



Hathern Band

Newsletter No. 6

Autumn 2016

Training Band at the Harvest Festival



Every year Training Band plays at Hathern Parish Church's Harvest Festival. The youngsters had been practising for weeks and were looking forward to the performance on 2 October with a combination of anticipation and trepidation. They played three hymns, Come Ye Joyful People Come, All Things Bright and Beautiful and We Plough the Fields with Tractors. No, it's not a mistake - these are new words to the familiar old hymn. The performance was a great success. Licensed Reader Sue Hack, who conducted the service, congratulated the band on their excellent playing. Dave Newman said "I'm really pleased with our youngsters. They concentrated well and gave the congregation a fine performance." As you know, we have been visiting schools and publicising the Training Band during 2016, and we've recruited a number of new members. The future of Hathern Band looks very bright!

Patrons' Evening Presentations



Bandsman of the Year
Mike Wood, Principal Cornet

Players' Player of the Year
Joe Southgate, Bass Trombone
and Percussion



Honorary Patron
Stuart Evans, 1st Baritone,
Concert Brass
(more about Stuart on page 5)



Interview with Chris Groom, Concert Brass Musical Director

When did your music career start?

I started on cornet at the age of five in the Salvation Army Sunday School Boys Band in Kettering. When I was at school the Royal Marines Band came to give a concert. I was determined then not to go into the shoe factory where my grandfather worked for 50 years, so I applied for the Royal Marines Band at the age of 15. I passed the musical audition but failed the medical - I had colour blindness! So I went to the Army Careers Office, auditioned for the Guards and scraped through the medical. I trained at Kneller Hall, the Royal Military School of Music. I then joined the Scots Guards Regimental band and travelled all over the world. There were a lot of cornet players so I transferred to French Horn.

What happened after the Army?

I finished my term of service and had a friend who was going to work at Markham Colliery. It was £50 a week in the Guards, £80 a week at Markham, so I went there for two years. I then transferred to Brodsworth Colliery and played with their band. I was given an office job but I hated it - it felt like a prison, so I asked to work at the coal face. It was hard work, good money and great camaraderie. I stayed there until closure. The 1984 strike was a very difficult time.

How did you get into teaching?

My father was playing with the GUS band and I was asked to fill in on first horn on the radio programme Friday Night is Music Night. As a result I was asked to play solo horn which I did for five years. I was working for the company which owned GUS and one day in the office, I saw an advert in a newspaper for a music teacher at Kimbolton School. I got the job and that led to me also teaching at Loughborough Grammar School.

When did you start conducting and what is your approach?

I realised I was not as good as my father (acclaimed euphonium player Trevor Groom). I had to do something different, find my own niche. I'd done some conducting at Kneller Hall and developed that. It's true what they say about "stick itch" - you do get a taste for it! I conducted at GUS and then conducted Harborough band from 1990.

Everyone has their own style. If we have a test piece, I don't take the score home in advance. I like to sight read it with the band to start with. Then I take it away and work on it.

How are you finding Concert Brass and what are your plans?

Well in some ways Concert Brass is the hardest band I've conducted! It's an eclectic mix of youngsters getting experience, players who have stepped down from the main Band, and players who just want to play. It's tough but it's a breath of fresh air. I have to ensure that I don't spend too much time in one area, you might have four players doing nothing and they're not getting a rehearsal. It's an unusual band but it works! After Christmas I'll be looking out some test pieces that will be challenging for the youngsters so they enjoy testing themselves. I'll let the youngsters filter through, such as back cornets to front, to give them a taste of what is required. Everything must be based round enjoyment. The Concert Brass players are a great bunch and I'm thoroughly enjoying working with them.



Chris's First Concert with Concert Brass at Hathern Horticultural Show



**1976, who is that on
the right?**

Answer on page 7

Band Contact Info

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www.hathernband.co.uk**

Stuart Evans

Stuart has been with the band for 60 years and was made an Honorary Patron at our Patrons' Concert in September. We asked Stuart to tell us about his life with the band.

"I started playing when I was eight years old. My dad got a cornet from someone who had given up playing and I joined the band. Albert Kelham was the conductor then and around that time, Shepshed Band packed up so several players joined Hathern. There wasn't a junior section in those days - you went

straight into the band! The band practised upstairs in the factory on The Green, but then we moved to the Handicrafts Centre in Shepshed, and then to other Shepshed venues. In those days we weren't very good. They used to say that if there were 20 bands in a contest, Hathern would come 21st. Bill MacAnderson took over and that was the start of the band improving. I moved to solo cornet and Mick Fletcher was principal cornet. Then we came first in the Third Section. Would you believe several players smoked while they played? Jack Miller smoked a pipe!

A high spot was when we played at the Royal Albert Hall in 1984. It was broadcast on the radio, the programme presented by John Dunn. As we came 6th, we got a mention. I've played four times in London finals. I stepped down from the main Band after 50 years, but then came back to play 1st baritone with Concert Brass, which I'm really enjoying."

We should make mention that Stuart's father, Ted was President for many years and supported the Band financially. I wonder which of our youngsters in Training Band will be playing with us in 60 years time?

A photograph of Stuart Evans's well-filled registration card. The card is titled "BANDSMAN'S CONTEST RECORD" and "This certifies that". It contains a table of contest results and a section for registration details. The table lists various contests and dates, with Stuart's name and initials written in the cells. The registration section includes his name, band, and registration number, along with several stamps indicating his membership status and dates.

Pages from Stuart's well filled registration card



Geoff Fletcher

Geoff Fletcher is also now an Honorary Patron. Geoff played cornet in the main Band from 1981 to 2015, before joining Concert Brass. This was Geoff's second spell having originally joined the band 66 years ago at the age of 11. There can be few brass bands who have such a well documented history as ours and that is thanks to Geoff who has carried out a great deal of research into the band's past.



Hathern Band circa 1960.

Stuart is fourth from the left on the front row, Geoff is fourth from the left on the back row.

Stuart's father Ted is in the centre of the middle row

Quorn Banks Concert



It was a fine but breezy day on 21 August when the Band gave their annual concert on Quorn Banks. A varied programme included a bit of old and new. Amparito Roca was one Dave Newman said he hadn't played in 300 years and a surprise was If We Hold on Together from the children's film Land Before Time (when dinosaurs talked apparently!)

A highlight was the ever popular Stardust played by principal trombone player Simon Baum. Dave Newman said that Simon just lived across the way in Quorn so we could all go round there for tea afterwards. Simon's response wasn't recorded, perhaps just as well. The audience enjoyed Dave's impression of the comedian Norman Collier, but it turned out to be only a persistent dodgy microphone. A great concert thoroughly enjoyed by the people of Quorn.



HATHERN BAND

Registered Charity Number 1108519



THANK YOU TO OUR PATRONS

Dear Patrons,

Another year of banding is rapidly drawing to its close and, once again, we are grateful to you all for your support and for your being part of the Hathern Band Family during this year. We do truly appreciate your friendship and good humour.

The Patrons' Annual Contributions are a big part of our turnover and release us from a lot of fund-raising, making the running of the Band Room, for instance, so much easier. And, of course, there are the many practical ways that Patrons help us out, too.

So, a big "thank you" from all the Band members at every level.

However (there's always a "however") a few of you have overlooked your contribution this year and, as we really do depend on every pound you bring in, can I ask you check your records and rectify your oversight, if necessary.

You can pay by BACS:

Account – Hathern Band; Sort Code – 20 52 69; Account Number – 00440272

or by cheque payable to Hathern Band and sent to Lesley Bentley, 21 Gables Lea, Sutton Bonington, Loughborough LE12 5NW

We hope to see you all again over the Christmas period,

Yours sincerely,

John Worsfold
Chairman
Hathern Band



1976, who is that on the right?

Yes, that dapper young man is our Musical Director Dave Newman, best man at his brother Geoff's wedding.

Concert at Hathern Church



The concert on 29th October was a concert with a difference - it featured music by English composers. The programme began with The Knightsbridge March, part of the London suite composed by Eric Coates in 1933 followed by A West Country Fantasy by Gordon Langford. This features a number of English folk tunes including Raggle Taggle Gypsies, Strawberry Fair and There is a Tavern in the Town complete with an apparently inebriated principal trombone.

Then it was centre stage for the cornet section with the cascading bell like sound of Cornet Carillon by Ronald Binge from Derby.

Fantasia on the Dargason is the finale of the Second Suite in F by Gustav Holst, a composer perhaps best known for the Planets Suite. The Fantasia weaves together two old English tunes, the Dargason (which was a dance) and Greensleeves. The Second Suite in F was the test piece that Hathern Band played in the Fourth Section national finals at the Royal Albert Hall in 1984.

Andrew Lloyd-Webber's With One Look from Sunset Boulevard was followed by Portuguese Party by Gilbert Vinter. Our next composer was King Henry VIII would you believe? Pastime with Good Company was composed by him shortly after his coronation and is thought to have been written for his first queen, Catherine of Aragon.

The second half began with Alan Fernie's unusual arrangement of Lennon and McCartney's Ticket to Ride. This has the instruments emulating a steam train journey right down to a final whistle. It brought to mind Coronation Scot by Vivian Ellis. (The Band recorded this on the excellent On The Tracks CD). Pineapple Poll is a Gilbert and Sullivan inspired ballet which premiered in 1951. The music is taken from many of the Gilbert and Sullivan operas and was arranged by Sir Charles Mackerras.

49th Parallel is a British film from 1941. It was an unashamedly propaganda film intended for the American market to try and bring neutral America into the war. Ralph Vaughan Williams wrote the score and the Band played the film's Prelude. Then we were whisked back again to the 16th century. The rousing King's Hunting Jig was composed by John Bull originally for the virginal (a small harpsichord).

Elgar is arguably one of England's greatest ever composers. His Enigma Variations were based on his friends and the Band gave us Nimrod which was based on his friend Augustus Jaeger. Youngsters George Baum and Edward Hefferman reprised their acclaimed xylophone duet, The Two Imps by Kenneth Alford. Then it was the Spitfire Fugue. This was a composition by Sir William Walton for the film The First of the Few in 1942.

The concert very well received and the Band gave us Sir William Parry's tune Jerusalem as an encore. (The audience sang William Blake's words.) Dave Newman said that there was so much choice for the programme, he could have easily produced six concerts without repetition. Perhaps we will have another English composers concert in the not too distant future.

Hathern Band Forthcoming Engagements

- Armistice Service
Sunday 13 November, 10:30pm, *Hathern Church*
- Armistice Service
Sunday 13 November, 3:30pm., *Glenmore Park, Shepshed*
- Leicestershire Brass Band Association Contest
Sunday 20 November, 3:30pm, *Loughborough Endowed Schools*
- Melton Christmas Tree Festival
Sunday 4 December, 6:00pm, *St. Mary's Church, Melton Mowbray*
- Carols at the Baptist
Saturday 10 December, 10:00am, *Loughborough Baptist Church*
- Carols at Lingdale
Saturday 10 December, 9:00pm, *Lingdale Golf Club, Woodhouse Eaves*
- Carols round Hathern Streets
Sunday 11 December, 10:00am, *Hathern*
- Hathern Christmas Tree Festival
Sunday 11 December, 4:30pm, *Hathern Church GROUP*
- Carol Concert
Friday 16 December, 7:30pm, *Quorn Village Hall*
- Christmas Concert
Saturday 17 December, 7:00pm, *The Hodson Hall, Loughborough Grammar School*
- Lessons and Carols
Sunday 18 December, 6:15pm, *Hathern Church*
- Hospital Carols
Tuesday 20 December, 7:00pm, *Loughborough Hospital, Epinal Way GROUP*
- Carols at The Needle & Pin
Tuesday 20 December, 8:30pm, *The Rushes, Loughborough GROUP*
- Masonic Hall Carols
Wednesday 21 December, 9:00pm, *Masonic Hall, Loughborough GROUP*
- LOROS Concert
Saturday 14 January, 7:00pm, *Hathern Church*

Concert Brass Forthcoming Engagements

- RBL Service with Choir

Saturday 5 November, 7:30pm, *Emmanuel Church, Loughborough*

- Armistice Service

Sunday 13 November, 10:00pm, *Bandstand, Queen's Park, Loughborough*

- Barrow on Soar Christmas Lights

Saturday 3 December, 4:00pm, *Barrow on Soar*

- Quorn Christmas Lights

Sunday 4 December, 5:30pm, *Quorn*

- Christmas Carols

Thursday 8 December, 6:15pm, *Marwood Residential Home, Shepshed*

- Christmas Concert

Saturday 17 December, 7:00pm, *The Hodson Hall, Loughborough Grammar School*