



HANNAFORD BRASS MUSIC PUBLISHING

Fall Fair

Godfrey Ridout

Transcribed by Stephen Bulla

Duration ca. 7 min. 30 sec.

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Instrumentation

Soprano Cornet

Solo Cornets

Repiano Cornet

Cornet 2, 3

Flugelhorn

Solo Tenor Horn

Tenor Horn 1, 2

Baritone 1, 2

Trombone 1, 2

Bass Trombone

Euphonium

E \flat Bass

B \flat Bass

Percussion 1

(Triangle, Tambourine, Cymbals, Snare
Drum, Bass Drum, Wood Block)

Percussion 2

(Glockenspiel, Timpani, Xylophone)



Godfrey Ridout was a Canadian composer, teacher, writer, and conductor (b at Toronto 6 May 1918; d there 24 Nov 1984). A student of Ettore Mazzoleni, Weldon Kilburn and J. Healey Willan, Ridout began teaching at the Toronto Conservatory of Music in 1940. At the Faculty of Music, University of Toronto, from 1948 until his retirement in 1982, he guided some of Canada's best-known musicians. He was music director (1949-58) of the Eaton Operatic Society in Toronto and was long associated with the Toronto Gilbert & Sullivan Society. His compositions, ranging from chamber music and symphonic pieces to scores for radio drama and film, are professional and tuneful. His interest in Healey Willan, the English Edwardian composers and in church music was shown in his works for voice and orchestra. Ridout contributed program notes for the Toronto Symphony from 1973-84, and even after his death the TSO continued to use his writings.

Essentially an eclectic, Ridout yet did not lack for individuality. His music, though intensely felt, is prevailingly sunny and affirmative; it eschews the 'doom and gloom' manner and self-conscious profundity of much 20th-century concert fare. Ridout liked fun in music and could not easily resist concluding a work with a 'good tune,' one of which can be heard throughout this transcription of FALL FAIR for brass band – originally an orchestral piece – by Stephen Bulla. Ridout saw no need to strive for ever-new styles, or for a progress through styles, or for the role of musical inventor; style for him was a means of communication, not the 'message' itself. In this aloofness from contemporary conformity, he can be perceived to be more original than many innovators and one of the determined communicators of his day.

Cover photo by Kristan Toczko