

The Challenge by W. Calvert

Contest quick march for British brass band.

Composed before 1897, the year of the first documented performance, so far.

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Music education summary

The Challenge (British brass band contest quick march),
composed by W. Calvert (undated, likely published between 1875 and 1897).

First published by Wright & Round Ltd., Gloucester, England; company established in 1875.
The march is part of the Liverpool Brass Band (& Military) Journal.

This contest quick march for British brass band provides an excellent workout for those who enjoy the *Complete Method* by Jean Baptiste Arban (1825-1889).

The cornets are especially challenged in both flowing and fanfare figures in the concert keys of A-flat and D-flat. The lower brass provides a sustained bold melody. Upper ranges are tested for some of the brass, with make-it or break-it notes at the march's start and at the end of phrases where there is nowhere to hide. Published before late 1897 (the year of the first documented performance, so far), the percussion section provides good support but is not greatly exercised.

Prerequisites

Multiple sets of sixteenth notes at 122 beats per minute.

Arpeggios in concert A-flat and D-flat.

Objectives

1. Understand the structure of an early traditional march.
2. Perform sustained florid sixteenth-note patterns with varying slurs and staccati.
3. Learn how to emphasize slightly the first note of rapid four-note patterns to keep them on time and a little more dramatic, without overdoing it.
Learn how to make each of the sixteenth notes clear.
Learn how to play cleanly with both single and multiple tonguing.
4. Learn how to make fanfare notes come alive by repeating the pattern with a crescendo for each set – and by sustaining and driving the energy through to the last note of each pattern. Without the crescendo and the drive to the end, you are just playing lifeless notes. Please also see *Expression in Music* below.
5. There is no hiding, no relief; you must deliver glorious music, not just the notes.
6. Marches require the same preparation, attention, and high performance standards as other music.
7. Because there is a practical and real group-performance goal, learning and improving can be more rapid than by individual exercises that do not always motivate students.
8. Learn that the old stuff has value. It is flashy in its own way – if you play it correctly. For example, the march starts with two triplet rips.
9. The early composers assumed the director and players knew how to make the music come alive, so there are few detailed instructions on the printed page. Much of the interpretation is left to the group (for examples, 3 and 4 above).
10. Develop precise relaxed flowing valve and slide work in concert D-flat.

Suggested references

Arban: *Célèbre Méthode Complète de Trompette, Cornet À Pistons, et Saxhorn*. Nouvelle édition en trois parties by Jean Baptiste Arban. Paris, Editions Musicales, Alphonse Leduc, 175, Rue Saint-Honoré. Trois parties: A.L. 20960, 20961, et 20962. Copyright Alphonse Leduc & Cie, 1956.

J.B. Arban Complete Method for Trombone & Euphonium by Joseph Alessi and Dr. Brian Bowman. Encore Music Publishers, PO Box 212, Maple City, MI 49664-0212. Copyright 2010. www.encoremupub.com.

Expression in Music by H.A. (Hale Ascher) VanderCook, Rubank Hal Leonard, ISBN 9781423489177, original copyright 1926, later revised and copyright renewed.

Pedagogical help for multiple tonguing

Dr. Paul E. Droste's article, "Taking the Difficulty Out of Double and Triple Tonguing" from "The Brass Band Bridge" (official publication of The North American Brass Band Association, Inc.), May 1992, Issue 48, page 25, is shown below.

No one said that multiple tonguing on brass instruments was easy. There is a mystique that forces many novice and veteran brass players to believe that double and triple tonguing are techniques that only very advanced players can master. Two main causes of frustration are not understanding how the tongue can produce two notes in just one complete stroke and wanting to master the technique in an unreasonably short period of time and practice.

Most brass players are familiar with the *Arban Complete Method for Cornet*, written in the late 1800s by the French cornet virtuoso. His approach remains the traditional teaching method to this day. In double tonguing, he tells us to alternate the T and K syllables (ta-ka or tu-ku). The T sound is produced with the front part of the tongue, just as in pronouncing the letter T. The K syllable is produced with the back part of the tongue and the throat, again as in saying the letter K.

Practice these syllables vocally on a stationary pitch. When this becomes comfortable, practice on a mouthpiece. Then play several series of T-K on the instrument, again on a stationary pitch. You will notice that the K sound seems weaker and less defined than the T sound.

Keep the tempo slow and use more air on the K syllable. The goal is a balance between the two sounds.

Starting with a pattern of four sixteenth notes followed by a quarter note, first play all T attacks, then all K attacks, and finally alternate T-K-T-K-T. At this point, a comfortable tempo is a must, but start pushing the speed as soon as the attacks are consistent and not forced.

It is a good idea to play patterns first with the single tongue, then strive to match the sound and clarity of all Ts with those of T-K.

After several days or weeks of playing rhythmic patterns on a stationary note, you are ready for the next step. What Arban fails to mention in his book is that increased speed is accomplished through the use of lighter attacks. The marcato T and K attacks are replaced with the lighter D and G strokes. Be sure not to lose clarity and definition as the D and G attacks are introduced.

The teacher's role now is to check the clarity and speed on a regular basis and to assign longer and more complex rhythmic patterns, but still on stationary pitches. The running duplets can be introduced later. The student needs to continue working on vocalizing the attacks (T-K and D-G) without the instrument. While playing, he needs to listen carefully for consistency of attacks and a good tone quality. Both teacher and student need to be patient because the development of a rapid and clean double tongue takes time – and effort.

There are three choices of syllables in triple tonguing. Arban suggests the T-T-K (or D-D-G) syllables, and most brass players triple tongue in this manner. The woodwind players, primarily the flutists, use the syllables T-K-T. There is a third and less well-known method called "double tonguing triplets." In this method, the player alternates the T and K strokes but puts them into groups of three: T-K-T, K-T-K, T-K-T, K-T-K. The K strokes must have enough weight to define the first note of every other triplet.

As in the double tongue, the syllables of rapid triple tongue soften as speed is increased. The traditional T-T-K becomes D-D-G. The woodwind T-K-T becomes D-G-D, and the double tonguing triplets changes to D-G-D, G-D-G.

The final step is to coordinate the tongue and fingers to play running duplets and triplets. The Arban book has many, many pages devoted to stationary and running patterns. Again, patience is urged as the process should not be rushed.

The question is often asked, "When should double and triple tonguing be introduced to the student?" When a student, regardless of age, is making satisfactory progress on the other fundamentals (tone quality, range extension, rhythm, and scales), and the single tongue articulation is clean, then double tonguing can be taught. Let that develop first, then add the triple tongue.

As a band director, I would insist that my brass section have a functional double and triple tongue. A portion of each rehearsal could be devoted to double and triple tongue patterns, perhaps on scales. Most of the time the multiple tonguing will be needed on stationary notes, so use a pattern of one eighth note followed by two sixteenths, or patterns of four sixteenths followed by a quarter note on each degree of a scale. The rewards are obvious. Players can negotiate rapid articulated patterns with greater ease and accuracy, and then can handle the technical demands of more difficult literature.

Program note for your concert (to announce) (lines are in phrases)

The Challenge is a contest quick march – for British brass band.

The march was first performed in a contest of 11 brass bands in early November 1897 – in New Zealand.

The host band, the Oamaru Garrison Band, (pronounced oh-AH-ma-roo) won the quick-step portion of the competition.

The bands were required to play The Challenge – while marching.

Oamaru city is on the east coast of New Zealand's south island, about 70 miles (113 kilometers) northeast of Dunedin. (pronounced dun-E-din)

That is what we know – so far – about the year that The Challenge was published by Wright & Round in Gloucester, England – based on its first known performance.

W. Calvert, the composer, is more of a puzzle, still unsolved.

Using extensive but continuing research, our best guess – is William Calvert.

William Calvert was a bandmaster and conductor for several brass bands in England and Scotland in the 1860s through the 1880s. He died in 1893 at age 70.

But in the historical records, William Calvert continued to conduct brass bands through 1912 – not 1893.

Clearly, the records of two William Calverts are mixed. Perhaps a father and son – we do not know.

Given the sophistication and complexity of the march, our best guess is that the older Calvert composed The Challenge, which is likely to be one of the last marches he created.

Several other marches by W. Calvert are mentioned, but The Challenge is the only one found, so far.

(Historical insert could go here – see Annex on page 15)

I think you will hear why this march is titled – The Challenge.

– End of program note –

Editor's comments

Dedication

A special Thank You to Dr. Paul E. Droste for his help, friendship, and extensive collaboration through the years. This revision of The Challenge is dedicated to Paul.



Paul is a native of Cleveland, Ohio. He holds a Bachelor of Science in Education degree from The Ohio State University, a Master of Music degree from the Eastman School of Music, and a Doctor of Musical Arts degree in Euphonium Performance from the University of Arizona.

His teaching experience in instrumental music covers all levels, from beginners to university graduate students. He directed bands and orchestras in the public schools early in his career. Dr. Droste joined the faculty of The Ohio State University School of Music in 1966 and retired as Professor Emeritus in 1992. He served as director of The Ohio State University Marching Band for 14 seasons.

Dr. Droste is the founder and past director of the Brass Band of Columbus, a British-style brass band formed in 1984. Under his direction, the Brass Band of Columbus won several First Place Awards in the North American Brass Band Association Championships. Paul and the BBC were honored to be the first to perform music for British brass band at the International Band and Orchestra Clinic in Chicago. (For a performance review, please see www.nabba.org > Brass Band Bridge > Past Issues > Issue 35, pages 3-4.) He served two terms as president of the NABBA. Dr. Droste is a Brass Band Clinician for Yamaha and has been responsible for starting several new brass bands in the United States and Canada.

Dr. Droste was the first American to adjudicate at the annual contest of the New Zealand Brass Band Association. He received a research leave-of-absence from Ohio State to study brass bands and euphonium performance in England in the spring of 1984. He has recorded two albums of euphonium solos. In 1989, Dr. Droste was elected to membership in The American Bandmasters Association. He also has been recognized with awards from the Salvation Army and several Ohio music organizations.

He continues an active career as a private brass teacher, euphonium soloist and clinician, brass band clinician, and conductor. As the Education Director of Colonial Music, he recruits beginning students for school band programs. (Information from his professional biography.)

It is Tom's fault

Modern notation for the score and parts, edits, research, and program note were done by Thomas A. Myers. You may wonder why I did all this detailed, tedious, and time-consuming work: three reasons, first, I have loved this thrilling march from the first time I heard it and I never got the chance to play it, so now you do; second, this hard-to-read march had become dormant and I wanted to reawaken this great work for the brass band world; and third, it sharpened and extended my musical knowledge, including precise engraving. For those reasons the march is now available in an accurate and easily legible form to all brass bands for free in Adobe Portable Document Format (PDF).

The Challenge (British brass band contest quick march) by W. Calvert • 17 June 2017

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Recordings

The current definitive recording of The Challenge was made by The Ohio State University Marching Band, conducted by Professor Jack O. Evans, in Volume 2, released in 1960, recorded by Mr. Reg McGovern, Fidelity Sound Recordings, Redwood City, California, album FRS LPS-1223. Professor Evans repeats the trio, then ends (2:41 minutes). For a recording with the original D.C. (3:31), please video search for The New Zealand Army Band album, On Parade, the medley that includes Castell Coch March, Appreciation, and The Challenge.

Band edits



The Myers score was derived from the original parts. The conductor's score in that era often was just the solo cornet part. I believe this new edition is the first engraved full score for the original brass band version of The Challenge.

My original parts are sized 4 15/16 by 6 7/8 inches (125 by 174 millimeters, shown above), somewhat good for a marching lyre and difficult for reading on a concert music stand. One sheet of music states "Printed by C.G. Röder, Leipzig." The font glyphs used on the other sheets of music are consistent with the Röder one.

My parts for The Challenge were purchased many years ago from the extensive inventory of the very helpful Ms Mih Ryan at Allegro Band Music Limited in Auckland, New Zealand. Many of her deep files of older British brass band music came from Mr. Ernie Ormrod, manager and later owner of Collier's Music House in New Plymouth, New Zealand.

Allegro Band Music closed some time ago. I do not know the new location of the deep files; hopefully she and they have survived nicely.

(A side comment: Molenaar Edition BV, in the Netherlands, published a concert band version of The Challenge several years ago. As I researched the march online, I found that the Molenaar concert band version existed, but I have not seen the work and cannot comment on the accuracy of the translation of the British brass band original into a concert band setting. I have not found one concert band recording of the Molenaar version online; the recording even is missing in the company's website catalog.)

Quaver and crotchet rests are now shown as today's eighth and quarter rests.

Tremolo notation (slashed note stem) is replaced to show the notes to be played. For example, an original quarter note with two short slanted lines across the stem is now shown as 4 sixteenth notes; a quarter note with one short slanted line across the stem is now shown as 2 eighth notes. Please see the solo cornet part above, middle of the page. Dots above or below the tremolo notation are interpreted to indicate staccati.

Courtesy accidentals have been added and curious ones removed (where there was no need to remind, probably engraving errors).

Pickup triplets: They are now phrased into the first note of the next full measure, which is likely the way they were to be played, as a rip; ditto for the second rip. Dr. Droste confirmed and concurred with this interpretation. The start is more difficult than Edwin Eugene Bagley's National Emblem march, which was copyrighted in 1906 (see Dr. Norman E. Smith's book *March Music Notes* for more Bagley information). Bagley lets you off with a cut-time quarter rest after the first half-beat of the first measure; W. Calvert gives the lead cornets a 2/4 eighth rest after 7 beats and 14 sixteenth notes. Both marches start with a similar four-pitch pattern, led by a triplet, with Bagley ending on a concert E-flat eighth note, while Calvert ends a fourth higher, on concert A-flat that sustains for two and a half beats before the sixteenths. With The Challenge, right from the edge, you either show your stuff – or step off the bandstand.

D.C. al Fine: The original version repeats back to the beginning and ends with measure 86, which makes for a good long march for British brass band contests. I chose to retain the D.C. as ending zero – and inserted first and second endings to play the trio twice and then end the march without the D.C., which is consistent with the OSUMB recording of 1960. Sounds good that way for concerts – not too short, not too laborious.

Repeat notations: I have replaced the original D.C. with the more complete D.C. al Fine and also replaced the original fermata with Original (from D.C. al Fine) Fine at measure 86.

Parts supplied

Additional parts supplied: F horns, tenor trombones in bass clef and the original tenor clef (in addition to the standard treble clef parts), baritones in bass clef, euphoniums in bass clef, and E-flat and B-flat basses in bass clef.

Part edits

Solo cornet: In measures 80 through 83, the original part has a slur written by hand for the first two sixteenth notes in each measure – but none of the other cornet parts have similar hand-written or printed slurs. Since these fortissimo measures approach the Fine of the

original version (from D.C. al Fine), I have omitted the slurs to give a touch more clarity and finality to these measures.

Second and third cornets, first and second horns, and first and second baritones: measures 3, 7, and 47, if the player had four eighth notes, missing staccati were added, so that all parts are consistent.

Second cornet: measure 38, added missing accent.

Flugelhorn: There was no separate flugelhorn part in the original edition; the custom then was to have the flugelhorn play the repiano cornet part. In *The Challenge*, the repiano cornet doubles most of the solo cornet part. In my reworked British brass band version, the flugelhorn part is the same as the repiano cornet part. Flugelhorns became standard in British brass bands from about 1860.

Third cornet: measure 41, added decrescendo hairpin (or pine needles, the older natural term; decrescendo sign is the formal name), was missing in the original third cornet part.

Third cornet: measure 66, forte changed to fortissimo. This was the only instrument in the band not playing fortissimo, no musical reason, likely an engraving error.

Solo horn: measure 41, added missing decrescendo hairpin.

Second trombone: measure 90, added missing decrescendo hairpin.

Bass trombone: measures 108 and 116, added missing accents to be consistent with the other trombonists playing the same notes.

Euphonium: both play the same part, as in the original.

E-flat bass: measure 48, added the missing fortissimo.

Bass parts: The E-flat and B-flat parts are nearly identical.

Percussion parts: They are now shown on single line staves, with separate parts for side (snare) drum, bass drum, and crash (clash) cymbals. Please do not attach a cymbal to the bass drum, even though cymbals may have been played that way in some early performances. Crash cymbals give too magical a sound to have one cymbal be dampened by a clamp.

Side (snare) drum: An unusual notation in the original part is found in measures 66, 68, 74, and 76. Those measures have a half-note roll tied to the next measure that consists of a ruff (two-tap drag) and an eighth note followed by rests. I am assured by my OSUMB expert percussionist colleague, Paul Workman, who has retired from his career as a music educator and now wisely lives in Arizona, that the notation is wrong. He recommended simply deleting the tie for each occurrence, since the sound will be the same and the notation will be correct, which I have done. Many thanks, Paul.

Bass drum and cymbals: measures 41, 49, 65, 73, 84, 106, 122, 123, 125, 126, and 128 were changed to eighth notes from quarter notes to match the rest of the band. If the quarter notes were sustained, they would cover the continuing sound or the silence. The end of a note is as important as the start.

Bass drum and cymbals: measures 120 and 121, I changed the eighth-note rhythm to one eighth note, two eighth rests, one eighth note (consistent with the original measure 119) to match most of the band. This version is cleaner and more effective; the original version,

with eighth notes on beat two in measures 120 and 121, sounded cluttered, since they were the only instruments emphasizing the second beat (instead of the second half of the second beat). This change is consistent with the OSUMB (Jack O. Evans) recording of 1960 and with the New Zealand recording by the then-named Continental Airlines Auckland Brass. In The New Zealand Army Band recording, they seem to play softly on the beats, but I am not certain of that, even after isolating the bass drum frequencies in the playback.

Harmonic percussive parts

The Challenge contains harmonic percussive parts for the middle brass, unaffectionately known by some players as peck horn parts. (Yes, I created the harmonic term, probably not unique.) There are two reasons to embrace those parts with greater understanding and attention. First, the composer wrote the parts, which were consistent with his era, so they are part of our musical heritage.

Second, combined with the percussion and basses, the harmonic percussive parts drive the march on its relentless and precise pace. I would rehearse those lively parts first, because they provide the band's foundation; their precision, clarity, interpretation, and ensemble are vital to the success of the band's other parts.

An unusual event: I was playing a march in a wonderful concert band; the conductor's ictus was impeccable, but one section somehow started to accelerate. The result, of course, was that the band's ensemble tore apart during the concert, with the racing trumpets stopping for a few moments, and the other players drawing back, being hesitant, and delaying while trying to find the pulse, which the conductor was clearly and forcefully providing. Professor Evans later wisely used that event as a teaching opportunity for the band members.

With The Challenge, the risk is similar. If (a) the harmonic percussive players do not perceive their importance and wander away from the group's precise ensemble or (b) they do understand, but the players with the melody get their fingers snarled up a bit in concert D-flat and lag behind without watching the conductor and listening to the driving percussive parts, then disaster is likely. That is one reason why The Challenge is a contest march.

I have included *Expression in Music* by H.A. (Hale Ascher) VanderCook in the Suggested references, because it may help you find interesting ways to enliven the harmonic percussive parts and better support the band, with each player adding the same great interpretation for those parts.

For all the players in the band, it will take considerable practice-to-perfection for everything to set smoothly in this march. As Geoffrey Brand states for practicing: perfect 50 times in a row – you miss at 49, start over at 1. Dr. Droste, while recently rehearsing The Challenge with the OSUMB alumni band, said, "It is worth the effort."

I wish you great preparation and outstanding success.

Tempo

Professor Jack O. Evans conducted the OSUMB at about 122 beats per minute in his 1960 recording. The New Zealand Army Band in its album, *On Parade*, set about the same tempo. Continental Airlines Auckland Brass in New Zealand played it at a faster pace in its later recording. But The Challenge is a contest piece and the slower tempo of 122 is more difficult because many players will be right at their comfort crack between single tonguing and double tonguing. Clean and precise, with bold dynamics, is the task, whether fast single or slow

double tonguing. A faster tempo may be easier for double tonguing, but that is not what this march is about. Performed faster, the march loses its power and drama, and can become just another blizzard of bland notes. Please see "Taking the Difficulty Out of Double and Triple Tonguing" by Dr. Paul E. Droste that is included above.

Interpretation

I am a little reluctant to add basic interpretation paragraphs, since you are likely to know these thoughts already. But if not, here are a few hints about range, phrasing, dynamics, and accents for this march. You will need to look at the full score with me.

First is range. The solo cornet rips into the high concert A-flat in the first measure. If the solo cornet bench cannot play this A-flat accurately and cleanly every time, it is best to avoid the march until their range extends to become comfortable and reliable on high concert C (or at least concert B-flat), then the A-flat should be solid.

The same pitch appears in measure 12 as a dotted quarter note and in measures 16, 23, and 55 as an eighth note; the eighth notes need to be slightly more tenuto, otherwise the eighth notes will not be firmly established before the players move on. That is especially true in measures 23 and 55, where the solo cornet players may be too eager to get to the sixteenth notes. Listen to recordings of this march; those two notes in 23 and 55 can separate the great bands from the good ones. If you are playing in a contest, those five concert A-flats are the first five exits from winning the championship – and if the contest likely takes the D.C., then you get to play them again.

Apply the same range considerations to all parts for all players.

Second is phrasing. The march's introduction starts from the triplet before measure 1 and goes through the first note in measure 16.

The first phrase starts with the triplet pickup notes to measure 1 and ends on the second eighth note in measure 4. The second phrase is similar, starting with the triplets in measure 4 and ends with the second eighth note in measure 8. No problems so far.

What is the third phase? Is it measure 9 through the first eighth note in measure 16? Or is it measure 9 through measure 10 at the end of the solo cornet dotted quarter note? Or is it measure 9 through measure 12 at the end of the solo cornet dotted quarter note?

The answer to the question is found in two ways, first, in the musical line of the solo cornet melody (as you sing it to yourself), and second, in measures 10 and 12 with the energy and direction in the percussive parts in the horns, baritones, and snare drum.

Those factors tell me that the third phrase is measure 9 through the first eighth note in measure 16. So, the sustained musical energy must drive from the first note of measure 9 to the first eighth note in measure 16, including a short (unmarked) breath after the dotted quarter note in measure 12 – assuming you want to create great music – and win the competition. Some solo cornetists could breathe in 10 and others in 12, for a smoother line.

You can apply the same phrasing analysis and decisions to the remainder of the march.

Third is dynamics. Composer Calvert has indicated the dynamics for sections of the march, but within each section, you will need to decide what else to do to make the march come alive. For example, when the pitch rises, players tend to play louder – is that good or bad for each note in each measure of the march? If it is bad, you will need to adjust the dynamics to avoid the problem.

There is also the tendency for long notes to soften toward the end of the note (as the air starts to fade). If the players have been trained, instead, to sustain the long notes at the same loudness for symphonic music, is that good or bad for each note in each measure in this march?

Here is a fortissimo example in The Challenge, from measure 65 through 77. The lower brass has the bold melody – with the cornets and horns doing a fanfare figure while the lower brass plays a half note tied to an eighth note. What should happen to the energy of the musical line in these measures?

If the lower brass sustains the long notes loudly, without the natural decrescendo in each long note, what happens to the clarity of the band and the upper brass fanfare figure (from the perspective of the adjudicators and audience)? Does it matter?

In these measures, the forward-moving energy starts in the lower brass with the pickup notes and the first part of the half note, transfers to the upper brass fanfare notes, transfers back to the lower brass, and so on. Since the forward motion and energy is passed between the two sections, what should happen to the long notes in the lower brass – and the upper brass? You are correct, the long notes need to decrescendo a little for each half note. That way, you should get greater liveliness and better clarity.

And to make The Challenge more dramatic, you would have the upper brass in measure 66 start at about forte and crescendo with each note to reach fortissimo as they enter the half note in measure 67, then decrescendo to about mezzo forte by the end of the half note. And what should happen to the dynamics of the lower brass line? You are great at guessing; correct, naturally crescendo as they lead into the half notes, then decrescendo to about forte by the end of the half note. Repeat as needed. Analyze and apply, if needed, to all of the march, including the soft sections.

One technique, especially for young players, to get the clarity and energy correct is to say, "Upper brass, if you cannot hear the moving pattern in the lower brass, you are playing too loudly. Lower brass, if you cannot hear the fanfare pattern clearly in the upper brass, you are playing too loudly." Of course, the more precise instructions are preferred for advanced and adult players.

I have seen a professional conductor perfectly gesture the same meaning to a professional orchestra during a performance – to remind them, by looking at the likely too-loud section and pointing by conducting toward the quiet section, while continuing in perfect tempo. Very cool move. (Conductor Gerhardt Zimmermann and the Canton Symphony Orchestra, playing Mahler's Fifth. I was photographing while seated in the orchestra; quiet Leica camera.)

You have the freedom to decide what to do, based on your band and your interpretation. For example, at the same loudness from both, the upper brass usually demands more listener attention than the lower brass, and that may be all the difference you need.

Fourth, accents. Calvert provides them, but let us look at measure 78 and 79 where the cornets and horns have a syncopated pattern – eighth note, quarter note, eighth note. The composer provides no accent to the quarter notes in 78 and 79, but does accent the same pattern in other sections of the march. Your players are likely to accent the quarter notes in 78 and 79, since that is the way they learned to play syncopation. Do you leave those routine accents in for 78 and 79 or remove them? What else is happening there?

Are additional accents needed elsewhere in the march? Similarly, are more staccati needed that would improve your interpretation?

Musical pyramids and waterfalls. You have been so good, you get a bonus. When you listen to the Cornet Carillon by Ronald Binge, Castell Coch by T.J. Powell, and to other musical pyramids (ascending arpeggiato or bell chords – notes building from the bottom of the band to the top) and cascades or waterfalls (descending arpeggiato or bell chords – notes going from the top to the bottom) and they simply do not work (you cannot hear the desired pattern or effect), what is wrong? You already have learned the secret. The accents need to be accented (likely marcato or bell tones) and the subsequent sustained notes need to decrescendo rapidly to get out of the way for the next accented or moving notes from other players in the band. Alternatively consider sforzando piano or sforzando mezzo forte or, of course, something different or none of the above. You get to choose what works for you.

Also see the article about Wiener Stoss by Professor Carole Dawn Reinhart in www.nabba.org > Brass Band Bridge > Past Issues > Issue 40 (May 1990), pages 6-7.

Oamaru Garrison Band, 1885



It is likely that several of these players photographed in 1885 were still in the Oamaru Garrison Band when it played *The Challenge* in early November 1897. Honorary conductor George Jones Jr. (center, I believe) retired from the band in 1894 after 14 years at the baton (may have been 1892, reports differ). W.S. King, a trombonist with the band, moved to bandmaster in 1894 or 1895 (or 1892); he was bandmaster in 1896 and likely also in 1897. My bet is that he is the man holding the long G bass trombone, with the handle needed to reach the sixth and seventh positions. The man at the back wears a sash, so perhaps he is the drum major holding a mace or torch or liquid strength. I believe the Oamaru Garrison Band during this period was a volunteer military band, with the Oamaru Garrison also having, at times, artillery, foot and mounted rifles, and perhaps a naval force.

This New Zealand natural light photograph (photographer unknown) was taken about 58 years after the world's first photograph was created in 1826 or 1827 by Joseph Nicéphore Niépce in France. The band photograph is from Wikimedia Commons, sourced from Internet Bandsman's Everything Within, in its Vintage Brass Band pictures section, www.ibew.org.uk. Mr. Gavin Holman is the IBEW owner and diligent webmaster.

Summary biography of Thomas A. Myers

Tom was a successful music major for two years at Ohio State before switching to business and finance, graduating in 1968. He played baritone in The Ohio State University Marching Band in every autumn quarter and played trombone in concert, military, and jazz bands in the other quarters. He next received an M.B.A. degree from the University of Cincinnati and served more than three years as an Adjutant General lieutenant in the U.S. Army, primarily in the VII Corps headquarters in Stuttgart, Germany.

At about 40, he grew tired of playing trombone and euphonium with recordings, so he formed The Screamers & Lyric Brass Band in Akron, Ohio. Because conducting classes at Ohio State came in the third and fourth years of the music program, Tom caught up by studying in Professor Eugene Migliaro Corporon's Conducting and Wind Music Symposium at the University of Cincinnati College-Conservatory of Music, by studying in Professor Ray E. Cramer's conducting seminar at Indiana University, and through influences that included Lowell C. Unger, Jack O. Evans, Charles L. Spohn Jr., Richard J. Suddendorf, Paul E. Droste, Geoffrey Brand, Seiji Ozawa, Christoph von Dohnányi, Claudio Abbado, Adrian Boult, Elizabeth A.H. Green, and Brock McElheran. Tom's euphonium performance influences have included Paul E. Droste and Brian L. Bowman.

Professor J. Perry Watson (North Carolina State University), then president of the emerging North American Brass Band Association, and Dr. Paul Droste encouraged Tom to join the NABBA board of directors, which led to many years on the board and duties that included treasurer, editor of the quarterly "The Brass Band Bridge," stage manager, secretary, vice president, and president. NABBA gave Tom new friendships with many colleagues in the brass band world; in the U.S. Army, Air Force, and Marine bands; and in the Salvation Army bands.

As editor, Tom also wrote three articles about percussion for British brass band, including an interview with Mr. Sam Denov (after Sam retired from the Chicago Symphony Orchestra) about cymbal selection and performance for brass band; a test analysis of snare drum and bass drum head selection and tuning that included knowledge from Mr. Michael C. Hakes (Master of Music graduate of the University of Cincinnati College-Conservatory of Music and percussionist with The Screamers & Lyric Brass Band), Dr. James L. Moore (The Ohio State University), and Dr. Larry D. Snider (University of Akron); and a true adventure story in search of sleigh bells with magic (includes a long list of works requiring sleigh bells). You can download these stories from the Past Issues of "The Brass Band Bridge" at www.nabba.org: Issue 41, pages 10-13; Issue 53, pages 4-7; and Issue 92, pages 28-30.

After the U.S. Army, he worked as a financial analyst at Mid-Continent Telephone in Hudson, Ohio; an investor relations consultant with Edward Howard & Co. in Cleveland; an investor relations officer with TRW Inc. (space & defense, microelectronics, global automotive, industrial, energy, and information) in Cleveland and with ICO Global Communications (Holdings) Limited (development-stage satellite telephone services) in London, England; and a consultant with Christensen Associates in Scottsdale, Arizona and Beijing, China. He created

two online investor relations professional certificate courses (introduction and capstone) for the University of California, Irvine, preceded by his *Investor Relations Strategy, Staffing, and Structure* created for the National Investor Relations Institute. He currently helps startup companies and serves as a mentor for the Arizona State University Startup Summits. There is more, but that surely is enough.

Typography

This document is set in Verdana, a classic web font, created in 1996 by Matthew Carter, an English-born American who lives in Cambridge, Massachusetts. Verdana is often the face used in university distance learning websites.

I first set the text in Scala Sans Pro, created in 1993 by Martin Majoor, a type designer, typographer, and graphic designer in the Netherlands. It looked and read great, but the size of the document in PDF was more than 77 megabytes, too big to move easily on the internet. Set in Verdana, the PDF size is 3.1 megabytes.

If you are interested in typography, please see the outstanding book by Robert Bringhurst titled *The Elements of Typographic Style*. The book's most recent version is 4.2. He integrates many subjects, including music, in his work. For example, what does the proportion of a page or text block look like, based on a major sixth? Highly recommended.

Annex: Optional music history script insert for your program note

If you find that you need to give the players a longer rest before going to The Challenge in your concert, you can add length to your program note (from page 5) by adding a historical interlude, using a few examples from below to help the audience understand where The Challenge and W. Calvert fit in music history.

This is intentionally way too long. Choose only the 3 or 4 examples that you like – and that the audience might know.

Paul Droste humorously suggested that with this historical interlude, I was joining the ranks of Paul E. Bierley (tuba player in the Brass Band of Columbus and several other groups, aeronautical engineer, great friend, and biographer of John Philip Sousa and Henry Fillmore). For more about Bierley, please search the internet for Paul E. Bierley, especially his listings in the University of Illinois Archives and in Wikipedia. Bierley was often playfully accused by the Brass Band of Columbus members of giving a 10-minute introduction for a 3-minute march. I welcomed Dr. Droste's comment as an honor!

All musical examples should be in the same keys as the original works.

For many examples, the players should play the melody, of course, not their normal part.

Conductor or announcer says:

You might be wondering who some of the other composers were around the time of W. Calvert.

About 90 years **before** The Challenge,
Ludwig van Beethoven
composed his March of the York Corps – in 1808. (published in 1809)

Cornet plays the main theme, about 8 measures.

(Conductor acts rather surprised at the cornet player)

About 70 years **before** The Challenge –
came the Gioachino Rossini tune of 1829 –
the William Tell Overture ...

One cornet starts with the William Tell 4th movement,
but the trombones interrupt with a different part –
their running section toward the end.

About 50 years before, Johann Strauss Senior
gave us the Radetzky march in 1848 ...

Horn section soli, intro, plus 8 measures.

About 40 years before, came The Marines Hymn
from Jacques Offenbach – yes, 1859 ...

Baritones, euphoniums, tubas – massive, 8 to 16 measures.

About 30 years before, Giuseppe Verdi
premiered his Triumphal March from Aïda, in 1871 ...

A few cornets, 8 measures.

About 20 years before there were two,
– Franz Von Suppe created the Light Cavalry in 1877 ...

Flugelhorn, 8 measures

– and Joseph François Rauski in 1879 ...
composed a tune – based on an 1867 work by Jean-Robert Planquette ...

Entire band gets carried away with about 32 measures
from Le Régiment de Sambre et Meuse. (Ohio State Script Ohio music)

About 10 years before, there were three –
– Louis Ganne's Father Victory in 1886 ... (it is not Father of Victory)

Cornet and flugelhorn, intro and 8 measures.

– John Philip Sousa's The Gladiator March,
his first big hit, selling more than one million copies – 1886 ...

One horn, 8 measures.

– and his Semper Fidelis March in 1888 ...

One each: Each cornet part, flugel, horn, trombone,
baritone, euphonium, bass, snare, cymbal, bass drum – introduction only.

At about 5 years before there were two –

– with Josef Franz Wagner's Under the Double Eagle – in 1891 ...

Horn quartet, 8 measures.

– and Peter Ilyich Tchaikovsky was prolific during this period,
with his

Marche Slav in 1876,

Capriccio Italien in 1880,

1812 Overture in 1880,

the Military March for the 98th Regiment in 1893, and

his Sixth Symphony, Pathétique, also in 1893.

Conductor turns to the band ...

Does anyone remember the march-like tune from Pathétique?

Solo cornet, 8 measures, plays Marche Slav ...

All band members' voices erupt, with nice corrective gestures, drowning him out ...

Two baritones immediately play the Sixth Symphony march (from third movement)
8 measures.

At about the **same time** as The Challenge
were two tunes by Sousa in 1896 ...

The first was El Capitan,

and you might know the second one from 1896 ...

– El Capitan

Trombone and baritone (trio, 8 measures).

– The Stars and Stripes Forever

Whole band, intro plus 8 measures.

About 4 years **after** The Challenge –
came Sir Edward Elgar's

Pomp and Circumstance March number 1 – in 1901 ...

Band sings the melody and parts (close counts) – 8 measures.

At about 10 years after, there were many, including

– Edmund Gruber's Caissons Go Rolling Along in 1908 ...

Euphoniums & basses, 8 measures.

– Kenneth Alford's first march, The Thin Red Line, in 1908 ...

Cornet, intro and 8 measures

– and Gustav Holst's First Suite in E-flat Major in 1909,

2 Cornets, 1 baritone.

About 15 years after came three –

– Barnum and Bailey’s Favorite by Karl King in 1911 ...

Solo cornet (cornet, one handed, leading the circus band?), 8 measures.

– Colonel Bogey by Kenneth Alford –

who you know was really British Bandmaster –

Major Frederick J. Ricketts – in 1914 ...

Band whistles the melody, 8 measures.

– and W.C. Handy gave us the St. Louis Blues in 1914 ...

Single cornet, 8 measures.

About 20 years after –

– Henry Fillmore finished Rolling Thunder in 1916 ...

Lower brass, 8 measures.

– Gustav Holst premiered The Planets in 1916 ...

Quartet (your choice) – 8 measures (Mars selection) ...

– And Alford penned The Vanished Army in 1918.

Horns and baritones, about 8 measures.

At 25 years after – came Fillmore’s Men of Ohio – in 1921 ...

Flugelhorn and Horns, 8 measures.

At 30 years after came three –

– Toccata Marziale by Ralph Vaughn Williams – in 1924 ...

One cornet with entire percussion section overdoing it – 8 measures.

– A Moorside Suite by Gustav Holst in 1928 ...

Brass band, 8 measures.

– and The Standard of St. George by Kenneth Alford in 1930.

Cornet, intro plus 8 measures.

At 35 years came the Suite from Lieutenant Kijé

by Sergei Prokofiev – in 1934 ...

Cornet duet or trio – 8 measures.

At 40 years after came –

– Crown Imperial by William Walton – in 1937 ...

Baritones, euphoniums, and bass drum – 16 measures.

– and Robert Crawford’s The Army Air Corps Song – of 1939,
is now used by the U.S. Air Force ...

Flugel and horns, about 8 measures.

The Challenge (British brass band contest quick march) by W. Calvert • 17 June 2017

Thomas A. Myers • mobile +1.510.589.5265 • myersaz@gmail.com • Mesa, Arizona • USA

About 45 years after The Challenge, in 1942,
Kenneth Alford released his final march,
Eagle Squadron ...

Quartet (your choice) and snare drum, about 8 measures.

And at about 60 years after The Challenge
came Meredith Willson's Seventy-six Trombones – in 1957

Whole band with the cymbal crashes on the first note of the first two intro phrases ...
about 8 to 16 measures.

If not, trombones, about 8 measures.

Although we have omitted hundreds of composers and songs,
those are enough to set the stage.

– *End of program note insert* –

(I think you will hear why this march is titled – The Challenge.)

Whole band, whole march.

If your musicologist instincts have been piqued, I can email to you my original Apple Numbers
file (with many more tunes) that I used to research and create the correct chronological
sequence. There are three worksheets:

alphabetical by composer's family name,
chronological by date of composition or publication year, and
alphabetical by song title.

A Microsoft Word Excel version is also available.

Have fun!

Tom