



The Bradwell Bugle



Newsletter of the Bradwell Silver Band

March 2015

Inside this issue:

Editors Note	1
Area Contest	2-7
Future Engagements	8
Contacts, etc...	9



From the Editor

Hi Everyone!

Winter's almost gone and we have the promise of Spring just around the corner. The Band has been working steadily on the test piece and I am sure you will join me in wishing them well in the coming area contest. We also wish all the best to our local friends at Olney and MK Brass who are competing in the 3rd and 1st Sections respectively.

A coach is booked to leave New Bradwell at around 10:00 a.m. and there will be some spare seats for any of our supporters who fancy a day out! Please let Robin know if you would like to travel on the coach. There will be a full report on the contest in the April edition of the Bugle.

Engagements for later in the year are still being booked and you will find the latest information on that page. I extend my usual invitation for any contributions for futures issues, be they articles on any subject, photographs or anything else you feel would be of interest to our readers.

Sarah-Jayne

School News

The new building work to expand the size of the school is well under way and the foundations have already been set. This was being prepared for the delivery of the steel work over the half term break. Once the steelwork has been erected it will give a good indication as to the size of the new facilities. The school have been using the building work as a learning experience. The builders attend the whole school assembly every few weeks to talk to the children. The school also has a group of year six children who get a weekly feedback and tell the other children what is happening at the forum. The pouring of concrete was particularly exiting with a number of classes going out to have a look at what was going on.

New Bradwell School is one of a group of primary schools serving the area north of central Milton Keynes. Historically the majority of population growth in Milton Keynes has resulted from new housing. This has meant that additional school places have been planned in advance and as areas were developed new schools have been opened to serve the increased demand for places. However, Milton Keynes, like many other authorities across the country, is experiencing an increase in the birth rate across most areas of the borough. This means that from September 2015 there are no longer sufficient school places in reception classes. This building work will ensure that there are sufficient school places for all children and young people within the defined area of New Bradwell. The aim is that New Bradwell School is expanded to provide an additional 30 places in the reception year group, creating three classes in the year group. The school would then gradually increase in size and eventually each year group would have three classes.

Area Contest



The 2015 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 21st / 22nd. The sections will be held as follows:

Section	Date	Adjudicators
Championship	Sunday 22nd March	Alan Morrison & Stan Lippeat
1st	Sunday 22nd March	Michael Fowles & Jim Davies
2nd	Saturday 21st March	Jim Davies & Stan Lippeat
3rd	Saturday 21st March	Michael Fowles & John Ward
4th	Sunday 22nd March	David Hirst & Nick Garman

Players will each receive a ticket which entitles them for entry to listen to the other bands in their section. For non-players the admission prices are Adult £11.50, Over 60s and Under 16s £9.50. 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.

Adjudicators

Following last year's experiment with two adjudicators per section, bands in the area were asked to indicate whether they would prefer the use of one adjudicator or two in the future. A decisive majority of the bands who responded were in favour of employing two adjudicators for future contests. As a result there will now be two adjudicators per section in the London and Southern Counties Regional Contest from 2015 onwards.

There has been a change in the adjudicators for our section as David Lancaster, one of the original choices, is recovering from a recent cycling accident. In his place comes the highly experienced David Hirst who joins Nick Garman in the box.

Area Contest (Cont'd...)

David Hirst began his musical career at the age of ten with the local village band playing cornet: he made rapid progress on the instrument, and, at the age of fourteen was accepted into the Yorkshire Imperial Metals Band on the solo cornet bench. Two years later David joined the Black Dyke Mills Band on Soprano Cornet, where he had four successful years including wins at the British Open, National and World Championships. David studied music at the University of Huddersfield, being taught trumpet by Maurice Murphy. A growing interest in Orchestral and Big Band playing led him to being one of the early members of the James Shepherd Versatile Brass. In 1978 David rejoined the Black Dyke Mills Band on Soprano cornet enjoying further contest success. By the mid '70s he was conducting various village bands before being appointed in 1980 as the Musical Director of the Andrews Heat for Hire Band. After five successful years he then took over as Musical Director at the Lewington Yamaha Band followed by two years as the Resident Conductor at Black Dyke conducting the band during their historic tour of Australia in 1988. In 1990 David returned to the Yorkshire Imperial Band conducting them at the British Open, All England Masters and as prize-winners at the "Brass in Concert" competition over three successive years. In 1994 David was invited to join the 'World Famous' Brighouse & Rastrick Band as Resident Musical Director, relinquishing this position in 2005 after 11 years. Since leaving B&R David has been guest conductor with Grimethorpe, Faireys and Fodens, and is regularly invited to undertake 'contest preparation' workshops with bands of all standards.

By contrast, the other adjudicator Nick Garman is a relatively newcomer to the adjudicating scene with just a small number of contests including the Milton Keynes one held last November. Nick is the Director of Music at an Independent School in North London and currently a playing member of the Midland Area Champions the Virtuosi GUS Band. He has been principal trumpet with many provincial orchestras and has played solo cornet with a number of the leading brass bands. Nick has a Salvation Army background so he will understand what the composer would be looking for in a performance of the test piece.

I am sure we all wish them well in their efforts to listen to the same piece of music 23 times and then place the competing bands in a precise order of merit!

The Competing Bands

A total of twenty three bands have been declared as entering into the fourth section. The large number of bands means there will be a split draw for the order of play. The section is due to commence at 11:00 a.m. with the first draw being made at 10:00 a.m. and the remaining bands being drawn at 12:00 a.m. Bradwell will be in the second draw so that will allow time for an early morning rehearsal before we set off for Stevenage

The bands travelling the furthest will be Brighton & Hove City from East Sussex (who finished in third place last year and qualified for the National Finals) and the Snowdown Colliery from Kent who are both just over 100 miles away from Stevenage. Norfolk has three entries with the newly formed City of Norwich, East Coast Brass who finished 5th last year and Cottenham who were in 11th place. Suffolk will be represented by Castleton who are competing at the areas for the first time since 2003 and Woodbridge Excelsior who came 10th last year. Godalming from Surrey are another band returning to contesting after an absence of nearly 13 years. The county of Oxfordshire has the largest number of entries with Marsh Gibbon Silver who's last appearance was in 2012, Abbey Brass who came 15th last year, Bletchington Silver who were 7th and Witney Town who were 18th.

Area Contest (Cont'd...)

Buckinghamshire has ourselves and the MK Development Band and Berkshire also has two with Tadley Concert who finished 8th last year and Wantage Academy who were 12th. London provides two entries, North London Brass based in Enfield who were 19th last year and Crystal Palace who like us were relegated from the Third Section. Essex has one band in Hadstock Silver who finished in 9th place last time round and Bedfordshire also has one with Ampthill Town who were 14th. Hertfordshire has three bands with Watford (17th last year), Royston (13th) and the band with the shortest journey Letchworth Garden City (6th).

The full list of bands declared as entered are as follows:

Band	Conductor
Abbey Brass (Abingdon)	R. Tompkins
Ampthill	C. Benger
Bletchington Silver	S. Barwick
Bradwell Silver	B. Keech
Brighton & Hove City	M. Hackett
Castleton	P. Ryan
City of Norwich	A. Craze
Cottenham	P. Mackley
Crystal Palace	M. Gray
East Coast Brass	P. Speed
Godalming	J. Haigh
Hadstock Silver	L. Jardine-Wright
Letchworth Garden City	T. Welch
MK Development	M. Nevin
Marsh Gibbon Silver	A. Allcock
North London Brass	P. Dodds
Royston Band	S. Earley
Snowdown Colliery	C. Aberg
Tadley Concert	P. Chapman
Wantage Academy	N. Jones
Watford Band	I. Graves
Witney Town	R. Owens
Woodbridge Excelsior	C. Lewis-Garnham

Area Contest (Cont'd...)

A look at the websites for most of these bands will tell you that they all enjoy being part of their local community and outside of contesting have a varied list of engagements during the rest of the year. It also tells you that they would all welcome new players to complete their full complement. Most bands will know of a few people they could call on specifically for contests and as long as they are registered there is nothing wrong with that. However this shortage isn't confined to 4th section bands, virtually every other band in our region - and no doubt throughout the country - could always do with a few more players. Each year bands will lose the services of some players because of changes brought about by their employment. The other loss is the youngsters going off to University or further education. This didn't use to be so much of a problem in the past as most people lived and worked locally and fewer youngsters would have had the opportunity of furthering their academic achievements. So it becomes all the more important to keep training new players who will hopefully eventually take their place in the main band. Most of the bands in our section already have a junior or training band and these efforts are needed if we are to safeguard the future of brass bands.

So whatever the results on the day I think every band that takes part deserves great credit for just being there. I hope the adjudicators will reflect that in their comments. A full report of the concert will appear in the April edition of the Bugle.

Some Hints for Performing

Most of our players have experience at playing in a contest and will know what to expect and some will have developed their own routine for getting ready to play. These are a few hopefully useful tips drawn from various sources to help us prepare and be ready for the actual performance.

As soon as you have been through the registration process make sure your instrument is kept warm. When you go on to the stage stay calm and confident. Get comfortable, adjust the height of the stand if necessary and have your music ready to start playing. If you are sharing a stand make sure you can see the music and the conductor.

Nerves are the biggest problem we have to contend with when performing. It is perfectly natural but there are ways to cope and minimise the impact on your playing. It is very helpful to be aware of what being nervous will do to you, physically. When we are nervous our system releases extra adrenalin, so our heart rate increases, we may sweat, feel shaky, and so feel tense. Because of this extra adrenalin we sense time differently than we would do normally, so everything seems to take longer. It is important to be aware of this, and to consciously slow yourself down so you play at the tempo you've been practising at. A few deep and slow breaths before you start will help to calm you down, and also helps you focus on what you are doing. Sing in your head the first few bars exactly how you want them to sound.

For those of you who are using mutes, make sure you can get to them easily and without making any noise. If you have a quick mute change, notate it on your part and have the mute ready for a fast, smooth and noiseless change. Percussionists need to be equally careful that sticks and beaters are not allowed to roll around when not in use.

Area Contest (Cont'd...)

Don't make a big deal of emptying water. Do it quickly and quietly. And never do it while others are playing. It can be distracting so be discreet. You don't have to blow a tremendous amount of air through an instrument to clear the water.

Most players tend to remember only the bad parts of the performance. Reserve your judgment until you hear a recording or have had a chat with a colleague. You remember the bad because it was unexpected, it jarred your concentration, and it implanted itself in your memory. The good flew by mostly unnoticed because it came out just as you expected it to, that is, just the way you practiced it.

You have spent weeks in rehearsal and have voluntarily given up the best part of a day for a performance on stage lasting no more than twelve minutes. Go out and enjoy it. Whatever happens the sun will still come up tomorrow!



Salvation Army Music

This year's area test piece was written by Dean Jones who is a committed Christian and a member of The Salvation Army. Within the world of Brass Bands the influence of the Salvation Army is felt far and wide, with many of the top players originating from Salvation Army roots or being taught by somebody that was or still is connected with this religious movement. Our Musical Director Brian Keech often refers to Salvation Army music and for those of you who may not be too familiar with this subject I thought you might like to know something about its history.

William Booth, the founder of the Salvation Army, was initially a minister in the Methodist New Connection and moved to London with his family to continue his work. Here he came across a tent mission in Whitechapel which was a very poor district in the East End, and when the invitation went out from the preacher for somebody to give their 'word', William Booth stood up and testified. The tent mission were so impressed that they invited him to become their leader and this started in 1865 as The East London Christian Mission before adopting the name The Salvation Army in 1878. Initially they did not have any premises of their own so the majority of their services were held in the open air. Sometimes things could become a little rowdy as other churches tended not to agree with the way the Salvation Army were willing to help those that were considered most needy – the homeless and the poor. They also received opposition from local authorities who regarded open-air meetings as obstructions to public space. As the Salvation Army preached abstinence from alcohol this upset the publicans and led to some of them funding a group calling themselves the 'Skeleton Army' who were encouraged to disrupt these outdoor services. In some districts a general ban on outdoor meetings was introduced and the police were ordered to ensure that the ban was enforced. The Salvationists ignored the new ruling and continued to hold their street meetings and as a result some were summoned for obstruction. Rather than pay the fine imposed by the local courts some members elected to go to prison and these incidents caused a public outcry.

Area Contest (Cont'd...)

In Salisbury the Salvation Army made an appeal for protection or bodyguards to protect the mainly female missionaries. The Fry family answered their request and it just so happened that the father, Charles, used to play cornet with the Wiltshire Volunteer Rifle Corps. He had three sons who had been taught to play from a very young age and so not only did the Fry's offer protection against attack they also eventually started to play their instruments to accompany the hymn singing. Over time the Fry ensemble was augmented with other instruments, not exclusively brass, and became famous under several names such as "The Hallelujah Minstrels", "The Salisbury Brass Band", and "The Happy Band". This could be classed as the beginning of the Salvation Army Brass Band and the Fry's gave up their family business and joined the Salvation Army on a full-time basis.

The early Army services attracted mostly those people who did not attend Church on a regular basis. These congregations would therefore recognise secular songs, such as those heard in the music halls, better than they would know the traditional church hymns. So the Army wrote their own words set to the most popular tunes to encourage the congregation to participate in the singing. One of the best known examples was "Champagne Charlie", a popular music hall song from the 19th century and adapted by The Salvation Army for their hymn, "Bless His Name He Sets Me Free". Other tunes used were songs from the American Civil War such as "Marching Through Georgia" which became "Shout Aloud Salvation".

From the outset William Booth was keen to distinguish the music of the Salvation Army from other church music which he considered overly sophisticated. He issued guidelines to produce simple songs with an emphasis on strong, clear 'soul-saving' messages. He also believed that Salvationists 'must sing good tunes'. He is famously quoted as saying 'I don't care much whether you call it secular or sacred. I rather enjoy robbing the devil of his choicest tunes'.

The Salvation Army kept itself apart from the secular brass band world. They did not (and still do not) enter contests or play music other than their own which was specifically written or arranged for them. Around the same time that the Salvation Army bands were being formed, the temperance movement which urged moderation in the consumption of alcoholic beverages also used brass bands to promote its message. These, however, were integrated with the other amateur brass bands - and there are still bands today whose name includes the word Temperance.

The Salvation Army in recent years has opened up its doors to its colleagues in the secular brass band world, thereby making a rich resource of music available for other bands to play. Music forms an integral part of Salvation Army worship and evangelism. Bands are an important part of church life and at public events where they are the most recognised feature of Salvation Army music. The primary purpose of all Salvation Army bands is to serve as an instrument to proclaim the Christian gospel. All other activities and functions of the band are only considered proper when this ultimate goal is observed. Within the framework of the primary purpose, a brass band can be a powerful evangelistic tool. The careful choice of music for a worship service sets the mood and enhances the message, preparing a congregation for the desired experience.

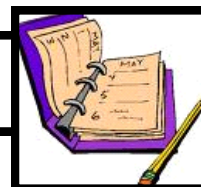
So the very first Salvation Army band came about almost by accident but the impact they have had over the past 130 years or so continues to this day. The emphasis is on simple tunes with good harmonies and this music has become part of the great tradition that is the Brass Band movement, not only in this country but throughout the world.

Future Engagements



	<u>March</u>	
Sunday 22nd	Area Contest	
	<u>April</u>	
Saturday 25th	Concert - St James Church, New Bradwell	PM
Sunday 26th	Spratton Fete	PM
	<u>May</u>	
Monday 4th	May Day at the Mill	TBC
Saturday 9th	Concert - North Crawley Church	PM
Sunday 17th	Cosgrove Park	12-1pm 2-3pm
	<u>June</u>	
Sunday 7th	Big Lunch, Stony Stratford	TBC
Saturday 13th	Wicken Dog Show	12.15- 1.45pm
Saturday 27th	Haversham Fete	PM
	<u>August</u>	
Saturday 22nd	Evening Open Air Concert, Bancroft Park	PM
	<u>September</u>	
Saturday 5th	Cosgrove Park	12-1pm 2-3pm
Sunday 13th	Leighton Buzzard	3-5pm
	<u>October</u>	
Saturday 10th	Concert - St James, New Bradwell	PM
	<u>November</u>	
Sunday 8th	Remembrance Parade	TBC
	<u>December</u>	
Thursday 3rd	Two Mile Ash Concert - Stantonbury Theatre	PM
Saturday 5th	Christmas Tree Festival, St James Church	TBC
Saturday 12th	Newport Pagnell Singers	TBC
Saturday 19th	Concert - St James Church, New Bradwell	PM

Contacts



<i>Chairperson:</i>	James Lawrie	chairman@bradwellband.co.uk
<i>Secretary:</i>	Robin Allen	secretary@bradwellband.co.uk
<i>Treasurer:</i>	Karen Wilson	treasurer@bradwellband.co.uk
<i>Librarian:</i>	Sam Allen	-
<i>Musical Director:</i>	Brian Keech	md@bradwellband.co.uk
<i>Publicity Officer:</i>	Steph Chappell	press@bradwellband.co.uk
<i>Newsletter Editor:</i>	Sarah-Jayne Edwards	sj.cc23@gmail.com
<i>Webmaster:</i>	Fraser Cousins	fras@sky.com
<i>Website:</i>		www.bradwellband.co.uk

