

regionals 2010

DOYEN

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|------|--|----------------|-------|
| 1. | English Heritage ©R. Smith & Co.
Championship Section: Black Dyke Band, conducted by David King
<i>This recording by kind permission of Albany Records & Lloyd Music</i> | George Lloyd | 16.57 |
| 2-4. | A Moorside Suite ©R. Smith & Co.
First Section: Black Dyke Band, conducted by James Watson | Gustav Holst | 16.16 |
| | 2. Scherzo 3.52 | | |
| | 3. Nocturne 7.59 | | |
| | 4. March 4.25 | | |
| 5. | The Kingdom of Dragons ©Wright & Round
Second Section: Cory Band, conducted by Dr Robert Childs | Philip Harper | 12.08 |
| 6. | Labour and Love ©R. Smith & Co.
Third Section: Black Dyke Band, conducted by Dr Nicholas J. Childs | Percy Fletcher | 10.29 |
| 7. | Saint-Saëns Variations ©Anglo Music
Fourth Section: Cory Band, conducted by Dr Robert Childs
<i>A Symphonic Metamorphosis of Themes from the Organ Symphony</i> | Philip Sparke | 9.46 |

Total CD Playing Time 66.02

Executive Producer: Trevor Caffull
Producer: John Maines
Sound Engineer: Richard Scott
Digital Editing & Mastering: R.E. Editing
Programme Notes: John Maines

Production Manager: Julian Bright
Project Manager: Kevin J Coates MBE
Artwork & Design: GK Graphic Design
Tracks 5 & 7 recorded at Bassaleg School, Newport
Tracks 2-4 & 6 recorded at Morley Town Hall

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The Championship Section have the music of George Lloyd to enjoy. *English Heritage* was written in 1990 and set as the test-piece in October of that year for the National Brass Band Championships of Great Britain at the Royal Albert Hall. Ironically for such a title, the contest was won by Scottish Co-op Band, taking the title to Scotland for the first time in its history. The music's excitement and melodic lines should prove popular with both bands and audiences.

George Lloyd was born in St. Ives, Cornwall in 1913. He wrote 12 symphonies, 7 concertos, 3 operas, various miscellaneous orchestral works and many other works for brass band, wind band, brass ensemble, as well as choral and chamber pieces. His music is romantic in inspiration and lies firmly in the tradition of Elgar and Vaughan Williams, although it is undisputedly contemporary music. The audience reaction at the premiere of his *Symphonic Mass* was described by The Times as 'monster raving loony ecstasy' and the work itself was described as 'one of the finest choral works of the 20th century.

After early successes with opera and three symphonies, he was badly shell-shocked in the World War II, and retired to Cornwall to a market garden, growing carnations and mushrooms. He composed intermittently, but eventually his health improved and he started to compose a number of new works most of which he has conducted himself and recorded on the Albany Records label.

The strength of his music is rooted in Switzerland where he was nursed back to health after the trauma of the arctic convoys to Murmansk, and in West Cornwall where he was brought up. George Lloyd died in London on 13 July 1998.

His other brass band works include *Royal Parks*, *Evening Song*, *The King's Messenger* and *Diversions on a Bass Theme*. During World War II George Lloyd served on the ship H.M.S. Trinidad, to which he dedicated a march of the same name. It was adopted as the ship's official march and was arranged for brass band by the composer in 1989.

The music for the First Section is a classic piece of brass band writing. *A Moorside Suite* was written in 1927 by Gustav Holst (1874-1934) as a commission to write a competition piece for the BBC and the National Brass Band Festival Committee. The result was *A Moorside Suite* and it was set as the test-piece for the National Brass Band Championships of Great Britain held on 28 September 1928 at Crystal Palace, London.

The suite has three movements - *Scherzo*, *Nocturne* and *March* was arranged by Gordon Jacob (1895-1984) for strings in 1952 who, in 1960, made an arrangement of the *March* for military band under the title *Moorside March*, also the *Nocturne*, which was titled *Concerto*.

It is said that Holst was very happy upon hearing the fifteen brass bands play his piece in the competition in 1928.

prestigious title International Brass Musician of the Year in Auckland, New Zealand in 1992.

As a conductor Professor King is revered as one of the most successful conductors in the last decade. He has represented England in the European Brass Band Championships on 12 occasions as a conductor and has won the title 10 times, twice with Black Dyke Mills Band (1990 & 1991) and eight times with the Yorkshire Building Society Band (1996, 1997 & 1999 - 2004).

Professor James Watson has held principal trumpet positions with the Royal Philharmonic Orchestra, Royal Opera House and London Sinfonietta. International chamber music work

has included the Nash Ensemble and leading the world-famous Philip Jones Brass Ensemble. He is particularly active in film and television and has recorded with Elton John, Paul McCartney and Peter Gabriel. His conducting positions have included Artistic Director of the Black Dyke Mills Band, 1992-2000.

James Watson was Artistic Director of the National Youth Brass Band of Wales for six years and is Vice-President of the National Youth Wind Orchestra of Great Britain. He is very active as a teacher and has been Head of Brass at the Royal Academy of Music since 2001.

©John Maines



Welsh Proms and were more recently featured during the opening celebrations of the new Welsh Millennium Centre.

Cory Band are recognised as one of the Principality's finest and most innovative music ensembles. Their numerous CD recordings and live concert performances have received worldwide acclaim.

Dr Robert Childs was born and bred in the South Wales valley town of Tredegar. He is an Associate of the Royal College of Music, a Fellow of the London College of Music, and gained a distinction in a Master's Degree from the University of Leeds. He also holds a Post Graduate Certificate in Education from the Open University and is currently following a doctoral programme at The University of Salford.

Robert has conducted and performed with most of the top bands in the north of England. He was Principal Soloist and Bandmaster of Black Dyke Band for ten years, winning the European, British Open and National Championships. In his capacity as Bandmaster with 'The Dyke' he conducted memorable concert performances with Susanna Walton, Lesley Garret, Philip Smith, James Watson and The Beautiful South.

In addition to his extensive brass band experience he has performed with many of the country's leading orchestras and still performs as a euphonium soloist all over the world. In May 2000 Robert was delighted to accept the invitation to become the Professional Music Director of Buy As You View Cory Band from the Rhondda in South Wales. This appointment has re-UNITED him with

Wales and associated him with the band he has held in such high esteem since being a boy.

Robert steered Cory to a 'Historic Double' contest success, when they won both the British Open and the National Championships of Great Britain in 2000. They were also runner's up in the European Championships the following year, winning the set-test piece by three clear points. He was also the recipient of the coveted Harry Mortimer Maestro award for his outstanding ability as a conductor.

Apart from his obvious talents in the contest field he has also developed the band's musical horizons. Cory Band is 'Band in Residence' at the Welsh College of Music and Drama (where Robert is currently Director of Band Studies). He has appointed Dr. John Pickard as the Band's 'Composer in Residence' and is championing new music.

Robert's interest in research has also resulted in the historic first performances of *Battle Song* by Havergal Brian and *A Tydfil Overture* by Joseph Parry.

Professor David King studied trumpet and cornet at the Sydney Conservatorium of Music and music education at Avondale College, NSW. In 1982 as Australian Cornet Champion he was awarded a scholarship to study at Salford College, Manchester, where he graduated with distinction in Performance in 1985.

In Britain, David pursued a distinguished career as a cornet soloist and was 'North of England Solo Champion' on three occasions. He won the

Gustav Holst was born on 21 September 1874 in Cheltenham, Gloucestershire. The son of a Swedish father and English mother, Holst studied at the Royal College of Music in London. His solo instrument was the trombone and for some years after leaving the college he made his living as a trombone player in the Carl Rosa Opera Company and in various other orchestras.

He became Music Master at St. Paul's Girls' School in 1905 and Director of Music at Morley College in 1907. These were the most important of his teaching posts and he retained both of them until the end of his life on 25 May 1934 in London. He shared much common ground with Ralph Vaughan Williams, his friend and contemporary.

Other brass band works by Holst are *Suite No.1 in Eb* and *Suite No.2 in F*.

Second Section bands have a new piece from the pen of Philip Harper to tackle, ***The Kingdom of Dragons***. The title is the name given to Gwent in South Wales, known in ancient times as the Kingdom of Gwent, and more recently home to the Newport Gwent Dragons Rugby Union team.

This piece was commissioned by the Gwent Music Service with additional funding from Ty Cerdd - Music Centre Wales to celebrate the 50th anniversary in 2010 of the formation of the Gwent Youth Brass Band. Although the music is continuous, it is divided into four distinct sections, each one representing one of the unitary authorities which make up the County of Gwent:

Monmouthshire, which has a large number of ancient castles; Blaenau Gwent, the historic area of iron and coal mining; Torfaen, where Pontypool Park is a notable landmark; Newport, the largest city in the region.

The music begins with a two-bar fanfare, which sets out all the thematic material of the piece. The mood of pageantry that follows describes some of the ancient castles in Monmouthshire, with rolling tenor drums and fanfare cornets. After a majestic climax the music subsides and quite literally descends into the coal mines of Blaenau Gwent. The percussion provides effects that suggest industrial machinery clanking into life and the music accelerates to become a perilous white-knuckle ride on the underground railroad. There is a brief respite as a miner's work-song is introduced and, after a protracted build-up, this is restated at fortissimo before the music comes crashing to an inglorious close, much like the United Kingdom's mining industry itself.

The middle sonorities of the band portray the tranquillity of Pontypool Park, a place of great natural beauty. Brief cadenzas for cornet and euphonium lead to a full band reprise of the pastoral mood. At the end of this section we find ourselves at the top of the park's 'Folly Tower' from which the distant castle turrets of Monmouthshire are visible.

Pontypool RFC was one of eleven clubs in the first Welsh league in 1881 and a brief but bruising musical portrayal of the formidable Pontypool front-row, the 'Viet Gwent' leads into the work's

final section. This portrays Newport, a symbol for progress and optimism for the future, ideals shared by the Gwent Youth Band itself. The music is a vigorous fugue which advances through various keys and episodes before the final triumphant augmented entry which brings the work to a magnificent conclusion.

Philip Harper graduated from the University of Bristol in 1994 before going on to take a Masters Degree in Composition and a Postgraduate Certificate in Education. He had a successful performing career and was the principal tenor horn of the National Youth Brass Band of Great Britain and the Sun Life Band in Bristol, as well as winning through to the Brass Final of the BBC Young Musician of the Year in 1991. Between 1996 and 1998 he lived in Japan and was a guest soloist with most of the 'British-style' brass bands during this time.

In 1998 Philip began his conducting career and by 2001 had become the Musical Director of Flowers Band in Gloucester, a position he held for nearly eight years. During this time Philip guided the band to wins at the West of England Regionals, the Grand Shield, Butlin's National Championships and four times at the Yeovil Entertainment Contest.

Philip is now in demand as a guest conductor and works with bands of all abilities, from non-contesting bands to Grimethorpe Colliery Band. He is particularly popular as a youth band conductor and has had many repeat bookings with both the Gwent Youth Band and Cornwall Youth Band.

Acknowledged as a prolific composer, having won the Huntley Cup for Composition and twice the Prize for 'Best New Composition' at Brass in Concert, his music is now played all over the world. He has been commissioned by many bands, including Black Dyke Band and the National Youth Brass Band of Great Britain. His website gives more detail and a chance to listen to excerpts. Also working as an adjudicator, he is a member of the Association of Brass Band Adjudicators and is the Music Editor of the 'Wright and Round' publishing company.

Third section bands are given the challenge of a 'golden oldie'. *Labour and Love* was written by Percy Fletcher (1879-1932) and was the first original brass band piece used in contests. It was the test-piece at the National Brass Band Championships held at Crystal Palace, London on 27 September 1913.

The piece is written in a similar form to the operatic selections popular in the brass band repertoire before this date. The original note on the score reads as follows:

The Introduction Andante Maestoso typifies the state of mind of a man, who, having no love for his work, finds his surroundings oppressive, and fancies himself merely in the position of a down-trodden slave. The Allegro Agitato represents him engaged in his daily task, blindly labouring on, using mere muscular force, having no purpose in view. The interlude Meno Mosso leads into the Andante Patetico, a euphonium solo, where his soul cries out in a lament of anguish and despair.

Cory Band **Music Director Dr Robert Childs**

The Cory Band hails from the Rhondda Valley in South Wales. They were formed in 1884 and originally bore the name 'Ton Temperance'. In 1895 Sir Clifford Cory, Chairman of Cory Brothers heard the band and offered to provide financial assistance for them resulting in the band's change of name to 'Cory'. In 1920 the band gained championship status and three years later achieved the distinction of performing what is believed to have been the first radio broadcast by a brass band.

A significant honour was bestowed on the band in 1976 when they were chosen to represent Wales and the brass band movement on a tour of the USA as part of the bicentennial celebrations. In 1998 Just Rentals, a locally based company, agreed to support the band resulting in it being known as the 'Just Rentals' Cory Band. Just Rentals changed their name to Buy As You View to reflect developments in their business and with this the band became known as Buy As You View Cory Band'. In 2007 the band once again became known as Cory Band.

In 1980 the band became European Champions and in 1984, their centenary year, they won the third in a hat-trick of National titles at the Royal Albert Hall, London. The culmination of their contest successes came in 2000 following the appointment of Dr Robert Childs as their Musical Director. During that millennium year they won both the British Open and the National Championships and made history in taking the British Open Shield home to Wales for the first time in the contest's 148-year history. This triumph was repeated in 2002 and again in 2007

when the band won their third British Open title. In 2008, the band won the European Brass Band Championships in Stavanger, Norway and retained the title in Ostend in 2009.

Cory Band has also developed musically outside of the contest field. In 2001, together with the BBC National Orchestra of Wales, they were appointed as resident ensemble at the Royal Welsh College of Music and Drama and in the same year appointed Dr. John Pickard as their 'Composer in Residence'. John Pickard's tenure with the band ended in July 2005 when the band made history by giving the première performance of his *Gaia Symphony* at the prestigious Cheltenham International Festival. *Gaia Symphony* was broadcast live on Radio 3 and lasting over an hour in duration, is currently the largest scale original work in brass band repertoire.

The band is dedicated to new music, raising the profile of the brass band genre and keeping music alive in Wales. They have an active commissioning policy and have performed works by many of Britain's leading composers; John McCabe, Judith Bingham, Elgar Howarth, Edward Gregson, Alun Hoddinott, Karl Jenkins, Gareth Wood, David Bedford, as well as John Pickard to name but a few. The band's current 'Composer in Residence' is Welshman Gareth Wood.

In 2002 the band were selected to play for the Queen's Jubilee celebrations and have since performed in many of the world's finest concert venues including the Grieg Hall, Stravinsky Hall, the Royal Albert Hall and Birmingham's Symphony Hall. In 2003 they performed with the Royal Philharmonic Orchestra at the Last Night of the

The band logo of the stags head and Latin quotation are taken from the armorial bearings granted in 1857 to John Foster, founder of the band. The quotation translates to: *Act Justly and Fear Nothing*

Professor Nicholas Childs has achieved the highest international reputation as a performer, teacher/clinician, conductor, interpreter and advocate of new music, and producer of pacesetting recordings. Initial success came as a euphonium soloist and partner with his talented brother, Dr Robert Childs, who together have literally toured the world as The Childs Brothers, performing in many of the world's most famous concert halls with the most prestigious bands and orchestras. Taking up the baton as a conductor, Nicholas has had phenomenal success with many bands, including highly acclaimed national championships. His current tenure as Principal Conductor and Director of Music of the famous Black Dyke Band has been marked not only with continued contest success but with a series of innovative concerts and world premieres of major works for brass band with a variety of soloists and musical combinations. He serves as Senior Tutor in Brass Band Studies at the Royal Northern College of Music where he has taught for over twelve years. Further honours have come with his appointment as Associate Conductor of the National Youth Brass Band of Great Britain and as Trustee of the Brass Band Heritage Trust.

With his roots in the British brass band tradition, having first been trained in the Tredegar (Wales) Youth Band, Childs continues to give important emphasis to the development of the brass band

movement. This comes via his commitment of the training of outstanding young musicians both at the collegiate level and within the National Youth Brass Band of Great Britain. He has reached the pinnacle of success with three recent National Championships of Great Britain, with Black Dyke in 2001, 2004 and 2008. In April 2005 as Music Director of Black Dyke he guided them to first place at the European Brass Band Championships in Holland, in September 2005 he was victorious with Black Dyke, winning the British Open Championship and again in 2006.

With the guidance of Professor Childs, 2006 saw the founding of the Yorkshire Youth Brass Band. The purpose behind the creation of the YYBB is to inspire young people aged 11 – 18 who have already achieved Grade 4 using the umbrella of members of Black Dyke Band and facilities of the bands partners Leeds Metropolitan University.

At the Allegro Drammatico his restless mind is aroused to a state of rebellion and with frenzied indignation he throws up his work declaring, in the trombone recitative that he will labour no longer under these conditions. In the Andante Espresso the cornet solo represents the 'voice of love', his wife appeals to him tenderly, urging that for her sake and for their children, he should endeavour to look at things in a different light. She has her troubles but she meets them with a smile. The horn solo interlude suggests his submissive resolve to yield to her entreaties and her delight at his decision is expressed in the cornet cadenza.

With the Allegro Marziale he is back at work, but his state of mind is altered. He smiles at his troubles and his heart swells with pride in his work. He throws himself with energy and determination into his task, resolved to improve his position by continued devotion to his employer's interests. Manfully he labours, and the voice of love is now the sword of might, with which his enemies, depression and despair, are vanquished. He realizes he has a purpose in life and his work is now to him a 'Labour of Love'.

Percy Fletcher was born in Derby on 12 December 1879 and took lessons on violin, piano and organ, the former being his most important instrument. Like a number of his composer contemporaries, notably Arthur Wood and Alfred Reynolds, he made his living as a Musical Director in the London theatre world, fulfilling this position successively at the Prince of Wales, Savoy, Daly's, Drury Lane and from 1915 until his death, His Majesty's Theatre. In one respect at least he was a pioneer.

After *Labour and Love* other classics specially commissioned as test-pieces for the brass band medium were to follow in later years written by major composers like Holst, Elgar, Ireland, Bantock, Howells, Bliss, Vaughan Williams, Rubbra and Jacob. Fletcher himself was asked again to write the testpiece for the National Championships of 1926 and obliged with *An Epic Symphony*. Percy Fletcher died on the 10 December 1932 at the early age of 52.

The Fourth Section has the opportunity to play the music of the French master Camille Saint-Saëns in a new work from Philip Sparke called *Saint-Saëns Variations* with the subtitle *A Symphonic Metamorphosis of Themes from the Organ Symphony*.

In 2006 Philip Sparke was commissioned by the Sierra Vista High School Symphonic Band, Las Vegas, Nevada, to write a piece for performance during a visit to the school by Sparke in March of the following year. A free brief was given and Philip took the opportunity to fulfil a long-held ambition to write a set of variations, which he called *Symphonic Metamorphosis*, on the famous chorale from Saint-Saëns' 3rd *Symphony* (The Organ). However, things changed during the composition process. The composer writes:

'I had for about 15 years wanted to write a set of variations on the famous chorale from the *Organ Symphony*, but revisiting the work reminded me what a remarkable piece it is. Saint-Saëns was criticized by his peers for being too reactionary and, while it is true that much of the symphony looks back to baroque and classical techniques, there are startling moments of power and originality

in the work, especially in terms of harmony and orchestration. Even Saint-Saëns' greatest admirers would find it hard to deny that, even though it is extremely tightly constructed, the symphony has some less-inspired passages, but I was so moved by the work's highlights that I decided to include more than just the chorale melody in my new work.

So *Symphonic Metamorphosis* started out as an original set of variations for band but this ambition was gradually subsumed by the power of Saint-Saëns' music, particularly the slow movement, and the piece closes with a finale which has been reorganized and rescored from the majestic closing pages of the symphony'.

In 2009 the composer reworked the piece for brass band. The resulting *Saint-Saëns Variations* has been simplified, shortened and in many places completely recomposed, to distil the essence of the symphony even further and allow lower section bands to enjoy the power of Saint-Saëns' masterpiece in an approachable, yet essentially faithful, work. *Saint-Saëns Variations* was published specially for the Regional Contests of the National Brass Band Championships of Great Britain 2010.

Philip Sparke was born in London and studied composition, trumpet and piano at the Royal College of Music where he gained an ARCM. It was at the College that his interest in bands arose. He played in the College wind orchestra and also formed a brass band among the students, writing several works for both ensembles.

At that time, his first published works appeared;

Concert Prelude (brass band) and *Gaudium* (wind band). A growing interest in his music led to several commissions, his first major one being for the Centennial Brass Band Championships in New Zealand, *The Land of the Long White Cloud*.

Further commissions followed from individual bands, various band associations and the BBC for whom he three times won the EBU New Music for Band Competition (with *Slipstream*, *Skyrider* and *Orient Express*). He has written for brass band championships in New Zealand, Switzerland, Holland, Australia and the United Kingdom, including three times for the National Finals at the Royal Albert Hall, and his test-pieces are constantly in use wherever brass bands can be found.

A close association with banding in Japan led to a commission (*Celebration*) from, and eventual recording of his music with the Tokyo Kosei Wind Orchestra. This opened the door worldwide to his wind band music and led to several commissions, particularly from the United States. In 1996 the United States Air Force Band commissioned and recorded *Dance Movements* which won the prestigious Sudler Prize in 1997. In 2005 *Music of the Spheres* won the National Band Association/William D. Revelli Memorial Band Composition Contest.

His conducting and adjudicating activities have taken him to most European countries, Australia, New Zealand, Japan and USA. He runs his own publishing company, Anglo Music Press, which he formed in May 2000. In September 2000 he was awarded the Iles Medal of the Worshipful Company of Musicians for his services to brass bands.

Black Dyke Band Music Director Professor Nicholas Childs

In 1816 Peter Wharton founded a brass and reed band in the Yorkshire village of Queenshead, later to become Queensbury. John Foster, apart from being the founder of Black Dyke Mills, played french horn in this band. It has been said on many occasions that Black Dyke was formed from it; however this is not strictly true, as Peter Wharton's band went out of existence through loss of members. In 1833 a new band was formed named 'Queenshead Band', which may well have contained players from the former band. It is reported that this band reached its zenith from 1838 to 1843 at which time it consisted of 18 musicians. However it is recorded in the Halifax Courier of the 15 September 1855 that:

'Queenshead Band formed early in the century by residents came into difficulties. John Foster & Son, having lately become acquainted with the depressed state of the band determined to make an effort themselves to raise it up again. Accordingly they have purchased from that eminent maker, Mr. Joseph Higham of Manchester, a new set of instruments which have this week been delivered to the band, which in future is to be denominated Black Dyke Mills Band. A new and talented leader, as well as several performers, have been added to the band which now comprises 18 musicians. Messrs. Fosters have provided for them a comfortable room in which they will meet for practising'.

On the 15 September 2005 the band were proud to celebrate their 150th anniversary. Two of the many highlights were the publication of *150 Golden Years*, a book by Dr. Roy Newsome, in word and photograph, describing the history and the progress

of Black Dyke Band from 1855 to 2005 and a unique triple CD covering the recorded musical history of the band from the early days of 1903 to the present day.

In December 2005 a unique partnership was formed when Black Dyke Band and Leeds Metropolitan University joined together, building upon the success of the university's cultural links with Opera North, Northern Ballet Theatre, Harrogate International Festival and West Yorkshire Playhouse. This partnership will form a strategy for long-term support.

September 2006 at Symphony Hall Birmingham, Black Dyke Band were declared British Open Brass Band Champions for the second year running. Although they have not entered the contest every year, this was the 29th time the band were declared 'British Open Champions'. The band has also been National Champions on 21 occasions, most recently in October 2008.

Black Dyke Band is the most recorded band in the world with over 300 recordings and growing every year. In August 2007 the band took part in the BBC Promenade Concerts at the Royal Albert Hall, London.

In 2006 as part of its initiative to sponsor the work of young people, Black Dyke Band, under the guidance of Dr Nicholas Childs assisted by qualified members, formed the Yorkshire Youth Brass Band. The purpose is to inspire and motivate young people aged 11 to 18 years to achieve their full potential as musicians, composers and citizens.