

Alan Moves On



It was with sadness that Dr Alan Lourens announced to the band that he would be leaving due to work commitments. Alan, who has been conducting the band for the last three years, has resigned his position as Head of Classical Music at the WA Academy of Performing Arts & is heading off to Singapore on 1 September. Alan will take up his new position as Dean of Academic Development at Lasalle College of the Arts in Singapore. The players have particularly enjoyed Alan's tenure with the band bringing his own sense of fun & humor whilst having a great command, knowledge & sense of style of the music he performed with the band. Alan's last action with the band was to ensure that the recording of his arrangement of Dvorak's "From the New World" symphony was completed, just three days before leaving for Singapore. It is hoped that the band can record some further tracks

towards the end of the year to enable a CD featuring a number of Alan's arrangements to be completed. We here wish Alan all the best with his future endeavours, he will be sorely missed.

In reply to the Cornet

Following the feature on the Cornet in the last newsletter we received a letter from John Cox with three stories which we thought were worth sharing with you. John's stories:

"The combination of player profiles and the Pipeline Centenary recalled a story I'd read of the lone cornetist who during the gold rush days, long before the pipeline and railway were built, had climbed to the top of Bulla Bulling Rock at sunset and given a solo concert. In the silence of an Australian bush twilight its effect on all the prospectors camped at the base of the Rock was very moving. The Rock is well east of Southern Cross and was a waterhole staging place on the way to the diggings at Coolgardie". The memoirs of a listener at the time said that the prospectors below all applauded the unheralded performance. John wonders what he played? La Belle Americaine? Hymns?

During the Battle of Tobruk a "base camp" soldier and musician used to sneak out after dark beyond the allied front line and play a short concert on the trumpet. He was applauded by both Allied and German troops and allowed to depart unharmed. The battle was resumed at daylight.

In the Solomon Islands campaign a "music man" took a portable gramophone up to the front line to encourage the troops. it was considered a very dangerous thing to do. John says the "music man" is still alive today

Forthcoming Events

7th September	-	Boral Cup soccer Semi Final	- tba
14th September	-	Boral Cup soccer Grand Final	- tba
21 st September	-	WABA Funtest Mandurah Foreshore	- p.m.
6 th December	-	Mundaring Concert	- concert with Elisa Wilson – 17.30
13 th December	-	Channel 7 Christmas Pageant	
December	-	Carols – Len Shearer Reserve	

Instrument Profiles

The Flugel Horn



The **flugelhorn** resembles the cornet but is slightly bigger and has a wider bore. It is the soprano member of the horn family and is pitched in Bb pitch the same as the cornet. It usually has three valves and employs the same fingering system as other brass instruments. It can therefore be played by trumpet and cornet players without too much trouble, though some adaptation in playing style may be needed. The tone is fatter and usually regarded as more "mellow" and "dark" than that of the trumpet or cornet. It has a similar level of agility to the cornet but is more difficult to

control in the high register where it locks on to notes less easily. It is not generally used for aggressive or bright displays as both trumpet and cornet can be, but tends more towards a softer and more reflective role.

Some modern flugels are built with a fourth valve which takes them down in pitch an extra fourth, adding a useful area of low range which when coupled with the dark sound gives an interesting extension to the instrument's abilities. Because the conical section of the bore covers so much of the length of the tube, many flugelhorn are equipped with a means of tuning the instrument by adjusting the length of the leadpipe, instead of having a main tuning slide. Its range is two and a half octaves, and it is approximately nineteen inches long.

The Flugel was invented in Austria around the 1830's. It was developed from the valve bugle which is related to both the key bugle (a precursor of the bass saxophone, which was replaced by the tuba in orchestras) and the signal horn (a bugle used as a signal in battle). It has been recorded as being made during the late 1800's in Germany by Ferdinand Julius Altrichter, official court maker to prince Friedrich Karl of Prussia. Since this time it has maintained its identity, particularly its bore and its squat shape.

In the brass band the cornets often cover the sound of the flugelhorn. The flugelhorn often plays along side the Repiano & 2nd/3rd Cornets where it is used for softening the tone colour of the cornet section. Another major role is to provide support for the top of the horn section. The contrast of the mellow sound with the brighter tone of the cornet makes the flugelhorn a commonly used solo instrument in full band arrangements, although there are relatively few stand-up solos written for the instrument. Its main areas of use are in the brass band and in jazz, though it has been utilized by some contemporary composers for orchestral music.

The picture to the right shows a size comparison of the cornet against the Flugel.



Information sources include:
'Wikipedia' the free encyclopedia.
CHICO's Music Heritage Network (MHN)
'The Brass Crest'
jewelrygenius.com

To receive information about the band call the Secretary, Tony Turner on 93881263 or e-mail on secretary@wabass.com or visit the band website on www.wabass.com