

Clifford James Bevan

Clifford James Bevan. BMus (London), PhD (London, Music History), FLCM (Composition), LRAM (Trombone, Performers), ARCM (Theoretical Music). Born Manchester, England 1934. Played Eb horn in brass band conducted by father, then trombone; later also in amateur orchestras and jazz bands while apprentice compositor and then printers' reader. 1956-60 Royal Academy of Music, London: Trombone (Sidney Langston) and Composition (Howard Ferguson). 1960 first published article. 1960-61 freelance; 1st Trombone Sadler's Wells Royal Ballet; 1961-64 pianist and chief arranger, The Temperance Seven. (Several UK Charts entries, including Number 1). 1964-72 Tuba, Royal Liverpool Philharmonic Orchestra; 1967-70 also Orchestra Manager; 1970-72 also General Manager, Manchester Mozart Orchestra. 1970 first published composition. From 1971 music publishing as MGP, later Piccolo Press, including music books. 1972-75 freelance London (tuba and euphonium), symphony, opera and theatre orchestras, big bands, sessions. Decided that playing with the Mike Gibbs Band (jazz-rock) was the ultimate for a tuba-player. 1975-78 Music & Dance Officer, Southern Arts Association; member ACGB Music Panel Jazz Sub-Committee; music columnist *Entertainment & Arts Management*. 1978 first edition of *The Tuba Family*. Freelance (low brass, including cimbasso), teaching, examining, research, writing, lecture-recitals, master-classes; member London Serpent Trio and gave first-known full-length ophicleide recital. From 1993 Joint Historical Instruments Editor, ITEA Journal. Ten published books, plus compositions and arrangements. Compositions include music for TV, stage and film. Contributor to *New Grove Dictionaries of Music*, *Musical Instruments and Jazz*, along with *Tuba Source Book* amongst others. Recipient Manchester Typographical Society Award 1955; Edward Hecht and Oliviera Prescott Prizes (Composition) 1956-60; HBS Christopher Monk Award 2008; ITEA Lifetime Achievement Award 2010. Personal highspots: 2008 Clifford Bevan Award for Excellence in Research established by ITEA; Carnegie Hall concert with Royal Philharmonic Orchestra; filming in Cinecittà Studios, Rome with Temperance Seven; ophicleide with Grimethorpe Brass Band and Orquesta do Porto; euphonium at Theatre Royal, Drury Lane and in Royal Artillery Band recordings; conducting band of 59

serpent-players at St John's, Smith Square, London. Most pleasing? When he was told that an extract from his article "Brass Band Contests: art or sport?" had appeared as the comprehension test in a national examination board's English Language Advanced Level Paper. Stopped playing and teaching brass aged 80 owing to a trapped nerve in the back, but piano-playing is improving—and ambition achieved: now volunteer with Watercress Line, heritage steam railway. Still researches and writes (watch this space)—with three more books in preparation.