

The Bradwell Bugle



Newsletter of the Bradwell Silver Band

February 2014

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From the Editor

Hi Everyone!

I am grateful once again to Brian for having provided an article which is included in this edition. As always we invite similar contributions from anyone, it does not have to be brass band related. I live in hope!

There are no engagements for a while but quite a number of bookings have already been taken for later in the year. We hope to publish a list of these in next month's edition.

Until next month....

Sarah-Jayne

Development Group

Under the leadership of Luke Colvin, the Development Group have been enjoying increased numbers at recent rehearsals. There is a wide mix of abilities and ages, with some having only picked up a brass instrument in the past few months to those who are already part of the senior band. Finding music suitable for the entire group to enjoy is not easy but already this year Luke has introduced a number of new pieces into the repertoire. With assistance from members of the senior band, the emphasis is on playing together as a group and where necessary simplified parts are being made available for the less experienced players. There is a definite sense of enjoyment from the group and it is good to see them receiving encouragement from their parents.

We have a number of youngsters who are pupils at the New Bradwell School where we rehearse and this further strengthens our links with the school. We look forward to bringing you more news on the progress the group is making.

Regional Contest - Keith Jones

By contrast to the excitement and numerous engagements over the festive period, the first couple of months of the New Year see the Band focus their attention on the Regional Contest which this year is being held again in the exotic surroundings of Stevenage on Saturday 15th March. The test piece selected for the Third Section this year is "*Partita For Band, Postcards from Home*" which was written by Philip Wilby in 1993 and dedicated to Brian Lingley and the Rotherham Schools Brass Band. The music comprises four contrasting movements which will be a real test to all the competing bands.

The opening movement is subtitled Towers and Chimneys and has two themes, one heraldic with lots of fanfares whilst the other is more mysterious. The second movement is Churches and is an arrangement of the popular hymn Lord of the Dance. The third is Pastorale: Sunday Afternoon in which the composer recalls the sombre and drawn out Sundays in the days before television. The final movement is Coronation Day Parade which is a community celebration with a brass band at the head of a procession and ends with a reprise of the fanfare style heard in the first section.

In the composer's notes he writes that the sound and culture of brass banding was very much a part of his childhood, and this short Partita seeks to commemorate those childish memories in the musical terms of today's currency. Although the music makes real technical demands on the players (as required by brass band test-pieces), the composition is nevertheless designed to involve rather than impress its audiences. A Partita was originally the name for a single-instrumental piece of music in the 16th and 17th centuries but later composers, notably J.S. Bach, used it as a synonym for suite to describe a collection of musical pieces.

About The Composer:

Encouraged to take up composition by Herbert Howells, Philip Wilby graduated from Keble College, Oxford, in 1970. After a year as a professional violinist, he was invited by Alexander Goehr, then professor of music at Leeds University, to join his staff. He was senior tutor in composition there from 1984. More recently he was awarded a Doctorate in Composition, and made Professor in 2002. Since January 2007, he has lived in Bristol where his wife Wendy has been serving as Canon Precentor at the cathedral.

Most of his major works are expressions of Christian faith, and he enjoys tailoring his compositional technique to the very different demands of the skilled amateur in a brass or wind band, both in Britain and in the United States, to the church or cathedral choir, or to the finest professional soloist or orchestra. In 2008, he was granted a Dutch Government BUMA award for his innovative works for brass band, and in 2009 an honorary fellowship by the Royal School of Church Music. He is proud to have served as the musical associate at the world famous Black Dyke Band for 15 years.

A Helping Hand - Brian Keech

One of the nicest things about the Brass Band world is the willingness of Players and Conductors to help other bands. I do not know if this happens in any other musical genre but certainly doesn't happen in Sporting groups that I used to be involved with.

Most Band secretaries/managers will have a list of local players who they know they can call on when one of their own band members is missing. This is mainly for engagements but some bands do call in "Dep" players for practices. Our top Championship bands sometimes have to use Dep players and they pick there's a little differently by usually asking someone who lives in close proximity to where the engagement is, last year Adam was asked to help Grimethorpe in a concert in Dunstable.

These top bands also ask non Brass Band-ers to help as you sometimes see Orchestral and Military players in their ranks.

The 4 bars rest website has its own page for Deputy needs and offers of help. This is very popular and used a great deal.

Most players when helping though turn up for an engagement where they hope they will be supplied with a uniform, set of music, and a friendly face to help them. To me this is a minimum requirement, but as some have experienced this isn't always the case.

Being asked to Dep as a conductor doesn't happen that often, but I did have two cases last year. When I have been asked I do make sure that the band knows I want to be involved with the performance and not someone to stand in front of the band beating time. Last summer I was asked to conduct Hook Norton Band at a summer fete. Their normal conductor was attending her daughter's wedding and had asked me to help many months ahead of the engagement. A programme of music for the event had been chosen and sent to me in advance. I then attended 2 practices ahead of the event and made sure the band played the music to my requirements even if this was different to what they were used to. The engagement went fairly well even with a lot of Dep players helping them.

In early November I was asked by the Brackley Band if I would conduct them at the Leicester Contest. Their conductor had moved to New Zealand earlier than expected and left them without anyone. Their chosen piece was "*The Land of The Long White Cloud*", I was sent the score but just after a few hours work on it I realised it would be too hard for me to learn in 3 weeks. When I first started conducting one of my early tutors told me you must help a band not hinder, if it is hinder don't do it. I told Brackley the situation who fully understood and as a result withdrew from the contest.

They then asked me if I would conduct their major Christmas Concert on 20th December, again a programme had been chosen by senior players for the event. After the first practice I informed the band that we would have to make changes to the programme. Some pieces were not right for the concert and others required more work on than the period of time we had. As with any good band this was taken on board and we ended up having an excellent concert. It was nice to see familiar faces in our President Peter and his lovely wife in the audience and I know they enjoyed themselves.

A Helping Hand - Brian Keech (Cont'd)

There are of course occasions when you are asked to help which clash with your own bands and you are unable to help. Last year I was asked to conduct a band at the Pershore Music Festival, but as it clashed with Haversham fete I was therefore unavailable.

One area of "Depping" that sometimes causes debate is whether to ask for a fee or claim expenses. I have never asked for a Fee but if offered expenses, I will claim my petrol costs back.

If you haven't helped other bands but would like to do so, tell Robin. I know he is regularly asked for help. You just need to be aware that band instruments are not covered by our own band insurance when used for non-Bradwell events.



Brass Bands & Football - Keith Jones

Let me start with a question. Who played at Twickenham in an England Rugby international and one month later at an F.A. Cup final at Wembley? Answer at the end of this article.

With no engagements to report on this month, I offer this diversion on the two great passions in my life, brass bands and football! The two rarely get the chance to overlap these days but in times past at many football grounds up and down the country brass bands would entertain the crowds before kick-off and often at half-time as well. Some would give a marching display on the pitch whilst others would stand in an appropriate spot normally close to the main stand. You should know that football grounds in those days were mostly open terraces for standing with only the more affluent fans seated under cover.

As well as the chance to perform in front of thousands of people, the bonus was that the members of the band got to see the match free of charge so getting players to attend was never a problem. It was also not uncommon for non-playing friends of members to gain access to matches for nothing by carrying the instrument cases of genuine players and saying to the gateman that they were "*with the Band*". As soon as they were inside the ground the instrument case would be handed back to its rightful owner and the men who had gained free entrance would join their fellow supporters on the terraces.

In 1958 Bradwell Band received an invitation from Luton Town Football Club to play on the pitch during which a collection was taken in aid of the Munich Air Disaster which tragically took the lives of Manchester United players returning from a European fixture. Collectors carried a blanket and walked around the pitch with the idea that people from the crowd would throw coins into it. A sum of £120.00 was collected along with cuts and bruises from the less accurate flying coins!

As a young lad I made a journey into the unknown extremities of North London and was delighted to see and hear the Band of The Metropolitan Police. They appeared at every Arsenal home game until the early 1970s and helped to create something of an atmosphere in what even then was known as the Highbury Library because it was so quiet.



Brass Bands & Football - Keith Jones (Cont'd)

Tastes change and for the most part today's supporters prefer to be deafened by monotonous pop music for their musical entertainment. There has been something of a mini revival in recent years with brass bands making one-off appearances at clubs such as Everton and Stoke. Reaction of the majority of the fans was very welcoming and radio and newspaper reporters enthusiastically welcomed this reminder of former days. In the past couple of years Wolverton Town Band has performed at the MK Dons Stadium as part of their Armed Forces Day and a band regularly plays to the fans as they enter the stadium at Chelsea.



They have the title of Chelsea Brass Band and members wear sweat shirts or fleeces with the club badge. It is not a true brass band as it often contains clarinets and French horns but it is a step in the right direction. Their repertoire is based on songs sung by the supporters and the Band attracts great interest from the fans that arrive early enough to stand and listen. One particular favourite is sung to the tune of "*Lord Of The Dance*" which by co-incidence features in the area test piece for this year.

In an attempt to revive the tradition for international matches, the sound of brass instruments blaring out has become a feature of England football matches since 1996. The England Band's renditions of "*Rule Britannia*" and the theme from the film "*The Great Escape*" have in turn entertained and infuriated fans at every match the national side have played since their debut at Wembley. Unfortunately they have a very limited repertoire and many fans feel that it adds nothing to the atmosphere. It would be o.k. if this was confined to pre-match or half time but the repetition of a handful of tunes can detract from concentrating on the game in progress.

Brass Bands & Football - Keith Jones (Cont'd)

The England supporters' band started life in 1993 on the terraces at Hillsborough, Sheffield Wednesday's ground when the then manager Trevor Francis asked fans to form a club band. Word spread and a call came from the England manager, Glenn Hoddle with an invitation for them to play at Wembley. They made their debut in a 2-1 win against Poland at Wembley that year. The band currently has 22 members, including comedian Bernie Clifton on trombone, although drums and trumpets dominate. Together, they have travelled to more than 60 countries, spending tens of thousands of pounds. Yet not everyone has been supportive. Among their critics comments are *"we didn't need to be told by self-appointed fun-merchants when we were supposed to try and give the players a lift"* and *"If your first reaction to something happening is to parp out a version of The Great Escape theme, then I suggest you need help"*.

It has probably not escaped your notice that this year the World Cup is due to be played in Brazil in June. The England Band has been told that they are not welcome, with the World Cup managing director confirming that instruments will be banned from venues at the tournament next summer. *"Brazil doesn't need instruments to enhance what you are going to experience in the stadium"*.

So opinion may be divided and we know that realistically there is little chance of brass bands ever again having the opportunity of being a regular part of the match experience, but it is good to know that based on recent examples they could still happily live together side by side.

Oh yes, and the answer to the question posed at the beginning of the article is The Band of the Royal Marines!



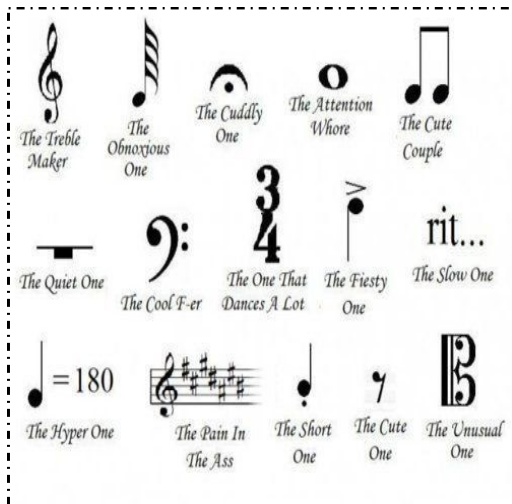
Contacts, etc...



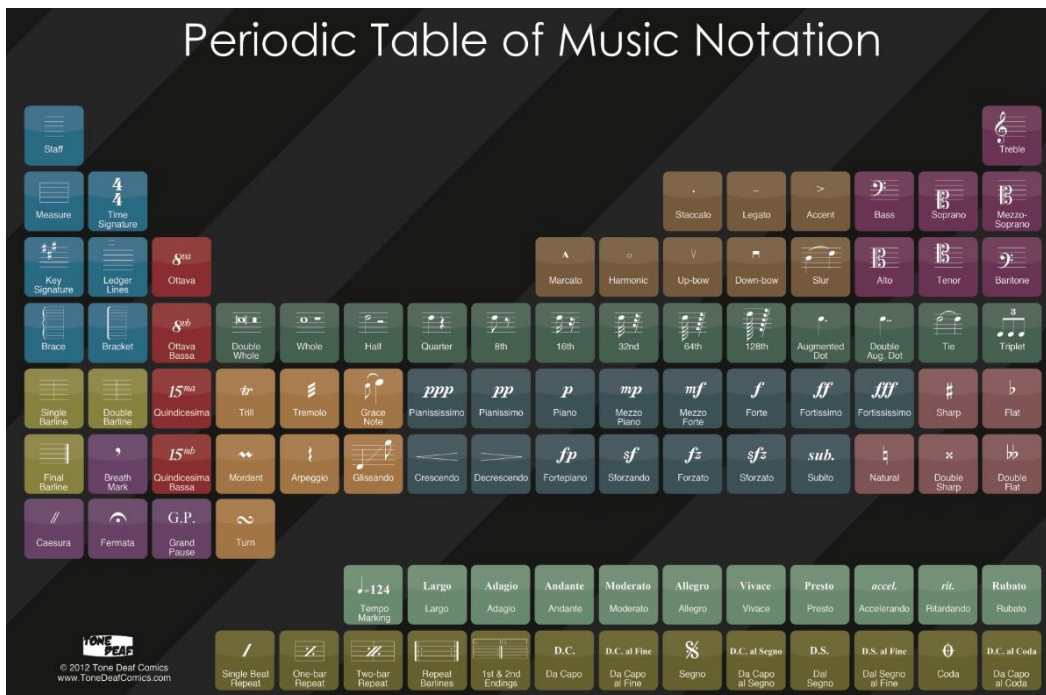
Contact Details

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Treasurer:	Dave Sanderson 616357 treasurer@bradwellband.co.uk
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Newsletter	S-J Edwards 319942 editor@bradwellband.co.uk
Webmaster:	Fraser Cousins 225772 fras@sky.com
Website:	www.bradwellband.co.uk

Which one are you???



Thanks to Steph for supplying this! :-)





Bradwell Silver Band Membership List

Committee

Chairperson:	Gary Morris	Trustees:	Brin Carstens / Graham Crisp
Secretary:	Robin Allen	Members:	Sam Allen Steph Chappell
Treasurer:	Dave Sanderson		Alison Drury John Lee
Librarian:	James Lawrie		Karen Wilson Louis Wilson

Playing Positions

Principal Cornet:	<i>Vacant</i>
Solo Cornets:	Jess Gunn Julia Hollis Lisa Huckle Andy Chase
Soprano Cornet:	Adam Chappell
Repiano Cornet:	Sam Allen
2nd Cornet:	Orla Howell Alison Drury
3rd Cornet:	Rachel Griffith Tania Dytrych Daniel Gaylor
Flugel Horn:	Karen Wilson
Solo Horn:	Keith Jones
1st Horn:	Louis Wilson Liz Keech
2nd Horn:	Steph Chappell
1st Baritone:	Lucy Bedford
2nd Baritone:	Maria Belton
Euphonium:	Fraser Cousins Luke Colvin
1st Trombone:	John Lee
2nd Trombone:	Jemma Cain
Bass Trombone:	Luca Ianotta
E♭ Basses:	Dave Sanderson Jonathan Evans
B♭ Bass:	Robin Allen
Percussion	Steve Osborne Toby Dytrych James Lawrie

Non Committee Positions

President:	Peter J Blake
Musical Director:	Brian Keech
Publicity Officer:	Steph Chappell
Quartermaster:	Steph Chappell
Magazine Editor:	Sarah-Jayne Edwards

Honorary Members

Chris Coull	Brian Keech
Malcolm Hills	David Wilson
Jim Whyte	

Development Group

Adam Chappell	Orla Howell
Oscar Beevor	Ben Mirfin
Steph Chappell	Ella Duncan
Daniel Gaylor	Adam Hird
Tania Dytrych	Sean Trayner
Toby Dytrych	
Evan Lovell	

The Development Group is open to everyone, irrespective of age. So if you know anyone who's been thinking of taking up a brass instrument, get them to come along. Experience not necessary.

