; a church service, a light overture, something for a choir to sing at a festival, a childrens' opera'. His first light composition

to achieve real popularity was the *Cuban Suite* which was introduced at a Light Music Festival in the Festival Hall, London. His modern church music has helped to start a new outlook which allows popular music to be used in the Church without embarrassment. His major works include a Sinfonia Concertante; the *Cookham Concerto* for chamber orchestra, a *Piano Sonata* and a *Concertino for Oboe and Strings*. His works for brass band include: *Provence Overture; Washington D.C.*—march and *Divertimento for Brass Band* which was commissioned as the test-piece for the second section in the *National Championships* in 1972. He has also written a *Sonatina for Brass Sextet*. A fairly recent work is *Edinburgh Dances*, a four movement suite commissioned in 1978 for the National Youth Brass Band of Scotland. Has written numerous light orchestral pieces and music for children which includes two operas. **Recordings:** *Divertimento for Brass*—Davis GRS1048, Versatile SB321; *Provence*—Brighthouse GRS1035; *Free As Air*—London Brass ETMP7.

**KENNEY, H. Arthur (Major), LRAM, ARCM**. Educated at Wells Cathedral Grammar School and a chorister in the cathedral from 1925-34. Enlisted in the Somerset Light Infantry in 1934 as a band-boy. In 1945 went to the Royal Military School of Music, Kneller Hall as a student bandmaster and won the Gold Medal of the Worshipful Company of Musicians as the most outstanding student of the year. Also gained the Director of Music's prize for conducting and the Commandant's prize for the best original march composition. Appointed Bandmaster of the Oxfordshire and Buckinghamshire Light Infantry in 1949; subsequently Director of Music of the Royal Artillery (Plymouth) Band, the Alamein Band of the Royal Tank Regiment and finally gained the senior appointment of Director of Music of HM Welsh Guards. Became Musical Director of the Cory Band in October 1970. **Recordings:** *St. Julian*—Cory 2485 014. As conductor: Cory Band—*Trumpets Wild*—Polydor 2485 014; Cory Band—*Sounds of Brass, Vol. 19*—Decca SB319.

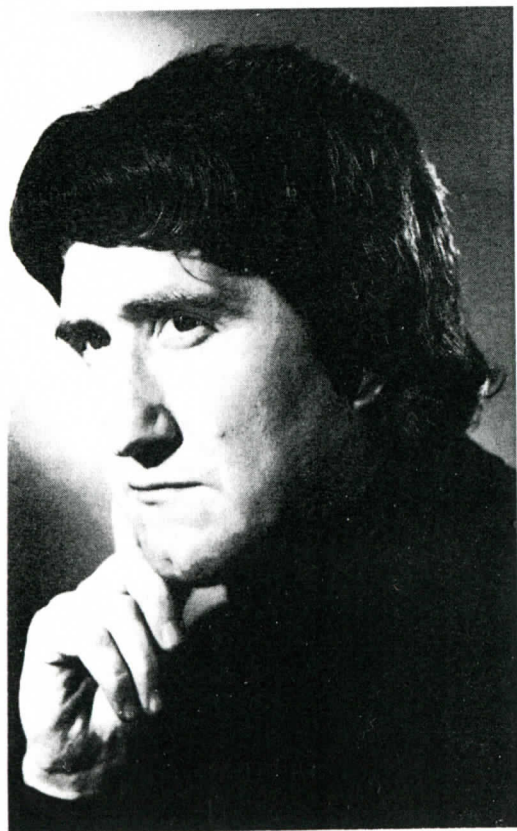
**LAMB, Leonard** (b 1910; d 1973). Best-known as bandmaster of the Fairey Band which he conducted in three consecutive wins at Belle Vue in 1961, 1962 and 1963

and as winners of both the British Open and the National Championships in 1965. He was forced to retire from the brass band scene through severe illness soon after.

**LANGFORD, Gordon, LRAM, ARCM** (b Edgware, Middx, May 11 1930). Real name is Gordon Colman. Son of a precision diamond tool-maker. A sister and brother are both musical but have not taken it up professionally. He had piano lessons at five and early attempts at composition were rewarded by the public performance of one of his pieces when he was nine. Won a Middlesex Scholarship to the Royal Academy of Music and studied piano, composition and trombone from 1947 to 1950. Served in the Royal Artillery Band (Woolwich), then spent several years touring with a jazz band as vibraphone player and pianist, plus a short period as trombone player with the D'Oyly

Gordon Langford.

Carte Opera Company and the Lew Stone band. Was married in 1954 and has one son and one daughter. Travelled the world as a ship's musician and guest entertainer. In the 1960s and 70s has worked as session composer, arranger and conductor and has been involved in many West End theatrical productions. Has written music for films (some original scores and orchestrations for John Williams, Henry Mancini and Gerry Goldsmith). Won the Ivor Novello Award for his March from *The Colour Suite*. His first score for brass band was *Merry Mancunians*. His working life is now divided between studio work as composer, arranger, conductor and pianist and writing for brass bands and recording sessions, with regular appearances as guest conductor with various bands and BBC orchestras and as a solo pianist. His original compositions for brass band include: *Harmonious Variations on a Theme by Handel*; *Merry Mancunians*—march; *March of the Pacemakers*; *Prelude and Fugue*; *Salute to the Six* (for three cornets and three trombones); *The Seventies Set*—march; *Sinfonietta for Brass Band*; *Titan March*; *Carnival Day*—march; *Metropolis*—overture. His popular fantasias include: *Christmas Fantasy*; *Famous British Marches*; *Fantasy on British Sea Songs*; *Marching with Sousa*; *New World Fantasy*; *North Country Fantasy*; *Rhapsody on Sea Shanties*; *Stephen Foster Fantasy*; and *Sullivan Fantasy*. Has written many transcriptions and arrangements in frequent use by bands—*All through the night*; *Blow the wind Southerly*; *Greensleeves*; *La Danza* (Rossini); and *Drink to me only* (soprano cornet solo); *My love is like a red, red rose* (B flat cornet); *Take a pair of sparkling eyes* (B flat cornet); *The lark in the clear air* (E flat tenor horn); *The Ash Grove* (B flat trombone); *Trombone Concerto* (Rimsky-Korsakov); *Blaydon Races* and *Believe me if all those endearing young charms* (euphonium) and many more. **Recordings:** *Carnival Day Dance*—Black Dyke CSD3652, Stanshawe PL25185; *Christmas Fantasy*—Black Dyke RS1083; *European Fantasy*—National 1978 PL25192; *Fantasy on British Sea Songs*—Black Dyke PL25025, Men O' Brass CSD3691; *Harmonious Variations on a Theme of Handel*—Black Dyke PL25143; *Heritage*—London Brass ETMP7; *A London Scherzo*—London LFL15072; *Merry Mancunians*—Fodens CSD3629; *Metropolis*—Stanshawe PL25185; *North*



*Country Fantasy*—Brighouse NTS147, Ever Ready SB329; *The Pacemakers*—Black Dyke LFL15071, Coventry GRS1053; *Prelude and Fugue*—Black Dyke LSA3270, Fodens SB333; *Rhapsody on Sea Shanties*—Black Dyke PL25117; *Rhapsody for Trombone and Band*—Black Dyke LSA3270, National 1975 TB3004; *Salute to the Six*—National 1976 LSA3285; *The Seventies Set*—Desford SB328; *Sinfonietta*—Black Dyke LSA3270; *Titan March*—Leyland PL25175; *West Country Fantasy*—London LFL15072. Arrangements: *All through the night* (trad)—Black Dyke PL25025, Fairey INTS1331; *Après un rêve* (Fauré)—Stanshawe PL25185; *Believe me if all those endearing young charms* (trad)—Cory SB319, Fairey INTS1331; *Billy Boy* (trad)—Black Dyke LSA3270; *Blaydon Races* (trad)—Black Dyke PL25025; *Blow the wind southerly* (trad)—Fairey INTS1331, Fodens SB330; *The British Grenadier* (trad)—Black Dyke PL25025; *Cushy Butterfield* (trad)—Stanshawe PL25185; *Drink to me only with thine eyes* (trad)—Black Dyke PL25025; *Fairies of the Water* (Lacombe)—Fairey INTS1331, Hammond SB327; *Famous British Marches*—Fairey INTS1331, Massed TW0240; *The girl I left behind me* (trad)—Black Dyke PL25025, Burton TB3006, Fairey REC302; *Greensleeves* (trad)—Black Dyke PL25025; *The Irish Washerwoman* (trad)—Black Dyke LSA3270; *La Danza* (Rossini)—Black Dyke PL25025; *La Prophète* (Meyerbeer)—Black Dyke LFL15071; *Marche Militaire* (Schubert)—Fodens CSD3665; *Marching with Sousa*—Black Dyke PL25025 & LFL15071; *My love is like a red, red rose* (trad)—Webb Ivory GRS1075; *New World Fantasy* (Dvorák)—Men O' Brass TWOX1033, Festival 15-69; *Our Boys will shine tonight* (trad)—Fairey INTS1331; *Pavane* (Fauré)—Black Dyke LSA3270; *Phil the Fluter's Ball* (French)—Black Dyke PL25089, Yorkshire 62937; *Russalka*—Song to the Moon (Dvorák)—Black Dyke PL25117; *Sarie Marais* (trad)—Grimethorpe PL25046; *Scarborough Fair* (trad)—Stanshawe PL25185; *Siciliana & Giga* (Handel)—Black Dyke PL25117; *The Slow train* (Swann)—Leyland PL25175; *A Sullivan Fantasy*—Black Dyke LSA3270; *Under the Double Eagle* (Wagner)—Black Dyke LFL15071; *Waltzing Matilda* (trad)—Black Dyke LSA3270; *When the Saints go Marching In* (trad)—Men O' Brass CSD3691;

*Will ye no come back again* (trad)—Black Dyke PL25089.

**LEIDZEN, Erik Gustaf** (b Stockholm, Sweden, March 25 1894). Composer, conductor and teacher. He was educated at the Swedish Royal Conservatory of Music, emigrated to the United States in 1915 and became naturalised in 1928. He was Director of the Swedish Glee Club of Brooklyn from 1930 to 1936 and in 1933 began to arrange music for the Goldman Band. For some time he was head of the theory department of the Ernest Williams School of Music and also taught at the National Music Camp and University of Michigan. His compositions include two *Swedish Rhapsodies*, several overtures and a number of quartets for cornets and trombones. His marches include *Land of the Free*, *Nordic*, *Pressing On*, *Steadily Onward* and *Brass Band on Parade*. His *Sinfonietta for Brass* was used as a test-piece for the 1955 Open Championship at Belle Vue. **Recordings:** *Sinfonietta for Brass Band 55*—Brighouse PVM5 & MFP5190, Cory 2485 014, Ferodo LPT1011; *Swedish Rhapsody No.2*—Solna PL25147.

**LUCAS, Leighton Hon RAM, Hon ARAM** (b London, January 5 1903). Largely self-taught musically. Musical Director of the Birmingham Repertory Company 1921-2 and after conducting a performance of Rutland Boughton's *Immortal Hour* in 1923 decided to make conducting his main occupation. Was with the Markova-Dolin Ballet Company in 1934, Arts Theatre Ballet Company 1940-1. After being demobilised from the Royal Air Force he formed his own orchestra in 1946 and with it gave performances of many modern and unfamiliar works. He is probably best-known as a composer by his music for many short films including *Target for Tonight*. Other works include *Symphonic Suite for Brass Band*. He is a Professor of the Royal Academy of Music. **Recordings:** *Choral and variations*—Black Dyke SB305.

**MATHIAS, William James, D Mus (Wales) FRAM** (b Whitland, S Wales, 1934). Composer. Educated at the University College of Wales, Aberystwyth and the Royal Academy of Music. Music Lecturer at University College of North Wales, Bangor 1959-68; Senior Lecturer in Music at University of Edinburgh 1968; Head of Department of

Music, University College of North Wales, Bangor 1970. Has written music in many forms but his first venture into the field of brass bands was when commissioned to write his *Vivat Regina* to commemorate the Silver Jubilee of HM Queen Elizabeth II. It was first played at the Royal Albert Hall on June 11 1977 by massed brass bands conducted by Walter Susskind. **Recordings:** *Vivat Regina*—suite—Black Dyke PL25143.

**MORRIS, Haydn.** Educated at the Royal Academy of Music. Organist and choir-master in Llanelly and a well-known adjudicator at the National Eisteddfod and other festivals in Wales. He wrote an opera but most of his compositions were for orchestra or brass band. Of the latter, the best-known is *Springtime Suite* which was commissioned as test-piece for the 1931 Open Championship. Died December 21 1965.

**MORTIMER, Alex.** Son of Fred Mortimer. Played in bands under his father's direction on euphonium, including many years with the famous Fodens band. Became musical director of the CWS (Manchester) Band in 1954, retiring from the post in 1970 but remaining Musical Advisor to the band, still maintaining a very active interest and conducting on occasions until his death in 1976. Much of the band's success in the 1950s was due to his experienced leadership. **Recordings:** As conductor: see under CWS (Manchester) Band. Arrangements: *Marching with Sousa*—Fairey NTS167.

**MORTIMER, Fred.** (b Hebden Bridge, Yorks, 1880, d Elworth, June 20 1953). Interested in brass playing from his boyhood, Fred Mortimer studied music and the cornet under William Rimmer. At 17 he was appointed bandmaster of the Hebden Bridge Prize Band where he developed his individual style of conducting with the left hand so that he could play the cornet with his right at the same time. In 1912 he became bandmaster of the Luton Red Cross Band, enlisting in 1914 to serve in France as Bandmaster of the 36th Divisional Band. After the war he rejoined the Luton Band and was with them on the memorable occasion in 1923 when a band from the south first won the National title. In 1924, on the retirement of Thomas Hynes, he was offered and accepted the post of Bandmaster with the Fodens band. Up to this time the band had always been led by a professional conductor in con-

tests but in 1929 it was decided that Fred Mortimer would take full charge of the band for all occasions as their first permanent Musical Director. He was known as a strict disciplinarian in all matters, but he was much liked and admired by all who played with him and he was a great encourager of young players. In addition to his conducting and leading the Fodens band to its incredible run of victories in the 1930s, he was also an accomplished composer and arranger and was much in demand as an adjudicator. His eldest son, Harry, joined the band with him as principal cornet, the second son, Alex, had already preceded him as principal euphonium and the third son, Rex, also played in the band under him. All three were to make their mark as Musical Directors. Between them the Mortimers gave a total of 145 years service to the Fodens Band. In 1953 Fred collapsed just before the qualifying round of the National Championship and Harry took over the band and led them to their win that year. Fred died while the band was playing for the Coronation festivities in one of the London parks. In his honour the BBC inaugurated the Fred Mortimer Memorial Competition for the composition of a march and a suite. **Recordings:** *Mac & Mort*—All Star PEP107.

Fred Mortimer.



**MORTIMER, Harry** (b Hebden Bridge, Yorks, April 10 1902). Eldest son of Fred Mortimer. He was given his first cornet at the age of seven and was soon playing in the Hebden Bridge Prize Band under his father's direction. The family moved to Luton in 1912 when Fred took over the Luton Red Cross Band and Harry played in its ranks and was still with the band on that notable occasion in 1923 when it became the first southern band to win the National Championship at the Crystal Palace under the conductorship of William Halliwell. In 1924 the family moved to the north-west when Fred Mortimer became the first musical-directing Bandmaster of the Fodens Band in Sandbach, Cheshire. Again it was very much a family affair as Harry and his two brothers, Alex and Rex, were all cornermen in the band—Harry on cornet, Alex on euphonium, Rex on E flat bass. (Incidentally, these are their correct Christian names; Fred, Harry, Alex and Rex, not familiarised versions.) Harry Mortimer has perhaps been one of the most influential cornet players in the brass band movement and has done much to create the modern cornet style. Taught at one time by the famous William Rimmer, he managed to make his instrument sing (almost talk) in a way that would have been unimagined earlier; a sort of parallel to what Louis Armstrong was doing in the jazz world. At the age of 21 in 1923 he won the National cornet solo award and the following year was asked to play a cornet solo at the great festival concert. He played with the Luton Band from 1913 to 1924 (and previously in the local theatre orchestra); with Fodens from 1924 to 1956. He was principal trumpet with the Hallé and the Royal Liverpool Philharmonic orchestras from 1930 to 1941 and Professor of Trumpet at the Royal Manchester College of Music from 1936 to 1940. Further successes were to come when he followed in his father's footsteps and became a conductor. As professional conductor of the Black Dyke Mills Band he was in charge when they performed the hat-trick at the 1947, 1948 and 1949 National Championships. His total of victories in the National Championships is nine, and the same number in the Open Championship at Belle Vue. From 1942 to 1964 he was Brass and Military Bands Supervisor at the BBC and from 1935 to 1970 he was Musical Director of the Fairey Band. His recording activities



Harry Mortimer (EMI Records).

are, of course, well-known particularly with regard to his skill in handling massed bands and large festival forces; most especially with the Men O' Brass which he founded—the combined bands of Fairey, the City of Coventry and Morris Motors (with Fodens later replacing the Coventry band). He made two trips to Australia in 1953 and 1956 and took the Men O' Brass to Canada in 1961. In 1966 he was asked to form the first 'English-style' brass band in Helsinki, Finland. He is still very active, directing concerts at home and abroad, broadcasting and recording, teaching, advising and adjudicating and is still the Musical Director of the Morris Concert Band—a post he has held since 1947. He is very much the pivot of brass band activities in this country, 'Mr Brass' himself; and was awarded the OBE in 1950 for his services to music. **Recordings:** see under Fairey, Fodens, Morris Motors and the numerous items listed in Section B of the discography under Massed Bands, Men O' Brass, etc.

**MORTIMER, Rex.** Son of Fred Mortimer. Like his brothers Harry and Alex played in bands under his father's direction, notably the famous Fodens band where he played euphonium and E flat bass. Fred Mortimer died in 1953 and Rex became Musical Director of Fodens in 1956, a post that he held with great distinction, leading

the band in the National Championship win of 1958 and their British Open win of 1964. He retired from the post in 1975 after 50 years service with Fodens. **Recordings:** see under Fodens.

**MOYLE, William Edward.** Lived most of his life in Newquay where he taught music and was conductor of the Newquay Town Band in the 1940s and 50s. His best-known composition is the *Cornish Cavalier* march. **Recordings:** *Cornish Cavalier*—Brighthouse NTS147, Camborne RSR101S, Virtuosi VR7302; *Cornish Rock*—St Dennis TB3009; *Restormel*—St Dennis TB3009, *Thornton*—St Dennis 2485 010.

**NEWSOME, Roy** (b Elland, Yorks, July 17 1930). Conductor, composer, adjudicator and Senior Lecturer in Band Studies at the Salford College of Technology. Comes from a musical family, being the fifth generation to be closely associated with brass bands. He

*Roy Newsome conducting massed bands for the first performance of his 'Concerto for Band and Piano' in 1969 (London Press Photos).*



was only six when his father taught him to play the piano and at ten he joined the Elland Silver Band playing cornet. At 17 the organ attracted him strongly and he resolved to make organ-playing his career, but at 21 he returned to the brass band world and the Elland Silver Band. In 1961 he was appointed Musical Director of the Slaithwaite Band. He left five years later for freelance conducting and adjudicating but joined Black Dyke a year later and remained with them until 1978 when he was appointed professional conductor of the Sunlife Stanshawe Band of Bristol. Professional conductor of Stanshawe Band and Musical Director of Besses o' th' Barn. Holds a degree of Bachelor of Music (Durham), is a Fellow of the Royal College of Organists and an Associate of the Royal College of Music. He has written a good deal of music for brass band of which his *Concerto for Piano and Band*, first played at the Royal Albert Hall in 1968, the cornet solo *Concorde* and *Suite for Switzerland* are best known. In demand as both conductor and adjudicator, recently fulfilling engagements in both capacities in USA, Australia, Norway and Switzerland. **Recordings:** *Bass in the Ballroom*—GUS TWOX1039; *Concerto for Piano and Band*—Black Dyke GSGLI0463; *Concorde*—Black Dyke PL25025; *Tredegar Castle*—Tredegar SB320.

**NICHOLL, Joseph Weston** (b Halifax 1876, d London, April 27 1925). Composer and conductor. He received his first tuition in music from his father who was the organist at the Harrison Road (later Carlton) Chapel in Halifax. At 19, on the recommendation of the great violinist, Joseph Joachim, he went to the Staatliche Hochschule für Musik in Berlin of which Joachim was the first Director when it was founded in 1869, and where Nicholl studied organ, piano, violin and theory. He became the school's foremost organ student and often played concertos with Joachim conducting. Later he became in turn a pupil of Rheinberger in Munich and Guilmant in Paris. He came back to England in 1901, returning to his native town and becoming a recitalist on both organ and violin. His first appointment as a conductor was to the West Riding Military Band in Bradford, in 1908. By this time he had become immensely interested in the brass band movement and in 1910 he was

appointed professional conductor of the Black Dyke Mills Band. That he only retained the appointment for a couple of years was because of persistent ill health. He enlisted as a private in the West Yorkshire Regiment in the 1914-18 war. He was soon promoted to Bandmaster but was later declared unfit for foreign service and invalided out of the army. Despite retirement from the professional conductorship he retained a keen interest in and close relationship with Black Dyke and its doings throughout his life. He continued to make arrangements for them and many of these are still used regularly. As an organist himself it is not surprising that not infrequently he turned to organ music for arrangements for brass. Two particularly successful ones are those of the Reubke *Organ Sonata 'Psalm No.94'* and the fugue of Bach's *'Little' Prelude and Fugue in G minor*. His finest original work for brass is the tone poem *The Viking* which was recorded, by Black Dyke of course, in 1923 (Regal G8070-1). When the composer died the St Hilda Colliery Band, then the reigning National Champions, came to Halifax from the north-east to join with Black Dyke in a massed band performance in Halifax, and a very moving tribute it was. Compositions for military band include a *Festival Overture* and a *Commemorative Ode and March*, the latter being written for the Jubilee of the opening of the People's Park in the composer's native Halifax. Works in other forms include a *Scherzo for Organ and Piano* written while he was a student in Germany, a *Concert Overture for Organ and Orchestra* which won first prize at the Dover Triennial Festival in 1904, a piano solo called *Carillon* which is a study in bell tones, and a number of part and solo songs. In his last years he devoted much of his time and sadly depleted energies towards the establishment and running of a comprehensive competitive festival in Halifax, the success of which was largely due to his enthusiasm and efforts. He died of tuberculosis in the Brompton Hospital, London and was buried in a churchyard in Ovenden, Halifax. The headstone of the grave most appropriately bears the subject of one of his favourite Bach fugues cut in music type.

**ORR, Buxton** (b Glasgow, 1924). Composer and conductor. Pupil of Benjamin

Frankel. Professor of Composition and General Musicianship at the Guildhall School of Music. Has composed music for theatre and films, including *Suddenly Last Summer*, vocal, chamber and orchestral music and an opera *The Wager*, music for radio and TV. His important works for brass are the *Trumpet Concerto* (written for John Wilbraham) and the *Trombone Concerto* (written for Dennis Wick). **Recordings:** *Concerto for Trombone and Brass Band*—Passacaglia—Brighthouse GRS1035.

**OSGOOD, Hubert Albert Jack** (b Holford, 1919, d October 1979). Educated at Drayton Manor Grammar School, London. Appointed music master at Featherstone Secondary School for Boys in 1947. Was bandleader and euphonium soloist with the band of the Southall Citadel, Salvation Army before the war. Served in the Royal Artillery from 1940 to 1946. Music Instructor in Royal Artillery 1945-6. Since the end of the war has been engaged primarily in music teaching in general and brass band training in particular. Music Director of the Hangleton Band. **Recordings:** *The Buccaneer*—Brighthouse NTS147; *Flying Feathers*—Redbridge GRS1018; *Round the Clock*—Fairley CSD3645, Virtuosi SONO25BS, Watney MFP1313.

**OWEN, Alexander** (b Swinton, Nr Manchester, 1851, d 1920). Of a somewhat obscure background and said to have been brought up in an orphanage, he got his musical training as a military bandsman and first made his mark in the brass band world in Stalybridge at the age of 16 where he showed remarkable skills as cornettist and conductor of the Stalybridge Old Band. Formed the Stalybridge Borough Band in 1871. He played as star soloist in the Meltham Mills band under John Gladney, at the same time training and conducting other bands, beginning at Boarshurst in 1877 and taking on the famous Black Dyke Mills Band from 1879 to 1888. With Meltham Mills and Gladney barred from the Belle Vue contest because of three wins in 1876-8, Owen now became the dominating figure there winning with the Black Dyke Band in 1880 and 1881, completing a hat-trick themselves begun in 1879 under J. Fawcett. He himself went on to win again in 1882 with the Clayton-le-Moor Band. The contests in those days seemed to be divided between Gladney,

Swift and Owen and Owen was the winner again in 1892 and 1894 with the Besses o' th' Barn Band, which he had taken over in 1884, and with the Mossley Band in 1897. A favourite piece of Owen's was his own difficult arrangement of *Reminiscences of Rossini* with which he won many contests. The Besses o' th' Barn Band used it 27 times in competitions and his arrangement of Berlioz's *Damnation of Faust* 21 times. He used it and won with it so often that it led to a ban on such repetitions and more contests following the footsteps of Belle Vue in commissioning special new contest pieces each year. At some contests he was known to conduct as many as ten bands and in 1900 won with the Denton Original Band in the first National Championship at the Crystal Palace; again in 1903 with Besses o' th' Barn.

**PATTERSON, Paul Leslie, LRAM** (b Chesterfield, 1947). Composer and teacher. Educated at the Royal Academy of Music, has taught brass instruments since 1967 and has been composer in residence for the English Sinfonia. Has written film music and has a great interest in electronic music. For brass ensembles he has written the experimental *Chromascope*; *Countdown*; *Cataclysm*; and a *Brass Quintet*. Has also written a *Horn Concerto* and a *Trumpet Concerto*. **Recordings:** *Chromascope*—Besses TB3016.

**PEARCE, Arthur Oakes** (b Halifax, 1872; d Halifax, January 13 1951). Conductor and Adjudicator. Perhaps the first thing to be said about him is that although he always wanted to be and was known as Arthur O. Pearce only a few intimates knew what the O stood for. He started one of the most notable of all band careers by playing the side-drum at the age of 13 in what was then known as the Ovenden Bethel New Connexion Band, Ovenden being a northern suburb of Halifax. Later he graduated to the tenor horn. At 19 he was playing the soprano cornet and then became solo cornet with the nearby Copley Mills Band. These appointments with other bands in the Halifax area, including the Brighouse & Rastrick and King Cross bands, led to his being appointed bandmaster of the Black Dyke Mills Band in January 1912, an appointment he held for 37 years during which time the band won 51 first prizes, 37 seconds and 17 thirds with prize money

totalling well over £12,000, a lot of money in those days. He came to be known as the 'Prime Minister of Brass Bands' and during his years with Black Dyke they made 50 or so records and gave over 200 broadcasts, the first being from the Wembley Exhibition in 1925. In 1948 he was presented with a gold medal by the Worshipful Company of Musicians, an honour given occasionally to a person of distinction in the world of music. He was the first brass bandsman to be so honoured. During the second World War he undertook the conductorship of the Halifax Special Constabulary Band with which he gave 178 concerts free of any charge. One of his proudest moments was conducting the King Cross Band before King George V on the day before his coronation in 1911. For many years he was one of the most trusted and respected adjudicators at contests.

**POWELL, Thomas James** (b Tredegar, Mons, October 12 1897, d Mellingriffith, January 8 1965). Composer and conductor. Started playing with the Tredegar Salvation Army Band at the age of eight and later joined the Tredegar Town Band. During the first World War he served in the band of the Royal Marines at Portsmouth. In 1920 he was appointed Conductor of the Mellingriffith Band with which he remained until his death 45 years later. He trained many Welsh and West Country brass bands. His most ambitious composition was *Snowdon Fantasy* for brass band but he remains best-known by some of his numerous marches such as *Caernarvon Castle*, *Castell Coch* (the best-known of all), *The Bombardier*; *Cardiff Castle*, *Castell Caerdydd*, *Castell Caerffili*, *The Contestor*, *The Gay Hussar*, *The Spaceman and Thunderclouds*; also *The Tops*—a quintet for soprano and cornets. **Recordings:** *Appreciation*—Webb Ivory GRS1075; *Bandstand*—Fairley PEP129; *The Bombardier*—Fodens 2485 015; *Caernarvon Castle*—Excelsior MAL1139; *Cardiff Castle*; *Castell Caerdydd*—Excelsior MAL1139; *Castell Caerffili*—Excelsior MAL1139; *Castell Coch*—Excelsior MAL1139, Ransome MALS1418, Virtuosi VR7302; *The Contestor*—Black Dyke GSGLI0410, Excelsior MAL1139, Greenock NTS157; *Duo for Euphoniums*—Rochdale SB316; *The Gay Hussar*—Fodens 2485 015, Excelsior MAL1139; *Salute to Wales*—Excelsior MAL1139; *The Tops*—GUS SCX3455,

Hampshire SB310, Yorkshire SB302, All Star NTS145.

**PRICE, Richard Maldwyn** (b Welshpool). Educated at University College of Wales, Aberystwyth. Music Master at St Anne's School, Redhill and later at Wells House School, Malvern Wells. Appointed organist and choirmaster at St Mary's Church, Welshpool in 1933. A considerable composer in many forms. His *Owain Glendwr* and *Henry V* were the test-pieces for the Open Championship at Belle Vue in 1938 and 1947. He also wrote a *Welsh Fantasy for Brass*. Died November 11 1952.

**RIMMER, Drake**. Nephew of the famous William Rimmer. Received his musical training in Edinburgh, Manchester and Hamburg. Had an early interest in brass band music and conducted a band at the age of six. Became editor of *Cornet*—a journal that his uncle once edited. Has written and arranged prolifically, his original pieces including the tone poems *Homage to Pharaoh*; *King Lear*; *Macbeth*; *Midsummer Eve*; *Othello*; *Quo Vadis*; *Rufford Abbey*; *Spirit of Progress*; *The Golden Hind* and *Venus and*

*Drake Rimmer with the Baton of Honour at the Royal Albert Hall in 1968* (London Press Photos).



*Adonis*. Also: a symphonic prelude *Via Stellaris*; a symphonic rhapsody *The Flame of Freedom*; and a suite *Holiday Sketches*. **Recordings:** *Othello*—Scottish CWS MFP1137. Arrangements: *Espana* (Waldteufel)—Big Brass PFS4143; *The Pirates of Penzance* (Sullivan)—Brass SKL4109; *Scheherazade* (Rimsky-Korsakov)—Fairley LPT1021; *Plaisir d'amour* (Martini)—Fairley LPT1021.

**RIMMER, William** (b 1862, d February 9 1936). Composer, conductor and trainer of brass bands. His father, Thomas Rimmer, was bandmaster of the then Southport Rifle band and it was from him that the boy received his first musical instruction. He joined his father's band as drummer at the age of 15 but soon changed to cornet, and he played solo cornet when the band competed at the Belle Vue contest in 1882 under the direction of Henry Round, the well-known composer, conductor and editor. A few years later he transferred to the Besses o' th' Barn Band but after a short time ill health forced him to resign. In 1889 he was appointed bandmaster of the Southport Artillery Volunteers, and he also conducted the Skelmerdale Old Band, raising them to such heights that within a few months they began to win prizes at contests and competitions all over England. At the age of 30 he became a professional brass band trainer and directed many of the finest bands in the country, including Irwell Springs, Wingates Temperance, Black Dyke Mills, Hebden Bridge, Fodens and Besses o' th' Barn. His success with the first of these was quite remarkable. For 13 years, under his direction, they were rarely out of the major prize lists. In 1909 he was the trainer and conductor of five of the six prize-winning bands at the September Belle Vue contest. In 1910 he retired from conducting and devoted himself to composing and arranging. He arranged many operatic selections as test-pieces for the Crystal Palace Championships in 1910, 1911 and 1912 and in 1913 was appointed music editor of the Liverpool music-publishing firm of Wright & Round. After the first World War he was persuaded to assume the conductorship of the Southport Corporation Military Band, an appointment he held for two years. On March 21 1936, the BBC paid a final tribute in the shape of a broadcast programme called *Homage to Rimmer* which

included many of his compositions and arrangements. Although he wrote music in many forms he is chiefly remembered by his marches, notably *Punchinello* and *The Cossack* (which was adopted by Fodens as their signature tune). Other marches include *Avenger*; *The British Flag*; *The Carnival King*; *The Comet*; *Dauntless*; *Dawn of Freedom*; *Faithful and Free*; *For Freedom and Honour*; *Kings of the Air*; *Jack o'the Lantern*; *Knight of the Road*; *Monarch*; *Ravenswood*; *Sergeants of the Guard*; *Sons of Victory*; *The Virtuoso* and *The Wizard*. Cornet solos that are still often played include *Hailstorm* and *Cleopatra*. **Recordings:** *The Australasian*—Black Dyke PL25165, Burton TB3006, Markham GSGL10394, Ransome MALS1418; *Black Night*—Black Dyke PS25165, Wingates MFP1099; *The Cossack*—Black Dyke PL25165, Brighthouse GSGL10372, Fodens 2485 015 & CSD3665, Ransome MALS1418, Tulliss SSLX326, Virtuosi VR7302; *Cross of Honour*—Cory MFP1313; *Dawn of Freedom*—Mirrlees MALS1317; *For Freedom and Honour*; *Hailstorm*—Morris CSD3650; *Honest Toil*—Black Dyke CSD3652, Webb Ivory GRS1075; *Irresistible*—Black Dyke PL25165; *My Syrian Maid*—Scottish MFP1137; *The North Star*—Black Dyke PS25165; *Punchinello*—Black Dyke 25165, Brighthouse GSGL10372, Fodens PEP129, Grimethorpe GSGL10392, GUS OU2179 & TWO256, Ransome MALS1418, Virtuosi VR7302; *Ravenswood*—Fairey PEP131, Ransome MALS1418; *Rule Britannia Overture* (after Arne)—Cory GRS1052, Crossley GSGL10395, CWS SB309, Mirrlees GRS1069; *La Russe*—Carlton 583 071; *Slaidburn*—Wingates MFP1099; *Victor's Return*—Scottish CWS MFP1137; *Viva Birkinshaw*—Black Dyke SB324. Arrangements: *The Bronze Horse* (Auber)—BMC CSD3650; *Domino Noir* (Auber) 12—Cory OU2165; *The Flying Dutchman* (Wagner)—Carlton 2928 002; *Hungarian Rhapsody No.2* (Liszt)—Fairey CSD3668; *Italian Girl in Algiers* (Rossini)—Fairey SB318; *A life for the Czar* (Glinka)—Fodens 2485 015. *The Magic Flute* (Mozart)—Desford SB328; *Nabucco* (Verdi)—Brighthouse GRS1023, Black Dyke GSGL10391; *Les Préludes* (Liszt)—Black Dyke GSGL10391, CWSNLPS16256, Fairey NTS167 & LPT1005, GUS OU2179 & TWO256; *Tancredi* (Rossini)—Fairey LP-TI021; *Zampa* (Hérold)—Fairey CSD3645.

**RUBBRA, Edmund** (b Northampton, May 23 1901). Composer. A Senior Lecturer in Music at Oxford University from 1947 to 1968 and Professor of Composition at the Guildhall School of Music and Drama from 1961. A fertile and versatile composer. His *Variations on 'The Shining River'* was the test-piece for the 1958 National Championship. **Recordings:** *Variations on 'The Shining River'* 58—Black Dyke RL25078, Fodens.

**SHEPHERD, James** (b Newbiggin-by-the-Sea, Northumberland, 1936). At the age of 13 played in the local colliery band, joined the Army at 18 and became principal cornet in the Staff Band of the Royal Army Medical Corps. On demobilisation he became in turn principal cornet in the Pegswood Colliery, Carlton Main Colliery (1960) and Black Dyke Bands (1964). He was nominated champion soloist of Great Britain in three successive years, 1962, 1963 and 1964 and in 1971 was awarded the Insignia of Honour, an annual award to a 'working instrumentalist who has given long years of devoted service, coupled with a singular contribution to brass bands'. Brass Instructor for the West Riding of Yorkshire Education Authority from 1964, and founded the Queensbury Music Centre in 1969. In 1972 he formed the James Shepherd Versatile Brass, a brass chamber group of selected soloists. **Recordings:** (Versatile Brass) *Sounds of Brass, Vol. 14*—Decca SB314; *Sounds of Brass, Vol. 21*—Decca SB321; *Sounds of Brass, Vol. 31*—Decca SB331.

**SIEBERT, Edrich** (b London, May 9 1903). Composer. His real name is Stanley Smith Masters. Started his musical career as a boy musician in the Cheshire Regiment, playing flute and piccolo at first and then saxophone, and soon became attracted by the sonorities of brass instruments. He claims to be virtually self-taught but acknowledges the great help he received during his army service, especially in learning at an early age what each instrument is capable of playing in competent hands. He was recalled to the army during the second World War, and with the regimental band he travelled more than 10,000 miles entertaining the troops in Sicily, Italy and Austria, each concert ending with a Good-Night Song written, composed and conducted by himself. While in Austria the band broadcast weekly from Graz on the Forces Network when he acted as announcer

as well as playing. On returning to civilian life in 1946 he decided to become a full-time composer and arranger. He says that it was a red-letter day for him when Harry Mortimer formed his All-Star Brass Band and included in their first recording session *Three Jolly Sailormen* and *Polished Brass*, and asked him to make some special arrangements for the band. Other compositions include the marches *The Queen's Guard* and *Marching Sergeants*; the suites, *Brass Band Sketches* and *The Rising Generation*; a 'spring fantasy', *The Cuckoo and the Bumblebee*; bass solos, *The Bombastic Bombardon* and *Dear to my heart*; a cornet trio, *Three Jolly Sailormen*; a trumpet solo, *The Lazy Trumpeter*; the Latin-American number, *The Cucurumba*; and the galop, *Over the Sticks* which was adopted as the signature tune of the *Mid-day Music Hall* programme. **Recordings:** *Bees-a-buzzin*—Fodens SB333, GUS MFP1167; *Bombastic Bombardon*—Cory 2485 014, Fairey PEP126; *Brass Band Boogie*—GUS SCX3455; *Brass Band Bounce*—Creswell PEP128; *Carillon Waltz*—Fodens CSD3665; *Cucurumba*—Morris VAR5968; *Fiorella*—Cory MFP1313; *Gypsy Wedding Dance*—Paxton PEP110; *Hawaiian Hoe-Down*—Oxford 15-56; *Hawaiian Samba*—Creswell PEP128, Hanwell EROS8023; *The Lazy Trumpeter*—All Star PEP103, Watney EROS8129; *La Mascarada*—Watney EROS8129; *The Queen's Trumpeters*—Fairey LPT1019; *The Rover's Return*—Fodens CSD3629, Men O' Brass TWOX1033, Watney MFP1303; *Sunday Morning*—Fairey PEP120; *Swing Along*—Fodens CSD3665, Big Brass PFS4143; *Tango Taquin* (with Barratt)—Men O' Brass TWOX1033; *Three Jolly Sailormen*—All Star PEP102, Men O' Brass CSD3691; *Warriors Three*—All Star PEP123. Arrangements: *The Accursed Huntsman* (Franck) 73.

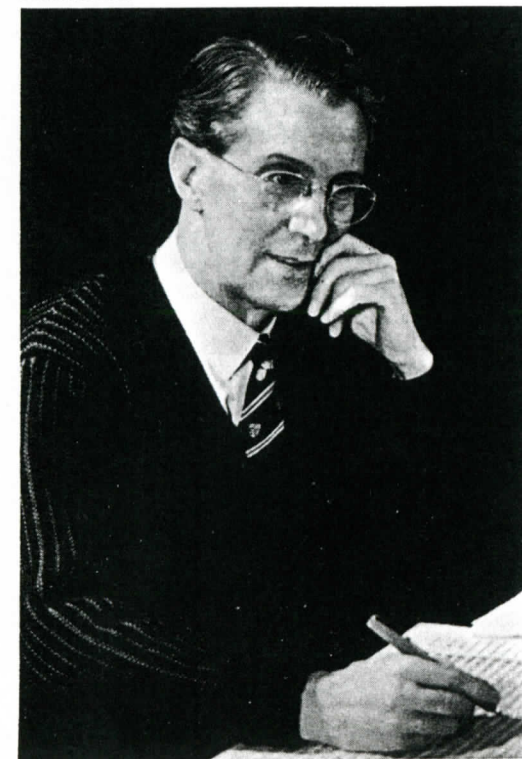
**SIMPSON, Robert** (b Leamington, March 2 1921). Composer and music critic. Studied privately with Herbert Howells and took DMus at Durham in 1952. Worked with the BBC and has written various books on music. Music includes three symphonies and various orchestral and chamber works. Wrote *Energy* for the short-lived World Championship in 1971, and *Volcano* for the 1979 National Championship.

**STEADMAN-ALLEN, Raymond Victor (Ray)** BMus (Durham). (b Clapton, 1922).

Has devoted all his life to music for the Salvation Army (now holding the rank of Lieutenant Colonel) as composer, arranger and editor; with more than 300 instrumental and vocal compositions of many kinds to his credit. His compositions range from a *Fantasia for Band and Piano* and *The Holy War*—a tone poem for brass band to a lively trombone quartet called *Sparkling Slide*. **Recordings:** *Whitburn*—Carlton 583 071.

**STREET, Allan.** Began his musical career as a cornet player in a boys' band at the age of seven. He was principal soloist and took over the conducting at the age of 15. Gravitated toward the trumpet on which he obtained his LRAM diploma; also studied the piano, theory, harmony and composition under various teachers. Leaving the world of brass bands for some 25 years, he became a professional trumpet-player and conductor in orchestral music, dance music, the theatre and opera. He led his own octet, for which he wrote over 100 arrangements, with which he broadcast regularly for many years. Served

Allan Street.



in the RAF and after his discharge was accepted for training as a teacher specialising in schools music of all kinds in Secondary Modern and Grammar Schools. Was eventually appointed Senior Lecturer in Music at the Nottingham Teacher Training College (now the Trent Polytechnic), retiring from this post in 1977. Getting caught up in the brass band movement again some years ago, he has since conducted such bands as Ransome and Marles (now Ransome, Hoffmann & Pollard), Markham Main Colliery, Dalmellington and Whitburn Borough, Ibstock; and he is now with the Teversal Colliery Welfare Band. He has now become widely known as a composer and arranger and director of many successful contest appearances, with some hundred odd broadcasts, television shows and recordings. Founded and conducted the Derby Light Orchestra, broadcasting and appearing with some of the country's leading soloists. He was commissioned to write a series of test-pieces for brass including *Rococo Variations*; *Embassy Suite*; *Song and Dances*; *Dean Valley*; and *Nottingham Town*; most of which have also been played in military band arrangements by Guards bands and RAF and Royal Marines bands with whom he has appeared as guest conductor. For some years he was chief arranger for Chappell & Co, and at present is Music Adviser for Brass and Military Bands for Boosey and Hawkes. His many arrangements and compositions are played regularly by brass bands. **Recordings:** *Embassy Suite*—(Finale) Wills CSD 3675; *Doon Valley*—Morris VAR5968; *High Heels*—Markham GSGL10394; *Just Jane*—Markham GSGL10426; *Kim*—Wingates MFP1099; *Student Days*—Fairey PEP120; *Three Sketches*—Markham GSGL10394; *Rococo Variations on a Theme by Tchaikovsky*—Black Dyke LPT1028 & RL25078, Coventry SB315, Fodens LPT1015. As conductor: *Markham Main Colliery Band*—Pye GSGL10426; *Markham Main Colliery Band*—Pye GSGL10394.

**SWIFT, Edwin** (b Linthwaite, Nr Huddersfield 1842, d Linthwaite, 1904. Bandmaster and conductor who was one of the domineering figures in the brass band scene and the Belle Vue contests of the 1870s and 80s. He was the son of a weaver and was taught to play the flute by a local temperance

hotel landlord. When he himself went to the mill at the age of nine he began to play the cornet in the local band. While still in his teens he became bandmaster and assistant conductor of the Linthwaite band. In 1869 the band became a unit of the 3rd West Yorkshire Rifle Volunteers and entered the Belle Vue contest. Finding his dedication to playing a strain he concentrated on conducting and in 1874 led the Linthwaite band to success in the British Open Championship, beating his great rival, John Gladney and the Meltham Mills Band. It was not until he was 32 in 1875 that he gave up his job at the mill and became a full-time arranger, composer, conductor and adjudicator. He continued to have Belle Vue success with the Littleborough Public Band (1883), the Wyke Temperance Band in 1888, 1889 and 1898 and also conducted the Lindley Band and many others. With Alex Owen and John Gladney he was a dominating figure in the development of the brass band movement in his day and was in constant demand to help various bands achieve the standards of success.

**TATE, Phyllis Margaret Duncan, FRAM** (b Gerrards Cross, 1912). Composer. Educated at Camden House School and the Royal Academy of Music. Has written music for most combinations from orchestra to solo works and has composed operas and cantatas. For brass band she has written *Illustrations* (1969) which was commissioned by the York Festival. Its five movements are prefaced by quotations from Shakespeare and it is full of exploratory devices.

**TOMLINSON, Ernest** (b Rawtenstall, Lancs, 1924). Composer. Educated at the Manchester Cathedral Choir School. At 16 won a scholarship to Manchester University and the Royal Manchester College of Music where he studied composition, organ, piano and clarinet. From 1943 to 1946 he served in the Royal Air Force and then returned to Manchester to complete his studies. After graduating in 1947 he moved to London and, for several years, worked as a publisher's arranger. From 1948 he was, for some time, the organist of the 3rd Church of Christ Scientist in London. In 1949 several of his lighter compositions were broadcast and since 1955 he has devoted himself entirely to composition. He has written music in many forms and styles but is best-known



Edwin Vaughan Morris and Raymond Horricks.

for his *Little Serenade*, which has been adopted as the signature tune for at least five radio and television programmes here and abroad, and his *Suite of English Folk Dances* (1951) from which *Dick's Maggot* was also singled out as a signature tune—for the BBC's *Invitation to Music*. He was Chairman of the Composers' Guild of Great Britain in 1964 and in 1966 was elected a Director of the Performing Rights Society Ltd. His other compositions include many pieces of light music, organ works, songs and a great deal of background music for films, TV and radio (some of it written under the name of 'Alan Perry'). **Recordings:** *Best Foot Forward*—Black Dyke PL25025 & LFLI5071, Watney MFP1303; *Cornet Concerto*—National 1974 SPA369; *Little Serenade*—CWS STFL576, Fairey CSD3668, National 1974 SPA369, Rochdale SB316; *The Sceptred Isle*—National 1968 NSPL18260; *Waltz for a Princess*—Black Dyke CSD3652.

**VAUGHAN MORRIS, Edwin, MBE** (b Holyhead, Anglesey, 1901). Educated at Holyhead County School and Owen's College. Starting as a reporter, became circulation manager, promotions manager on regional and national newspapers. A member of the Circulation Managers' Committee and

the Newspaper Proprietors' Association, London and Manchester. Wrote as 'Scrutineer' in *World Press News* and as 'Vivamus' in *The Booksellers Review*. During the war years was Administration Officer and Chief Executive Officer (Midlands) and Regional Controller (Northern) in the Ministry of Labour and National Service. From 1945 to 1971 he was Producer of the National Brass Band Championships of Great Britain and Producer of the Annual National Brass Band Festival, Royal Albert Hall. Affiliations—Hon General Secretary of the National Brass Band Council of Great Britain; President of the Wessex Brass Band Association; Chairman of London & Southern Counties Regional Brass Band Committee; Chairman of the Western Counties Regional Brass Band Committee; Executive Member of Standing Conference on Amateur Music; Executive Member of National Music Council of Great Britain; Vice-President of National Association of Brass Band Conductors. Resuscitated and organised annual St Cecilia's Day Festival in London; and devised, organised and produced inaugural annual St David's Day Festival in the Albert Hall. Member of Livery of Worshipful Company of Musicians and Freeman of the City of London. Awarded the MBE in 1968.

**VAUGHAN WILLIAMS, Ralph** (b Down Ampney, Gloucestershire, October 12 1872, d London, August 26 1958). Composer. Although an enthusiastic admirer of brass bands and the work they did he wrote very little specifically for them. Best-known is the *English Folk Song Suite* but this is an arrangement of music originally written for military bands by Dr Gordon Jacob in 1924. His *Variations for Brass Band* was the test-piece for the National Championship in 1957 but the score included parts for two B flat baritone saxophones. The *Sea Songs March*, written for the Wembley Exhibition of 1924, was published simultaneously in brass and military band forms. The *Prelude on Three Welsh Hymn Tunes* was written for the Salvation Army, and first played privately with the first public hearing on March 12 1955 when it was broadcast by the BBC. **Recordings:** *English Folk Song Suite* (arr Frank Wright)—CWS STFL547, GUS TWO418; *Variations for Brass Band 57*—Besses TB3016.

**VINTER, Gilbert** (b Lincoln, May 4 1909, d Tintagel October 10 1969). Composer and conductor. Boy chorister at Lincoln Cathedral. Studied at the Royal College of Music. He was a brilliant bassoon player and was in the now defunct BBC Wireless Military Band and the London Philharmonic Orchestra. For a time he was Professor of the Bassoon at the Royal Academy of Music. In 1940 he joined the Royal Air Force, first as a member of the Central Band and from April 1 1941 to October 11 1945 he was bandmaster of various RAF bands. On demobilisation in 1946 he became staff conductor with the BBC, chiefly with the Midland Orchestra. He was a prolific and diverse composer. Perhaps his finest composition is *The Trumpets* for a large band, chorus and bass soloist—a powerful and dramatic work. He had a great interest in brass band music and amongst his best works in this medium are: *Salute to Youth* (his first brass composition); *Symphony of Marches*; *Variations on a Ninth*; *Spectrum* (the composer's last and favourite work); and *James Cook, Circumnavigator* which, alas, he never lived to hear. He had the distinction of completely revolutionising the style of writing for the brass quartet, a form of music that is now probably more popular than ever it was—after a period in the doldrums. Three outstanding works in

the field are *Elegy and Rondo*; *Fancy's Knell* and *Alla Burlesca*. Other compositions include *The Dover Coach*; *English Rhapsody*; *Spring Carol*; *Little Island Rhapsody*; the suite *New Lamps for Old*, and probably the most universally popular of all his compositions, *Portuguese Part*. **Recordings:** *Challenging Brass*—Black Dyke GH632 & NSPL8209; *The Dover Coach*—Brighthouse NTS147, Leyland PL25175; *Entertainments for Brass*—Elegy—Black Dyke GSGLI0453, Stalybridge GRSI055; *James Cook, Circumnavigator 74*—GUS TWO379; *John o' Gaunt 68*—Black Dyke GSGLI0427; *Portuguese Party* (arr Barsotti)—Desford SB328, Hampshire SB310, Mirrlees GRS1069; *Salute to Youth*—Ever Ready SB329, CWS FJ507 & 886 155; *Simon called Peter*—CWS STL5199; *Spectrum 69*—Black Dyke GSGLI0453, Grimethorpe 8147, Stanshawe SDLB62; *Symphony of Marches*—Cory SB340; *Triumphant Rhapsody 65*—Black Dyke GSGLI0489, Fairey LPT1022; *The Trumpets*—Black Dyke NSPL18265; *TUC Centenary March*—Massed TWO240; *Variations on a Ninth 64*—GUS TWO379 & SCX3550, Stanshawe SDLB62; *Vizcaya*—Scottish CWS GSGLI0430; *Waltzing with Sullivan* (arr)—GUS SCX3502.

**WALMSLEY, Trevor, DFC** Was a pupil of Harry and Alex Mortimer. His playing career was interrupted by the war when he joined the RAF and was commissioned as a pilot. Served as a flying instructor in the USA for two years before returning to England as a Mosquito pilot with the Pathfinder Squadron when he was awarded the DFC. Kept in touch with music during this period by conducting various RAF Station bands and orchestras. After the war was musical director of various bands including Irwell Springs, Wingates Temperance and the Brighthouse & Rastrick. Became Director of Music of Yorkshire Imperial Metals in 1965. **Recordings:** as conductor: Yorkshire Imperial Metals—*Brass International*—Pye TB3001; Yorkshire Imperial Metals—*Highlights in Brass*—Pye GSGLI0488; Yorkshire Imperial Metals—*Sounds of Brass, Vol. 2*—Decca SB302; Yorkshire Imperial Metals—*Sounds of Brass, Vol. 6*—Decca SB306; Yorkshire Imperial Metals—*Yorkshire Brass*—GBS52937, Embassy 31012.

**WIGGINS, William Bramwell, LRAM,**

**ARCM, LTCL** (b London, 1921). Composer, conductor, trumpeter, adjudicator. Educated Harrow Weald School, Trinity College of Music and Royal Academy of Music. Assistant Professor of Trumpet at Trinity College 1943-4; Trumpet and Principal Cornet, London Symphony Orchestra 1946-57; in Canada 1957-60; Philharmonia Orchestra 1960-5; Music Master at Stowe School from 1966. Compositions include: *Music for Bands*; *Mardi Gras Suite*; *Celebration Overture*; *Mediterranean Holiday Suite*. Various arrangements for brass band and trumpet tutors. **Recordings:** *Conversation in Brass*—Versatile SB331.

**WILLCOCKS, George Henry** (b London, February 23 1899, d January 12 1962). Composer and conductor. On January 25 1915 joined the 4th Battalion, Royal Fusiliers as a bandsman; and transferred to the 1st Battalion. He was appointed Bandmaster of the 2nd Battalion, the South Wales Borderers, on September 11 1926 and on January 20 1937 he was transferred to the band of the Royal Artillery on Salisbury Plain. He was commissioned as Director of Music of the Irish Guards on April 9 1938 and remained with them until he retired on April 8 1949. After his retirement he transferred to, and became closely associated with, the brass band world as trainer and conductor. His compositions include the marches *Fordson Major*; *Guards Armoured Division*; *Sarafand*; *Fifteen-Six*; *Consul* and *The Palace Forecourt*. **Recordings:** *Pondashers*—Black Dyke PEP113; *Will o' the Wisp*—Black Dyke PEP113.

**WILSON, Thomas Brendan, MA, BMus, ARCM** (b Colorado, USA, 1927). Composer. Educated at Blairs College, Aberdeen and at Glasgow University. Became a University lecturer and Staff Tutor in Music in the Extra-Mural Department of Glasgow University from 1957. Became a member of the Scottish Arts Council in 1968. Composed for orchestra, chamber groups, songs, choral works, etc, and several important modern works for brass, including *Sinfonietta*, a rhythmical piece, advanced in harmony and melody, based on the interval of a fourth; *Refrains and Cadenzas*, written in the 1970s and first performed by the Black Dyke Band under Geoffrey Brand, and *Cartoon*. **Recordings:** *Sinfonietta*—London Collegiate LFL15072.

**WOOD, Arthur** (b Heckmondwike, York, January 24 1875, d London, January 18 1953). Composer and conductor. Started his musical activities as a boy playing the violin but later moved to piccolo and flute. In 1882 the family moved to Harrogate and he received flute lessons from a member of the Spa Orchestra, Arthur Brookes, later flautist with the Boston Symphony and early conductor of the Hollywood Bowl concerts. Left school at 12 and at 14 appointed organist of the St Paul's Presbyterian Church in Harrogate. By 16 he was flautist, accompanist and deputy conductor and solo pianist with the Harrogate Municipal Orchestra under J. Sidney Jones—father of the composer of *The Geisha*. A few years later he joined the Bournemouth orchestra under Sir Dan Godfrey. In 1902 his *Three Old Dances* was published and his conducting of them so impressed the younger Sidney Jones who was present that he recommended him in 1903 as musical director of Terry's Theatre in London which made him, at 28, the youngest Musical Director in London. He conducted theatre orchestras for upward of 30 years including the Gaiety, His Majesty's, Daly's and Drury Lane. Of his own compositions the best-known (and most lucrative) is *Barwick Green Maypole* (used as the signature tune of the BBC serial *The Archers*). It is the first of four movements of a suite *My Native Heath*. Other suites include: *Three Dale Dances*; *Yorkshire Moors*; *Three Mask Dances* and *Mother Malone*; and amongst his other works are *Barnsley Fair*; *On the Moor*; *Lancashire Clog Dance*; *Moorland Fiddlers*; *Fiddle-de-dee*; *Shipley Glen*, *Fairy Dreams* and marches such as *All Clear* and *Royal Progress*. **Recordings:** *Barwick Green*—Brighthouse NTS147; *Concertino for Tenor Horn and Band*—Parc & Dare SB336; *Concerto for Trumpet and Brass*—Desford SB328; *Three Dale Dances*—BMC CSD3650, Brighthouse MFP50112, Davis GRS1048, Wingates 2460 246.

**WRIGHT, Denis, Mus Doc** (B London, 1895, d London, April 26 1967). Composer and conductor. Educated at St George's School, Harpenden and the Royal College of Music. After service in the first World War he took up music teaching in schools. In 1925 he won a 100 guinea prize offered by J. Henry Iles for an original brass band composition—which first made his name known



Denis Wright receives the Baton of Honour at the Daily Herald Brass Band Contest 1958 (Daily Herald).

in the brass band world. In 1930 he was appointed General Music Editor for Chappell & Co in London. On the music staff of the BBC 1936-66. From 1955 he worked freelance, his special subjects—brass bands and scoring for brass and military bands and orchestras. Produced over 1,000 scores of which some 800 have been published. He composed numerous works, both serious and light, for band and orchestra, including a *Cornet Concerto* and eight works that have been used as test-pieces for band contests. Commissioned by the BBC in 1957 and 1958 to write works for combined brass band and orchestra for their Light Music festivals. He conducted and broadcast in Britain, Australia, New Zealand, South Africa, Rhodesia and on the Continent; specialising in massed brass band work. Founder in 1951 and Musical Director of the National Youth Brass Band of Great Britain; and first Conductor of the National Youth Brass Band of Scotland in 1958. Director of Examinations for the Bandsman's College of Music, Manchester and visiting examiner of the Trinity College of Music and Guildhall School of

Music in London from 1936. Member of the executive of the National Music Committee of Great Britain and the National Brass Band Club. In 1956 he was awarded the Worshipful Company of Musicians' silver medal for outstanding work with brass bands and in 1958 was the first recipient of the Daily Herald's 'baton of honour' in recognition of over 30 years' work for bands.

**Recordings:** *Carol Sinfonietta*—Fairey LPT1025; *Concerto for Cornet*—Coventry SB315 & SPA413, Solna GRS1031; *Glastonbury-Overture*—Black Dyke LPT1027, Crossley SPT103; *Overture for an Epic Occasion* 45—Coventry GRS1053; *Tam o' Shanter's Ride* 56—CWS STFL537, Scottish CWS GSGL10430, Yorkshire TT003; *Tintagel*—Coventry SB332. Arrangements: *Academic Festival Overture* (Brahms) 37, 41—Black Dyke GSGL10489, Fairey SB311; *Lohengrin, Prelude Act 3* (Wagner)—All Star PEP103, Cammel Laird SRY1009, Hammond SB327, National Youth GSGL10403, National 1977 PL25118; *1812 Overture* (Tchaikovsky)—Big Brass PFS4143, Black Dyke CSD1565, CWS STL5199, National 1967 NSPL18200; *Shepherd's Hey* (Grainger)—Brass SKL4109; *Symphony No.5—Themes* (Beethoven) 43; *The Two Blind Men of Toledo-Overture* (Méhul)—Rochdale GRS-1054.

**WRIGHT, Frank Joseph Henry, FGSMB** (b Victoria, Australia, d November 16 1970). Well-known in Australia and New Zealand as well as in Britain as an adjudicator at contests and festivals and a copious arranger of music for brass. Having established a reputation in New Zealand as a cornet soloist, he came to England in 1934 and was invited to conduct the St Hilda's Band for a touring season. Between 1952 and 1971 no less than ten of the test pieces for the National Championships were arrangements made by him. His original compositions include *Preludio Marziale*, *Whitehall* (a ceremonial march) and *Sirius*—diversions on an original theme. Edited *Brass Today* (Besson, 1957). **Recordings:** *Whitehall*—Mirrlees GRS1069. Arrangements: *Blackfriars* (Cundell 55—Munn & Felton LPT1010, Virtuosi VR7608; *Benvenuto Cellini* (Berlioz) 78—Black Dyke GSGL10477; *Le Carnaval Romain* (Berlioz 66—CWS LPS16256, Grimethorpe OU2159, GUS TWO379 &

TWO161; *Crown Imperial* (Walton)—National 76 LSA3285; *Diadem of Gold\** (Bailey) 53, 77—Black Dyke PL25143, Fodens LPT1016; *Le Domino Noir* (Auber)—Rochdale SB316; *La Forza del Destino* (Verdi) 62—Crossley LPT1013, CWS STL5199; *Les Francs Juges* (Berlioz) 61—Black Dyke LPT1010, Ransome SB303, Virtuosi VR7609; *Lohengrin—Prelude Act 3* (Wagner)—Cammell SRY1009, Fairey CSD3645, National 1972 SKL5143; *Marche joyeuse* (Chabrier)—National 1972—SKL-5143; *The Mastersingers—Prelude* (Wagner) 68—Brighthouse 583 047, National 1968 NSPL18620, National NSPL18260, National 1974 SPA369 *Passing by* (Purcell)—All-Star NTS145; *Le Roi d'Ys* 59, 71—Black Dyke LPT1029 & PEP111, Virtuosi VR7608, *Sovereign Heritage* (Beaver) 54, 72—Black Dyke SB308, Fairey LPT1012, *The Thieving Magpie* (Rossini)—Stanshawe SB322; *Trumpet Tune & Air* (Purcell)—Fairey SB311; *Thunder and Lightning Polka* (Strauss)—National 1968 NSPL 18260.

\*NB: *Diadem of Gold* is usually attributed to G. Bailey, arr Frank Wright. The G. Bailey was, in fact Guillaume Balay, conductor of the famous Garde Républicaine Band from 1911 to 1927. He wrote the work in 1912 as a test-piece for a contest held in Paris and called it *Ouverture Caractéristique*.

**WRIGHT, Kenneth Anthony, OBE, Chev Leg d'Hon.** (b East Tuddenham, Norfolk, 1899, d London, 1975). Educated City of Norwich School and Sheffield University. Became first Director of the BBC Manchester 2ZY radio station in 1922. Personal assistant to Percy Pitt 1923-30 and Sir Adrian Boult 1930-7. Assistant Music Director BBC 1937; Overseas Music Director 1940-3; Deputy Director of Music 1944-7; Acting Director of Music 1947; Artists' Manager 1948-51; Head of Music

Productions BBC TV, 1951. Retired in 1959 and transferred interest to films, becoming Director of Robert Maxwell Film Companies, of Norman McCann Agencies in London and the London Master Players Orchestra. A prolific composer of music for light orchestras, brass and military bands. Music for the latter includes: *Pride of Race*—test-piece for the 1935 National Championship and 1945 Open; *Peddars Way*—test-piece Belle Vue 1970; also suite *Tobacco* (BBC Light Music Festival 1949); *Bohemia*; *Irish Merry*; *In England*; *Rhapsodies* for military and brass bands, songs, operatic scores, film music, etc. Adjudicator and examiner. **Recordings:** *Dancing Valley*—Fairey LPT1025.

**YORKE, Peter (RCO)** (b London, December 4 1902, d London, February 10 1966). Conductor, composer, arranger and pianist. Educated at Trinity College of Music and was an organist at 16. Developed an interest in dance music and worked as pianist and arranger with Percival Mackey's band in 1927 and with Jack Hylton from 1929 to 1931. In the late 1920s he recorded with an ad hoc group working for HMV as the Rhythm Band. Formed his own orchestra in 1937. Served in the RAF during the war, much involved with music in various service orchestras. After the war continued to establish a popular reputation with his own orchestra, having his own radio series and recording prolifically for Columbia. He wrote a considerable amount of light orchestral music and 'mood' music for record libraries. His compositions for brass band include *Gallions Reach*—fantasia, *The Explorers*—overture and *The Shipbuilders* suite. **Recordings:** *Automation*—Fodens 2485 015; *The Explorers*—All Star PEP124; *The Shipbuilders*—Besses GSGL10510, Black Dyke SB308.