



The Bradwell Bugle

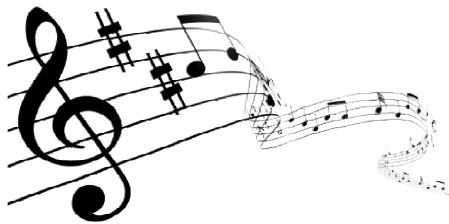


Newsletter of the Bradwell Silver Band

March 2018

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From the Editor

Hi Everyone!

Welcome to the March edition of the Band's newsletter!

The Band continues to work hard on the test piece for the area contest which comes up in a few weeks time, They had a run out with this at the Oxford Contest and a report on this follows. In this issue you will also read all there is to know about the Area Contest (plus a bit more besides!). We know that the Band will do their best to perform well and we send our best wishes to our local friends at Olney Brass and MK Brass and hope they also give a good account of themselves in their respective sections We will of course have a full report on the contest in next month's Bugle.

Following that the first concert of the year will be in St. James Church on Saturday 21st April, more details on this next month.

As always, I welcome any contributions towards future issues of the Newsletter.

Sarah-Jayne

Win An Easter Egg!

And it couldn't be easier!

Just pop me an Email by the 29th March simply saying "Easter" and a winner will be selected at random from all entries received.

The winner will be notified by Good Friday.

Good Luck!!!



Oxfordshire and District Brass Band Association Winter Contest 2018

Bradwell Silver Band entered this contest which takes the form of each band playing an own-choice test piece. Coming as it does just before the area qualifying events, bands that enter usually take it as an opportunity of playing the selected test piece for their section. We were playing "World Tour" for the first time outside of the rehearsal room and in addition to playing it under test conditions it also allowed us to give valuable experience of contesting for the first time to one of our younger members.

For this contest it didn't make economic sense for Bradwell Band to hire a coach and so members were asked to make their own way by car. Everybody duly arrived in plenty of time but you miss the banter of a shared coach journey and speculating on what draw you will be getting. It was a cold but bright morning as members assembled at the Marlborough School in Woodstock. Some had mistakenly imagined they were going to be playing at the famous Marlborough College but they were soon to learn that although we were very close to Blenheim Palace the venue was just an ordinary school in a residential setting. Arriving early meant parking was easy and we were directed to our allocated holding space in the huge sports hall. Having changed into uniforms we were then led to a room in another building where we were able to have a fifteen minute warm up which included a couple of hymn tunes, the National Anthem and top and tailing the test piece. This was extremely useful in our preparation and I couldn't help thinking that it is time that the organisers of the area contest arranged for a similar proper warm-up rather than the usual 30 second blow they allow just before you go on stage.

Having warmed up nicely we were then led back in to the cold open air as we crossed the playground to where the contest was being held. We took to the stage and made ourselves as comfortable as possible for our performance. After a few words from the organisers explained where the emergency exits were and reminded people to put their mobile phones on silent setting. We had originally been drawn to play Number 2 in the pre-draw but with the first band having withdrawn prior to the contest taking place we were to be the first band of the day. Tradition requires the National Anthem to be played and this was another useful exercise in getting used to the acoustics of the hall.

The adjudicator was asked to indicate that he was ready and after Musical Director Brian Keech and checked that all the players were ready we launched into our musical performance. As always when playing at a contest the music seemed to whizz along and the first two movements went pretty much as planned. The third movement is always going to be a test of our abilities and it wasn't helped today by the hall lights being switched off halfway through! It seemed like a long time but was probably only around five seconds or so before the lights can back on but amazingly we had kept on playing which is a tribute to our preparation and stage awareness. The last movement was completed without too many problems and we stood to acknowledge applause from the small audience. From the stage we were led back into the holding area where photographs were to be taken. We were organised by the photographer for a number of group shots and then had the opportunity of posing for individual pictures. We then posed more informally for Ron to take photos which hopefully we will be able to use in future publicity.

Oxfordshire and District Brass Band Association Winter Contest 2018

With the playing done members were then free to do what they wanted to. Some left for home while others stayed to listen to the other bands in our section. The results were announced and Bradwell Silver Band had been awarded Second Place and with it a nice trophy proudly accepted by our secretary Robin. It is nice to bring home some silverware but we shouldn't read too much in this result ahead of the Area Contest. It had proved to be a useful run through and the adjudicator's comments have given Brian an indication on what we need to work on before our appearance in Stevenage. We finished ahead of the other two bands from our region that had entered today. The winners were from the West of England area and the other three entrants compete in the Midlands contest.



Results

Adjudicator: Prof. Steven Mead
4th Section Saturday 24th February

- 1 89.5 Gosport Solent Brass Colin Garner
 - 2 81 Bradwell Silver Band Brian Keech
 - 3 80 Syston Band Gary Smallwood
 - 4 75.5 Shipston Town Band Howard Gibbs
 - 5 68.5 Malvern Hills District Brass Band Chris Licence
 - 6 62 Abbey Brass (Abingdon) Brass Rob Tompkins
 - 7 60 Witney Town Band Steve Sizeland
- W Bletchington Silver Band Sheldon Barwick

BEST INSTRUMENTALIST: Soprano Cornet, Gosport Solent Brass

www.bradwellband.co.uk

Area Contest

The 2018 contest of the London & Southern Counties Region of the National Brass Band Championships of Great Britain will be taking place at the Stevenage Arts and Leisure Centre over the weekend of March 17th / 18th 2018.

Bradwell Band is playing in the 4th Section which takes place on Sunday 18th and has a start time of 11:30 a.m. A total of 18 bands have entered this year's contest for the draw that decides the order of play these will be split into two groups of nine. Bradwell will be in the second draw so that will allow for a rehearsal before setting off for Stevenage.



Of the bands entered the county of Oxfordshire will be represented by 6 bands, Hertfordshire 4, Buckinghamshire 2, and 1 each from Berkshire, Cambridgeshire, Essex, London, Norfolk and Suffolk.

Bands Entered :

Abbey Brass (Rob Tompkins)
 Amersham Community Brass (Paul Fisher)
 Bletchington Silver (Sheldon Barwick)
 Bradwell Silver (Brian Keech)
 City of Oxford (Dexter Brown)
 Cottenham Brass (Peter Mackley)
 Great Yarmouth Brass (Colin Swaep)
 Hadstock Silver (Diane Pannell)
 Hemel Hempstead (David Edmonds)
 Letchworth Garden City (Tim Welch)
 Marsh Gibbon Silver (Chris Johnston)
 Pangbourne & District Silver (Stewart Lewins)
 Regent Community Brass (Chris Bearman)
 Royston Town (Steve Earley)
 Wantage Academy (Nikki Jones)
 Watford (Ian Graves)
 Witney Town (Steve Sizeland)
 Woodbridge Excelsior (Chris Lewis-Garnham)

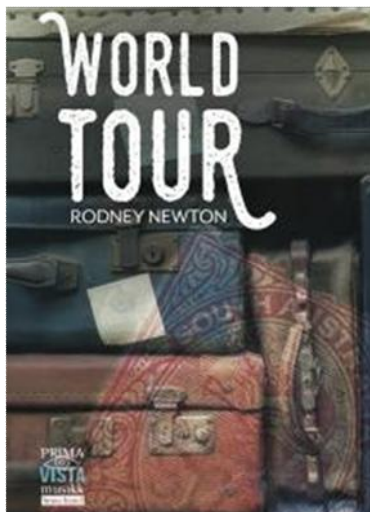
Like ourselves all of these bands will have been working hard on rehearsing the test piece so let's wish them well for the contest. I am sure that they will be making it difficult for the adjudicators Sarah Groarke-Booth & John Ward to decide which bands are to be invited to represent the area in this year's National Finals to be held at Cheltenham in September.

Ticket Prices:

Players of competing bands will each receive a ticket which entitles them for entry to listen to the other bands in their section only. For non-players the admission prices are Adult £13.00, Over 60s and under 16s £11.00.

Light refreshments are available during the day in the Arts & Leisure Centre, However the management advises that only food purchased on the premises will be allowed to be consumed in the Restaurant/Cafeteria area. Stevenage Shopping centre is very close by and has the usual selection of fast food outlets.

"World Tour" by Rodney Newton



The panel that select the test pieces must think that 4th Section Bands like travelling! Two years ago we had "The Journal of Phileas Fogg" which drew inspiration from Jules Verne's classic novel 'Around The World In 80 Days'. This year we had a similar musical journey to negotiate but this time it was based on historical fact. "World Tour" was written by Rodney Newton as a commission to mark the centenary of Besses o' th' Barn first world tour back in 1906. This was the first ever tour by a brass band and they visited North America, Canada, Hawaii, Fiji, South Africa, New Zealand and Australia and were welcomed by enthusiastic crowds of thousands wherever they went. Travelling was mostly by sea which allowed the conductor, Alexander Owen, to arrange and rehearse fresh material for every place visited.

The music has four movements in contrasting styles that take us from Liverpool to Melbourne and home again in around ten and a half minutes!

The Leaving Of Liverpool

The opening movement has the subtitle of "Leaving of Liverpool" and the composer has used all the usual musical effects to depict a long sea voyage. The very first note of the piece replicates the sound of an ocean going ship's horn and the music conjures up the busy activity prior to departure. We hear strains of "Auld Lang Syne", a song most commonly heard at the stroke of midnight on New Year's Eve. It is also sung at funerals, graduations, and as a farewell or ending to other occasions and no doubt the bandsmen were thinking of the loved ones they were leaving behind as they began their journey that would take over a year to complete. The rather sombre opening theme changes in style as moving quavers represent the swell of the sea and we now hear the familiar sounds of "Punchinello", one of the Brass Band movements most famous contest marches. Incidentally this reached a much wider audience in 1978 when the opening section was used in the hit recording "Matchstalk Men and Matchstalk Cats and Dogs". This song was inspired by the L.S. Lowry who became famous for painting scenes of life in the industrial districts of northern England during the middle of the 20th century which showed spindly human figures who looked like matchstick men.

The 6/8 march rhythm is carried on by the horn section as the cornets are can now be heard playing the hymn "Lead, Kindly Light ". In the days long before radio and television most peoples' knowledge of music would have been limited to popular music hall songs of the time or more likely the words and music of the hymns being sung in church. This particular hymn would have meant a lot to the bandsmen who were no doubt seeking guidance as they travelled to the other side of the world. The opening lines are:

"Lead kindly light amidst the encircling gloom, lead thou me on,
The night is dark, and I am far away from home".

This hope for guidance is followed by part of the National Anthem which the Band reportedly played as they gave a short concert on the dockside prior to departure from the port of Liverpool.

"World Tour" by Rodney Newton

Chicago Rag

For the second movement the composer has used some artistic licence and written in the style of the music the bandsmen may possibly have been exposed to as they stopped over in Chicago. Ragtime is a musical style that enjoyed its peak popularity in America between 1895 and 1918 and has a syncopated rhythm which had its origins in African-American communities and Scott Joplin was the most famous composer of this style of music. This is a jolly little movement with the horns having much of the melody line.

Pacific Paradise

On its way to the Antipodes the Band visited the Hawaiian Islands where the musicians were greeted as honoured guests. The slow and reflective third movement imagines the bandsmen relaxing on a golden beach with warm Pacific waves gently lapping against the shore. Quite a contrast to the Blackpool seaside they would most likely have been more familiar with! I can just imagine them paddling in the sea with their trouser legs rolled up, all wearing a flat cap wondering where they could get some fish and chips. There are some unusual harmonies in this section which will test the tuning and intonation of all the bands.

Australian Walkabout and Homeward Bound

The final movement starts off with an Australian walkabout which centres on the most famous song to come from that country, "Waltzing Matilda". This is usually sung today joyfully and with much gusto as a representation of the fun loving Australian character but it is based on hardship in the late 19th century. The title is Australian slang for travelling on foot (waltzing, derived from the German auf der Walz) with one's belongings in a "matilda" (swag) slung over the back. The song narrates the story of an itinerant worker, or "swagman", making a drink of tea at a bush camp and capturing a stray jumbuck (sheep) to eat. When the jumbuck's owner, a squatter (wealthy landowner), and three mounted policemen pursue the swagman for theft, he declares "You'll never take me alive!" and commits suicide by drowning himself in a nearby billabong (watering hole) after which his ghost haunts the site. I think his name must have been Andy because if you listen carefully to the words being sung you will hear "Andy sang as he watched, Andy waited till his billy boiled..."

The familiar tune is first played in a march style featuring the trombones and is then given the waltz treatment before the main theme from the first movement returns to depict the journey home and bring the piece to its conclusion.

The music is certain to test the abilities of all the bands that have entered and in particular the third movement.

The Composer of The Test Piece

Rodney Stephen Newton is a British composer, music educator, conductor, percussionist and music publisher.

Newton studied composition, orchestra management, music theory and percussion at the Birmingham School of Music which is now the Royal Conservatory of Music. After achieving his diplomas, he became a percussionist with several leading orchestras. His studies completed at the University of Salford, where he graduated with a Ph.D.

Newton was responsible for sales at United Music Publishers from 1979 to 1982 and from 1988 to 2010 he was a music consultant at the London Film School. His busy career also saw him as a teacher of film music composition at London College of Music in London and also for composition and orchestration.

"World Tour" by Rodney Newton

From the early 1990s he became involved in the world of brass and wind bands. From 1997 to 2004 he was an arranger and co-ordinator at the Williams Fairey Engineering Brass Band. He worked as a publisher at the British Bandsman magazine from 2001 to 2010 and was publisher at the music publishing house "Prima Vista Music" from 2006. As a composer he has written 14 symphonies, 5 string quartets, a flute and orchestra concert, a concert for euphonium and orchestra and a tuba concert, numerous works for brass band and concert orchestra, vocal music, chamber music and film music. Some of his works were recorded on CD by soloists such as David Childs (euphonium), James Gourley (tuba) and Brett Baker. Newton is a member of the British Academy of Composers

Some of the longer serving members may remember that ten years ago the area test piece was "Four Cities Symphony", written by the same composer and featured a European tour. The first centred on two aspects of the city of London with its history and pageantry as well as its role as a busy modern metropolis. The second movement depicted Paris, its street cafes and boulevards and riverside walks, in the form of a romantic waltz. The third movement was constructed around the Gregorian chants of the Lord's Prayer in an evocation of the city of Rome and after a powerful climax, mysterious tramping footsteps are heard as the ghosts or a Roman legion march through the city by night. The final movement was an evocation of the city of Moscow, with its great historic buildings, its turbulent history and its fiery traditional music. At the outset a rather dour folk-like melody was heard which is transformed into a lively Cossack dance. We should get this out of the library again some time!

The Adjudicators

John Ward's musical background was in the Salvation Army and in his late teens he developed an interest in conducting and has since benefited hugely through mentorship from the likes of Allan Withington and Ray Farr.

Since starting work with contesting bands, John has built up a record of consistent success, with a large number of prize-winning performances to his credit. He was shortlisted for the Assistant Directorship of the National Youth Brass Band of Great Britain and has conducted recording projects with the Fairey Band (nominated for BBW and BB Recording of the Year), Reg Vardy, Leyland and Co-operative Funeralcare Bands, working with renowned soloists including Roger Webster, David Childs and Owen Farr. A few years ago, John received an accreditation from Association of Brass Band Adjudicators and has since judged at the London and Southern Counties Regional Championship. He is currently Musical Director of the Fulham Band.

Sarah Groarke-Booth studied music at University of Salford, gaining a BA (Hons) in Band Musicianship and a Masters Degree in Performance (specialising in conducting). As a conductor, she has worked with many ensembles including wind bands, brass ensembles and choirs. Her association with brass bands over the past twenty years has led her to direct bands in Wales, Bristol, London and the North West of England. She has had many contest successes, including winning Regional and National titles. Following her musical studies and working as a brass tutor and conductor she attended the Bristol Old Vic Theatre School to train as an actor. Since then, she has performed in theatres throughout the country and appeared in various television programmes. She is also an experienced Compere and Voiceover artist and has worked as a Musical Director on a number of stage shows.

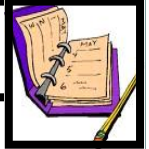
As a member and PRO of the Association of Brass Band Adjudicators, Sarah is regularly engaged as an adjudicator at contests throughout the country and she still finds time to fit in some trumpet playing.

Dates For The Diary

A provisional list of Band engagements for the coming twelve months, dates underlined still to be confirmed. Other dates are likely to be added to this list.

- Sunday 18th March Regional Contest, Stevenage
- Saturday 21st April St James Spring Concert
- Saturday 28th April Potterspury Church Evening Concert
- Sunday 6th May Abington Park Northampton Afternoon Bandstand Concert
- Monday 7th May May Day Fun Day New Bradwell ?
- Sunday 3rd June Big Lunch Stony Stratford
- Saturday 23rd June Milton Keynes Museum Victorian Week-end
- Saturday 14th July New Bradwell School Fete ?
- Sunday 29th July Patronal Service St James Church New Bradwell
- Saturday 6th October St James Autumn Concert,
- Saturday 10th November Stantonbury Theatre? (Evening concert)
- Sunday 11th November Remembrance Day
- Saturday 17th November Christ the Vine Coffee Hall ? (Evening Concert)
- Saturday 15th December St. James Christmas Concert
- Sunday 16th December Stantonbury Sports & Social Club Christmas Concert

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Here you will read the latest news on the Band and also there are many photos and videos to peruse as well.

