



The Bradwell Bugle



Newsletter of the Bradwell Silver Band

OCTOBER 2011

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From the Editor

Hi everyone

The change of weather has brought a welcome respite in the Band's schedule before gearing up for the busy Christmas period.

Thanks to Keith, Brian and Adam Keech for their entertaining articles this month. Don't forget, please share your news, stories or jokes—it's always good to read articles from new people.

*Finally—has anyone actually tried the recipe suggestions? I would love to hear feedback or favourite recipes you would like to share.
Take care!*

Steph

October Days By Carolyn Head

October days!
How nature shouts,
so many ways
With bundled sheaves and rustling
leaves,
in splendid blaze.

O, what sights!
What nippy nights,
harbingers of change soon
To come, with frosty bites,
shivery delights, and harvest moon.

Winter will march on!
A howling, blustery,
mountain king,
Scattering furry ones, scampering,
gathering quondam glean.

Pond and lake with icy sheen-
unlikely resting place,
For airborne tenacities and dancing
dervish lacy flakes.

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BY BRADWELL SILVER BAND



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Wychavon Festival of Brass—Keith Jones



Sunday 18th September 2011

Bradwell Band travelled to Pershore, a small market town in rural Worcestershire, to take part in this contest sponsored by the Vale of Evesham Commerce & Tourism Association.

A pre-draw had determined that we would be the first to play in our section containing nine bands which meant an early morning departure from New Bradwell. The other bands in our section came from Shropshire, Gloucestershire, Staffordshire, Lancashire, Derbyshire and Warwickshire. The format is a programme of own choice music not to exceed twenty minutes in playing time and to include a soloist.

Our section was held in the sports hall of the local leisure centre. This was not as big a venue as we have played in at Stevenage or Milton Keynes but still unmistakably a sports hall, complete with basket ball hoops.

We unloaded the coach, lugged all the equipment to the area set aside for changing. We then took the percussion kit back round to the hall to be told we couldn't take it in. Eventually they relented but insisted the "professionals" be allowed to finish setting up the hired kit that the organisers were providing for the bands.

The registration was conducted in an extremely tight space as our registration cards were checked, stamped and returned to us individually. We lined up in a narrow passage to go into the hall and were promptly asked to hand the registration cards back as we entered the stage.

As we were the first band to perform we were required to play The National Anthem. This at least gives us a chance to warm up and get some of the nerves out of the way.

The programme our Musical Director Brian Keech had chosen started with the Bass Trombone solo "I Wanna Be Like You" which featured Vince. With members of the band providing augmented percussion effects and jungle noises this was certainly an unusual opener but was received well. Well played Vince. Our second item was a total contrast with the arrangement of the hymn tune "Dear Lord and Father of Mankind", which had some nice phrasing. We followed this with the march "Death Or Glory" played at a fair old pace but with precision. Our final piece was "Lord Of The Dance" which is a selection of music from Michael Flatley's dance spectacular including "Cry of the Celts", "Victory" and of course "Lord of the Dance". Much of the detail Brian had asked for was evident and the finale in which the whole band stands to face the audience brought our programme to an effective conclusion. General consensus was that we had played as well as we were able.

Continued — by Keith Jones

We returned to the holding area only to come into conflict again with the organisers. Having originally been told the coach could not return to pick up the equipment, we believed we had been given permission to store our instruments in the room. Wrong! We were forcefully told that the room had to be cleared and fortunately a phone call to the coach driver meant he was able to return to collect instruments and other equipment.

Again the organisers were not very good as they allowed the next Band to enter the holding area before we had the chance to empty the room. This led to an unseemly bottleneck of players, instruments and percussion equipment. It would have been so much easier all round if they had let us out first before allowing the next band to come in.

There then remained the small matter of how to spend the next four and a half hours before the results would be announce. Some members took the opportunity of listening to other band performing whilst others explored the delights on offer in Pershore High Street. It is rumoured that some even had lunch in Chez Asda.

The results were duly announced and our name was not mentioned so we had to wait for the full results to find out how we had been rated. I believe the Band played well on the day and considering the standard of the other entrants we gave a good account of ourselves.

The journey home was pleasant enough although we did run into a torrential downpour as we reached Old Stratford.

Having played at many contests and acted as a steward and hall controller at local contests, I have experienced both sides of the stresses and strains that bands and organisers go through. We had spent many weeks in rehearsal, and incurred some considerable cost in hiring a coach to take us part in the contest. I feel we could have been shown a little more courtesy by the stewards. We were asked to arrive early and we did this, but this was obviously too early for them, they hadn't even had a chance to plug the kettle in for their cups of tea!

PLACE BAND	CONDUCTOR	POINTS
1 Cleobury Mortimer Concert Brass	Mike Amplett	186
2 A.W.Parker (Drybrook) Band	Steve Ruck	185
3 Cheltenham Silver Band	Angie Shepherd	184
4 Trentham Brass Band	Mike Caveney	183
5 Worcestershire Youth Brass Band	Nicky Daw	182
6 Tottington Public	Daniel Price	181
7 Burbage Silver Band	Edwin Stinton	180
8 Bradwell Silver Band	Brian Keech	179
9 Coleshill Town Band	Stephen J Fagg	178

National Brass Band Championship 2011 – by Brian Keech

On Saturday October 15th myself, Liz, Clive and Wendy went to the Championship section finals at the Royal Albert Hall. The last time I had been was back in 1989 when my good friend Vaughan Bower was part of the winning Desford Colliery band performance.

With a train and bus trip from CMK to the Albert Hall we arrived at about 9.45am, just in time to buy a programme and take our seats for the opening band. The set piece was *Breath Of Souls* written by Paul Lovatt Cooper especially for this contest. It was very hard and not one of the 20 bands played it perfectly. The piece was different to many as in the middle section, two Cadenzas' were written for various soloists. They or their conductors had the choice which one to play. Even though the piece was so hard to play it was great to listen to, which was reflected by the large audiences for every performance. We managed to hear 17 of the 20 bands.

We were seated in an area at the side of the stage with the cornets facing straight at us. It was noticeable in our area that a lot of foreign visitors had come to listen to the bands.

After the first 10 bands had played my favourite was Tredegar, but with a lot of the top bands to come perhaps we had not heard the winners. Cory drawn 12th were the pre-contest favourites but made too many mistakes to be champions. Band drawn 15th were the Pemberton Old Band including our Adam. Having Old in their title is miss leading as the band members are very young, probably about 10 in there early twenties. I had told Adam to enjoy the day, as this is the pinnacle for all bandsmen to play at the Albert Hall. He and his colleagues certainly did, with big beaming smiles and taking in everything special about the venue. They gave everything in their performance and though placed 16th can be so proud of what they have achieved. Following Pemberton on stage were the current holders Brighouse and Rastrick Band who produced a performance which was so full of emotion and musical interpretation, they were clear winners in mine and many others eyes.

At the end of the contest my first six were:

- 1st Brighouse
- 2nd Tredegar
- 3rd Cory
- 4th Carlton Main
- 5th Fodens
- 6th Flowers

While the results were being sorted a concert was given by the Cory band and then various speeches. In our opinion this was too drawn out as it took nearly two hours from the end of the contest to hear the final result. With a Fanfare from the Welsh Guards, the National Brass Band Champions were announced as the Brighouse and Rastrick Band

Full Result:

- 1st Brighouse
- 2nd Fairy
- 3rd Cory
- 4th Beaumaris (who we didn't hear)
- 5th Tredegar
- 6th Carlton Main

One thing that I thought sad about the results ceremony was that none of the bandsman were allowed in the hall. As most tickets were sold the bandsman are not allowed access to the hall during the day. Therefore they could not enjoy the accolade of hearing their band announced winners.

We noticed a few people from other local bands during the day and also our old cornet player Steve Edwards. The bus trip back to Euston was full of band supporters all discussing the day.

I enjoyed the day very much but was glad to get home at about 10pm.

National Brass Band Championship 2011 – by Adam Keech

Land of Hope and Glory: My Journey through the National Finals Weekend

Having been counting down the days until th'Albert Hall (sorry Wigan speak) since qualification in early February it was with great excitement and some nerves that we travelled to London. Having practiced hard as individuals and as a band we felt we were well equipped for the challenge ahead and it certainly was a challenge!!

The piece chosen to test the bands at this years National Finals was 'Breath of Souls' written by Paul Lovett-Cooper (PLC for short) who is a former percussionist of the Black Dyke Band. The piece was an enjoyable one to rehearse and perform and it featured many testing passages such as quiet quick playing, exposed playing, lyrical playing and an epic finale which every band put their all into.

The journey down was fairly quiet and relaxing (well it was about as relaxing as a 5 hour bus journey can be with 50 Wigan-ers).

We arrived at our hotel just after 4pm and had time to relax and unpack before an 8 o'clock rehearsal at a church around the corner. Prior to the journey we had sorted who was rooming with whom and I knew I would be in with Kieran, who I have roomed with at previous contests. Kieran is a big, jowly, Blackpool supporting BB^b Bass player from Chorley who I've been good mates with since I started at the University of Huddersfield. I lived with Kieran for two of the three years I was at Uni and I stay at his house when we have a week of rehearsals with Pem which leads to some ribbing from the rest of the band who speculate that because we spend so much time together we must enjoy long walks on the beach, cuddles and musical theatre (if you get my drift). I can assure you all that this is not the case however!! Having received our keys from the bands secretary we went up to our room to unpack. Of course some of the band could not miss this opportunity to stitch me and my Harold Bishop from neighbours look alike accomplice up by ordering us a room with a double bed! Luckily I was able to get this changed to a twin room. This little tale caused great amusement to most of the band when we congregated in the hotel before our rehearsal at around 7:30.

Our final rehearsal before the big day was a good one and the band sounded on top form. This rehearsal did not go without its little dramas however. Our eccentric third cornet player Gaz who is often the butt of the odd joke (more on this later) had placed his cornet on the bus in perfect working condition before the journey and now the trigger attached to the third valve was broken. This caused some frantic re-writing of passages by us on the back row so that there would not be tuning issues. Our secretary, who is a hilariously abrasive scouser nick-named Ace, had also managed to loose the cheque to pay for the rehearsal which meant we had to rely on the good nature of the people running the space to allow us to rehearse there.

After the rehearsal it was back to the hotel for a quick beer before going to bed for a good nights sleep (AND NOT TO CUD-DLE WITH KIERAN!!)

Our contest day started at 6am which gave us enough time to wolf down some breakfast and get showered and dressed before our 8am rehearsal. The band took it easy at this rehearsal and everyone looked excited about playing the piece to the best of our abilities on the stage. Gaz and I received some words of wisdom from John Breezy who sits between us on 2nd Cornet. This was after we had stopped ribbing Gaz for bringing odd shoes and getting his mum to cut his hair with what looked like a butter knife. We do rib Gaz a lot but he takes it well and he's probably the best 3rd cornet player I've ever heard and if he's not, he's definitely the loudest. Breezey is the old head of the section and he spoke to us both about what it will be like on the stage. This was to be Breezey's 10th national finals at the Albert Hall having played for Fodens, Leyland and Faireys in his time. Even though it was his 10th I could see in him the same excitement and anticipation which I was feeling.

The draw came through just after Mark the conductor had given his team talk which was excellent except for the bits I couldn't understand because of Mark's Geordie accent. We were to play 15th, in-between Rothwell Temperance and Brighthouse and Rastrick, which was a good draw but meant we wouldn't go on stage until around 3 o'clock. Unlike every other brass band contest I have ever been to the bandsmen tickets at the National Finals do not grant you access to listen so it was back to bed to watch the end of the rugby and then down to the Hall to inspect the trade stands.

Continued — by Adam Keech

We met outside the Albert Hall at around two and we were led deep down into the bowels of the hall to our dressing room which we were sharing with Reg Vardy (another bunch of Geordies I couldn't understand). After getting changed the nerves really started to jangle but I had control of them and knew that when I was out on stage most of them would disappear and I would concentrate on the job at hand. After a wait which seemed like an eternity we were led to the back of the stage to register. The usual chatty nervousness hit the band with a few crude jokes shared (I'm keeping this clean so I can't share any!). Luckily we were given 2mins to warm up before Mark's final team talk and then we were taken to the stage.

As soon as I could see the stage a wave of excitement washed over me. I strode out onto the stage with a huge smile on my face and took 30 seconds to have a good look around and take it all in, it was nearly full and smaller than I thought it was going to be. There was of course the customary wave from my mum who had endured many other performances waiting for this. The percussion took their time setting up and I could hear a lot of fuss coming from the bass section. I asked Kieran what was happening and he informed me that moments before coming on he had knocked his bass and the fourth valve no longer worked. It meant that he would have to play the piece on a completely different set of valves to those he had learnt on. Luckily Kieran has an unflappable temperament and is a fantastic player and managed this with no more major dramas. The performance of the piece was ok, we had played it better and we had also played it worse. I thought all of our soloists did a fantastic job and exiting the stage we were all fairly happy with how we had played. Before leaving the stage I had one more quick look around the massive hall before walking back to the dressing room in need of a well earned pint.

After we had packed up our stuff we went outside to put the gear on the bus and were greeted by the supporters of the band clapping each one of us in turn. We then placed our jackets and instruments on the bus and went to have a picture together outside the hall.

The next few hours after this were spent in the pub. The result came through around 7ish and we had finished 16th which was an ok result for the band because we had beaten the bands we should have beaten but we were unable to pull off any big shocks.

In the evening the whole band (and what felt like half of Wigan) went for a curry and then to the pub. Needless to say I enjoyed myself and ended up going to bed around 3:30am a little worse for wear.

All-in-all I really enjoyed both the rehearsals running down to the contest and the contest itself. Playing at the National Finals at the Royal Albert Hall has been a dream of mine ever since I started in brass bands (I probably watched *Brassed Off* too much). Playing this year has done nothing to quench this desire and instead I have found that I want to go back again. We have a young band at Pemberton and the more we go back to this contest and others like it the more experience the band will gain and the better the results will become.



Engagement Report — by Keith Jones

Saturday 8th October
St. James Church New Bradwell

Our annual Autumn concert in the Parish Church of St. James was held a few weeks earlier than normal. Musical Director Brian Keech had selected a varied programme containing items used throughout the summer as well as some more recent additions.

We began the programme with the world premiere of “The Old 110th”, a march especially written by our solo trombone player John Lee to commemorate the Band’s 110th year anniversary. John was introduced to the audience and received warm applause for his composition.

This was followed by our first featured soloist of the evening with Sue and the cornet solo “Soliloquy” by Philip Sparke. Originally written as a solo with piano accompaniment, this was subsequently scored for brass band but without cornets other than the soloist. It is a slow melody with a lyrical opening followed by some pulsating quavers runs before returning in varied form to a peaceful conclusion. This was beautifully played by Sue with excellent tone and phrasing.

Our classical overture for the evening was “Tancredi”, an heroic opera in two acts by composer Gioachino Rossini and librettist Gaetano Rossi based on a play by Voltaire. The opera was first performed in 1813 and the overture is a popular example of Rossini’s characteristic style, and is a regular part of the concert and recording repertoire. Following a slow dramatic introduction we are soon into a fast section which has more than a passing resemblance to “Lily The Pink”.

Following the exciting conclusion to the overture, our next item was the arrangement of the hymn tune “Dear Lord and Father of Mankind”, very appropriate for the venue we were performing in this evening.

We moved back up-tempo with David Shire’s “Manhattan Skyline” which was written as incidental music for the movie “Saturday Night Fever”. This has a real seventies funky disco feel to it and has been used as background music to a whole host of videos where the music is used to depict a bustling modern city. For those of you who remember the movie, this is music that Stephanie is dancing to when Tony invites her to coffee, so now you know!

It was then time to feature our two talented euphonium players with Fraser and Luke performing the duet “Love is Forever” by Goff Richards. This is an original and evocative composition from this highly talented and creative musician. Fraser and Luke produced some lyrical playing, their sounds complimenting each other perfectly.

We concluded the first half of the concert with a selection from “Lord Of The Dance” which includes the “Cry of the Celts”, “Victory” and of course “Lord of the Dance”. As has become the norm, the music ends with the whole band standing up (if they remember!) and facing the audience for an exciting finish.

The Development Band presented two items after the interval. Conducted by Clive Keech they played the march from “The Magic Flute” and “Shakin’ Your Feathers” which is an arrangement of the calypso “Yellow Bird”. Both of these items are technically challenging but the Development Band gave a very creditable performance which was enthusiastically applauded by audience and senior band members. Clive, along with the other senior members who help out with the development group deserve our thanks for the great work they are doing in training up the players of the future.

After the raffle, the senior band commenced the second half with the “James Bond Collection” arranged by Goff Richards. As the title suggests, it’s a medley of music from some of the James Bond films including *Goldfinger*, *The Spy Who Loved Me*, *On Her Majesty’s Secret Service* and *From Russia With Love*. The music was requested by Sue’s daughter Gemma who was in the audience tonight busily videoing events.

Continued— by Keith Jones

Keith was the next featured soloist with the tenor horn solo “Silver Threads Amongst The Gold” arranged by W.A. Allison. In his introduction, Brian had described how this piece was known as an air varie. This form of music follows the pattern of a straight forward melody which is then followed by embellishments or variations of that theme. Originally published in 1873, this sentimental song describes how a couple are still very much in love even after many years of marriage. The opening lines are:

*Darling, I am growing old,
Silver threads among the gold,
Shine upon my brow today,
Life is fading fast away.*

This was followed by “The Trap”, a jaunty tune that most people will be familiar with, even if they don’t know the name of the music. Written by Ron Goodwin for the 1966 film *The Trap*, it is now recognisable as theme used by the BBC for their coverage of the London Marathon.

Our final soloist of the evening was Karen with the flugel solo “By The Time I Get To Phoenix”. Written by Jimmy Webb it was originally recorded by Johnny Rivers in 1965 but was made famous by American country music singer Glen Campbell. Karen gave a memorable performance, the lovely acoustics of the Church allowing her sonorous tone to be heard very clearly.

"American Patrol" is a popular march written by F. W. Meacham in 1885. Written originally for piano, it was then arranged for wind band and later adapted for Glenn Miller's swing band by Jerry Gray in 1941. It incorporates melodies from other patriotic American songs of the era such as "Columbia, the Gem of the Ocean" and "Dixie". The "patrol" format was popular in the second half of the 19th century and was intended to represent a military band approaching, passing, and fading into the distance. It usually involved an introduction played *p* or *pp*, imitating bugle calls or drums, then a theme played a little bit louder, then another very loud theme, then a return to the first theme gradually before dying away and finishing as the band disappears into the distance. We were so effective in disappearing that the audience didn't realize we had finished!

There is a long history of classical music being adapted for modern use and “Anna Magdalena’s Song” is one such example. A Lover's Concerto" was a pop song written by American songwriters Sandy Linzer and Denny Randell and recorded in 1965 by The Toys. Their version of the song was a major hit in both the United States and the UK during 1965. The lyrics begin with:

*How gentle is the rain
That falls softly on the meadow,
Birds high up in the trees
Serenade the flowers with their melodies*

The writers based the melody on the familiar "Minuet in G major" from J.S. Bach's *Notebook for Anna Magdalena Bach*. The difference is that the "Minuet in G major" is written in 3/4 time, whereas "A Lover's Concerto" is arranged in 4/4 time. Although often attributed to Bach himself, the "Minuet in G major" is now believed to have been written by Christian Petzold. The notebook referred to was a gift from Bach to his second wife Anna, begins with works by Bach, but also included many blank pages, onto which members of the family copied works that they liked to play; the famous minuets in G major and G minor are not in Bach's handwriting. With the back row playing much of the melody line, this item for me was one of the highlights of the evening.

The concert ended with another selection of film music, this one being “The Pirates of the Caribbean” by Klaus Badelt. *Pirates of the Caribbean* is a series of fantasy-adventure films based on a Walt Disney theme park ride of the same name, and follow the adventures of Captain Jack Sparrow played by Johnny Depp.

Continued— by Keith Jones

By way of an encore we finished off the evening with “Clog Dance” written by John Marcangelo who was born in Cumberland and is a pianist, drummer and composer of folk-rock music. Clogging is a type of folk dance with roots in traditional European dancing, early African-American dance, and traditional Cherokee dance in which the dancer's footwear is used musically by striking the heel, the toe, or both in unison against a floor or each other to create audible percussive rhythms. Clog dancing traditions still exist in some festivals in Northumberland, and are danced to the traditional music of the area.

The concert went well, with the audience expressing their appreciation for our efforts. It would seem there was something in the programme for all tastes and it is always gratifying to get positive feedback.

Our guest players for the evening were Tug on Solo Cornet & Darius Chatfield from the Bedford Town Band on percussion. We thank them both for their participation.

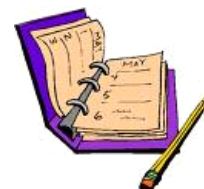
We also thank the Supporters Club for organizing the front of house activities and the good people of St. James who provided the refreshments during the interval.



BRADWELL SILVER BAND AGM

The AGM will be held in November—date to be announced shortly.
All welcome! It's very useful for the committee to have constructive feedback on the year's events. Please keep an eye on the website for the date and make room in your busy diaries to come and support the Band.

Engagements



November

Sun 12th Armistice Parade—New Bradwell 2pm

December

Sat 3rd West End United Church 7.30pm

Wolverton

Mon 5th Bradwell WI TBC

St James Church

Wed 7th Two Mile Ash School Joint Concert 7.30pm

Stantonbury Theatre

Fri 9th Lillingstone Lovell 7.30pm

Sat 10th St James Concert 7.30pm

New Bradwell

Tues 13th Bradville Carolling 7—9pm

Volunteer Collectors Needed!

Fri 16th Pottersbury Village Hall 7.30pm

Pottersbury

Sat 17th St Peter & St Paul 7pm

Newport Pagnell

Sun 18th Side Club 7.30pm

New Bradwell

Tues 20th New Bradwell Carolling 7—9pm

Volunteer Collectors Needed!

Fri 23rd Old Bradwell Sports Club 7.30pm

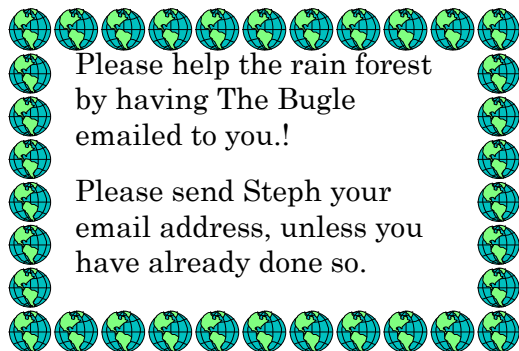
Sat 24th New Bradwell Carolling 7—9pm

Volunteer Collectors Needed!

Sun 25th New Bradwell Carolling 6am

If you have friends and/or relatives who are willing to be Collectors please bring them along!

Contacts



Please help the rain forest by having The Bugle emailed to you.!

Please send Steph your email address, unless you have already done so.

Contact Details

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Webmaster:	Fraser Cousins 225772 fras@sky.com
Website:	<u>www.bradwellband.co.uk</u>

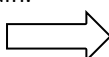
Turkey & Wild Mushroom En-Crouete Serves 4:

Lean turkey meat, wild mushrooms and fresh parsley go together really well in this easy, tasty puff pastry dish.

- 1tbsp olive oil
 - 1 small onion, peeled and sliced
 - 1 small red pepper, deseeded and sliced
 - 75g/3oz wild mushrooms, wiped and sliced
 - 1tbsp freshly chopped parsley
 - Salt and freshly ground black pepper
 - 4 ready-made en crouete puff pastry sheets, thawed for 30 mins
 - 4 turkey breast fillet steaks, about 100g/4oz each in weight
- A little beaten egg

Method:

Preheat oven to 200°C, 400°F, gas mark 6 for 15 mins before baking. Heat oil in a pan and gently sauté onion and pepper for 5 mins. Add mushrooms and continue to sauté for 3 mins or until the mushrooms have wilted. Remove from heat and stir in parsley with seasoning to taste. Cool then drain.



Place pastry sheets, lattice side down, on the work surface and divide the drained mushroom mixture between the sheets, placing it down the centre.

Wipe breast fillet steaks and place on top of mushroom mixture. Brush edges lightly with beaten egg and wrap pastry round completely encasing the fillet. Pinch edges firmly together to seal.

Turn parcel over and place on a lightly oiled baking sheet. Brush with a little beaten egg.

Bake in preheated oven for 25-30 mins or until pastry is well risen and golden brown. Serve with seasonal vegetables or salad.



Bradwell Silver Band Membership List

Committee

Chairperson:	Gary Morris	Trustees:	Brin Carstens / Graham Crisp	
Secretary:	Robin Allen	Junior Rep:	Sam White	
Treasurer:	Dave Sanderson	Members:	Luke Colvin	Lucy Bedford
Librarian:	Sam White		Fraser Cousins	Karen Wilson
			Michael White	

Playing Positions

Principal Cornet:	Sue Snoxell
Solo Cornets:	Gary Morris Jess Davies Dan Whitmore
Soprano Cornet:	Julia Hollis
Repiano Cornet:	Clive Keech
2nd Cornet:	Sam White Adam Chappell
3rd Cornet:	Alison Drury Rachel Griffith Orla Howell
Flugel Horn:	Karen Wilson
Solo Horn:	Keith Jones
1st Horn:	Byron Cox
2nd Horn:	Steph Chappell Louis Wilson
1st Baritone:	Lucy Bedford
2nd Baritone:	Graham Ford
Euphonium:	Fraser Cousins Luke Colvin
1st Trombone:	John Lee
2nd Trombone:	Vacant
Bass Trombone:	Vincent Jarjadian Luca Ianotta
E♭ Bases:	Dave Sanderson Joe Hillyer Jonathan Evans
B♭ Bass:	Robin Allen
Percussion	Steve Osborne

Non Committee Positions

President:	Revd Chris Collinge
Musical Director:	Brian Keech
Publicity Officer:	Dave Huckle
Magazine Editor:	Steph Chappell
Fundraising:	Supporters Club
Quartermaster:	Vincent Jarjadian

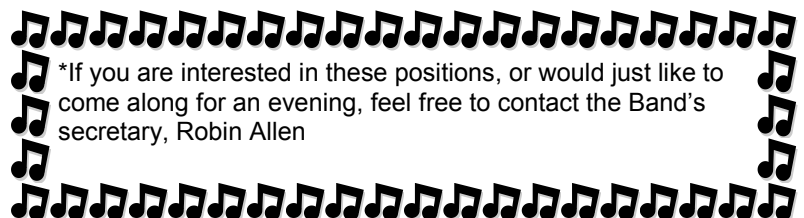
Honorary Members

Chris Coull	Brian Keech
Malcolm Hills	David Wilson
Jim Whyte	

Development Group

Rachel Griffith	Adam Chappell
James Fosch	Orla Howell
Steph Chappell	Louis Wilson
Daniel Gaylor	Lucinda Gaylor
Andrew Hutton	Sarah Hutton
Lucas Chappell	Luca Ianotta
Elis Rees-Kay	Arwel Rees-Kay
Debbie Hodder	Casey Brockwell

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.



*If you are interested in these positions, or would just like to come along for an evening, feel free to contact the Band's secretary, Robin Allen