

CELEBRATING THE 100TH CHAMPIONSHIP

THE NATIONALS 2011

1. **Home of Legends** © PLC Music Paul Lovatt-Cooper 3.59
Cory Band, Conductor Robert Childs
2. **Breath of Souls** © PLC Music Paul Lovatt-Cooper 16.33
Brighouse and Rastrick Band, Conductor David King
Winners - Championship section, Royal Albert Hall, London
3. **The Force of Destiny*** © Novello Giuseppe Verdi arr. Wright 7.49
Aldbourne Band, Conductor David Johnson
Winners - First section, Centaur Conference Centre, Cheltenham
4. **Portrait of a City*** © Anglo Music Press Philip Sparke 14.52
Brunel Brass, Conductor John Winterflood
Winners - Second section, Centaur Conference Centre, Cheltenham
5. **Euphonium Concerto - 1st Movement** Karl Jenkins 5.48
David Childs accompanied by Cory Band
6. **Darkness Visible*** © Lake Music Publications Richard Grantham 13.03
City of Bradford Band, Conductor Lee Skipsey
Winners - Third Section, Centaur Conference Centre, Cheltenham
7. **Henry V*** © Boosey & Hawkes Ralph Vaughan Williams 8.53
Melingriffith2 Band, Conductor Dewi Griffiths
Winners - Fourth Section, Centaur Conference Centre, Cheltenham
8. **Abide with Me** © Boosey & Hawkes William H. Monk arr. Jenkins 3.25
Cory Band, Conductor Karl Jenkins
9. **Tribute to Glenn Miller** © Prima Vista Musikk Glenn Miller arr. Price & Forgie 3.50
Cory Band, Conductor Robert Childs

Total Playing Time 78.43

Executive Producer: Trevor Calfull
Engineer: Richard Scott
Post-Production: Richard Scott
Production Manager: Nicki Tonge
Project Co-ordinator: Alison Childs

Design and Artwork: GK Graphic Design
Programme Notes: Paul Hindmarsh

Recorded at The Centaur Conference Centre,
Cheltenham* and The Royal Albert Hall, London

HIGHLIGHTS FROM THE
BRASS BAND CHAMPIONSHIPS
OF GREAT BRITAIN
INCLUDING HIGHLIGHTS OF
CORY'S PRE-RESULTS CONCERT
FROM THE ROYAL ALBERT HALL

ROLL OF HONOUR - FAIREY AVATION WORKS -

PROGRAMME

Celebrations for the 100th National Brass Championship section finals on 15 October 2011 were tinged with sadness as at 10.00am sharp, BBC Radio 2's Listen to the Band presenter Frank Renton was invited to offer words of tribute to some fine musicians - conductors and players - who had graced the Royal Albert Hall stage on National Finals day, but had sadly passed away since last we met: the peerless trumpeter and cornetist, Maurice Murphy, the inspiring trumpeter, conductor and teacher, James Watson, the wonderful brass band conductor, Peter Parkes, that versatile composer and arranger, Goff Richards, and, just six days previously, we said farewell to Dr. Roy Newsome. The day's contesting was dedicated to their memory.

Before the results were announced, we were treated to a short 100th anniversary concert by Cory Band and Robert Childs. It opened with Paul Lovatt-Cooper's *Home of Legends*, originally composed to mark the opening of the refurbished Black Dyke Band centre in Queensbury, but here used to accompany a

collage of images of major figures in the brass band community since 1900, who have made significant contributions to the National Brass Band Championships. Prepared by Andrew Wainwright, this was a fitting tribute to all those who have nurtured this flagship Championship through the generations for over 100 years.

The musical highlight was David Childs' consummate rendering of Karl Jenkins' *Euphonium Concerto*. David has notched up over 25 performances of this flamboyant four movement showpiece in its original orchestral clothes and later versions for wind and brass band. The first movement, *The Juggler*, with its dancing rhythms and repeating accompanying gestures, exploits David's agility and virtuosity in a fun context. This is British light music at its very best. Karl Jenkins was present to acknowledge the enthusiastic applause. In a most welcome extra item, the composer took up the baton to conduct Cory Band in his own touching arrangement of *Abide with Me*. Cory ended their set with the musical and visual spectacle of a colourful treatment of *Glen Miller* favourites.



works, Vaughan Williams balances the heaviness of the lower brass with the buoyant characteristics of folk music through careful scoring and rhythmic contrasts. Although Vaughan Williams only produced a handful of major brass and military band pieces, they were notable, particularly *Sea Songs* (1923).

Arranged for military band as the second movement of *English Folk Song Suite*, it was only four minutes long, but was celebrated as a masterpiece due to some highly intricate passages.

Alan Hope

and composing; his brass and wind music has been performed, broadcast and recorded throughout the world and, in 2009, his popular *Hostile Skies* was used as the Section One test-piece at Butlin's National Mineworkers Open Brass Band Festival.

SECTION FOUR

Overture for Brass Band - Henry V

by Ralph Vaughan Williams,

Edited by Roy Douglas

Published by Boosey and Hawkes

Howard Snell discovered *Henry V* in the British Library after a great deal of research. Howard Snell's friend, Roy Douglas, a close associate of Vaughan Williams, meticulously edited the work, dating it 1933-34. It is thought that the work was probably intended for performance at the Abinger Pageant (1934), but it retreated into obscurity, remaining unpublished in the composer's lifetime. Desford Colliery Band performed the revived work in 1980 and BBC Radio 3 recorded it the same year. Two years later (1982) *Henry V* was used as a test-piece in the Regional Championships.

The piece evokes a distant piece of English history in four connected sections, taking as

their melodic material old French and English songs: *The Agincourt Song* - an old English battle song; *Magali* - the Provençal folk song; *Reveille vous Piccors* - the old French marching song, which turns into the battle itself, and the triumphant return of *The Agincourt Song*, leading into the well-known *Earl of Oxford's March* - an old English march.

The result is one of the most thrilling pieces in the brass band repertoire, requiring a huge amount of dynamic contrast and great endurance to present the two battle scenes.

RALPH VAUGHAN WILLIAMS (1872 -1958)

In a long and productive life, music flowed from Vaughan Williams' creative pen and his output included nine symphonies, five operas, film music, ballet and stage music, several song cycles, church music and works for chorus and orchestra. He was attracted to the folk song idiom, collecting over 800 examples in his lifetime, so it is not surprising that he chose this as a subject for one of the most famous brass band pieces of the 20th Century, *English Folk Song Suite* (1923). As in his orchestral

It was a proud moment for the musicians of Brighouse and Rastrick Band, when they held aloft the magnificent Challenge Cup shortly afterwards. Conducted by David King, the band retained the National title with a scintillating performance of Paul Lovatt-Cooper's piece of gladiatorial musical sport, *Breath of Souls*. As was widely predicted, Paul's piece proved to be a stern technical test for the 20 competing bands. But, however tough the players found it, there is no doubt that the vast majority of the audience loved its physicality, drive and the tunefulness. With almost 4,000 seats sold, it was the largest National Finals day crowd for some years and each band received an enthusiastic response for its efforts from a well-filled auditorium. I caught up with Paul after the close of play to ask him for his impressions of the day and his reaction to his first National Championship finals test-piece: "I loved the day, the atmosphere and all the performances. I feel so humbled at all the effort that the bands have put in on my piece. You could see all them, with eyes down, feet glued to the floor and they gave it their all - wonderful!"

Inspired by the re-generative power of nature, *Breath of Souls* contrasts high-octave

virtuosity with memorable melody in PLC's characteristic cinematic style. Paul's decision to give the soloists a choice of cadenzas was a great talking point, but as was demonstrated through the day, there was no easy option, as adjudicator Luc Vertommen observed: "The piece was so difficult that no one played without mistakes, even the winner. But most of the cadenzas were so musical and well shaped." To my ears, the choice of cadenza did not radically change the course of the journey that Paul has written into his piece, but all the variants were beautifully atmospheric. Were they too hard I asked Paul afterwards? "On a concert stage under no pressure, they'll play those no problem," he responded. "On a contest stage, where there's pressure, then it becomes a test, and this is what I designed for today. When I write a concert work, I write for the occasion, the band, and I have many factors in mind, but when you write for a band contest you've got to write something for the audience to enjoy, something for the conductors to really work and shape, you've got to write something for the players to get their teeth stuck into and the soloists have got to earn their money on the day, because there's some getting paid quite a lot!"

By the time band number 16 came onto the stage there had been a number of impressive attempts noted, but no clear favourite had emerged. The sense of expectation was palpable, as there was certainly all to play for. As soon as Brighthouse began *Breath of Souls*, it was pretty clear that this could be the one. As you will hear, Professor King coaxed some feather-light sounds from his players – delicate, precise and detailed. This was matched by the drive and energy with which the work unfolded. The full-toned lyricism of principal cornet Stuart Lingard in the lilting first tune was persuasive and David Thornton's first euphonium solo soared over the band with great control. The lightening fast finale was just as impressive in its technical delivery, range and balance. Brighthouse and Rastrick Band and Professor King emerged very worthy winners.

Three weeks earlier the remaining four sections of the National Brass Band Championships were played out in a new venue, The Centaur complex at Cheltenham Racecourse. The 'Nationals' organisers, Kapitol Promotions, must have been well satisfied with the amount of positive feedback from the bands, the listening public and the traders. For us in the

audience, the Centaur's compact foyer areas, the proximity of the trade stands and some quieter areas for those wanting a little relaxation away from the hub of the action, gave us plenty of alternatives when our ears needed a rest from the procession of performances. Audience numbers throughout the four sections were encouragingly healthy, with a decent crowd and atmosphere for all the bands to play to.

The First Section bands were allotted Frank Wright's fine transcription of Verdi's dramatic overture *The Force of Destiny*, which the composer considered to be his best overture. It is among the most concise of brass band tests. From the famous opening stabbing brass octaves to the energy of the closing bars, the bands have just under nine minutes to make their mark. Adjudicator John Berryman had played the piece on stage at the Royal Albert Hall in the 1962 Championships Section finals and was aware that, as he observed afterwards, "a band has to put its stamp on the performance very quickly." Commenting on the variety of the interpretations that they heard, the other adjudicator, Malcolm Brownbill, was looking for an approach that would inspire him and he, like his fellow judge, found a number of

Revelli Memorial Band Composition Contest. In 2000, he received the Iles Medal of the Worshipful Company of Musicians for his services to brass bands.

SECTION THREE

Darkness Visible by Richard Grantham
Published by Lake Music Publications

Darkness Visible is a musical essay on light and shade, accessible on multiple levels of meaning. On one level, it is a journey through a dark landscape that could be external, such as space. Flashes of light create islands of expectancy as the music descends to its darkest moment in the short funereal section, which begins with muted cornets and a mournful solo horn figure. However, light permeates the darkness, even during extreme moments of tension. After sections of both violence and awe, resolution or indeed re-birth is reached after a broad and expansive theme, first heard on a lonely soprano cornet, builds to create a brilliant light that will end the journey.

On another level, *Darkness Visible* could be experienced as a soul's fight with its own demons. Death and rebirth are alluded to and

the composer says that the work could be seen as a series of degrees on the square, leading to a final mastery over that great fear and uncertainty that all must face.

The piece is a mosaic of themes and rhythmic ideas revolving around the guiding principles mentioned above and, whatever interpretation of these fragments one chooses, the music as a whole should always feel like a journey that begins in darkness and ends in a glorious blaze of light!

RICHARD GRANTHAM

Currently Head of Lower School at Kelvin Hall School in Hull, Richard Grantham is a former principal cornet of the National Youth Brass Band of Great Britain and a winner of the Alexander Owen Memorial Scholarship. His interest in composing and arranging began at school, where he came under the watchful eye of the legendary George Thompson of Grimethorpe Colliery Band. He later studied with Richard Steinitz and Peter Lawson at Huddersfield University.

During the next 20 years, Richard Grantham worked as a freelancer, performing, conducting

audience distracts the performer before and after the note appears), he did provide high Cs for Tamberlick in the original version of *La Forza del Destino*.

SECTION TWO

Portrait of a City by Philip Sparke

Published by Anglo Music

Introduced by the composer

Portrait of a City was commissioned by L'Orchestre d'Harmonie Municipal d'Annamasse (France) in celebration of its 150th anniversary and first performed there on 1 June 2002.

Although I set out to capture in music some of the essence of my hometown, London, the piece could evoke almost any of the world's great cities. Each of the three movements captures one of this fascinating city's many characteristics and the first, *Skyline*, attempts to describe this many-faceted aspect of London, where millions of people with different hopes and needs all make this amazing city their home. The second movement, *In Autumn*, tries to conjure up the picture of one of London's many great parks in an early morning October

mist. The third movement, *Downtown*, reveals London's exciting West End, lending insight into its atmosphere.

PHILIP SPARKE

Philip Sparke studied composition, trumpet and piano at the Royal College of Music (RCM), gaining an ARCM. His first published works appeared while at the RCM and his first major commission was *The Land of the Long White Cloud* for the New Zealand Centennial Brass Band Championships. More commissions followed, including from the BBC, for which 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 UK, including three test-pieces for the National Championship in the Royal Albert Hall, London.

A close association with banding in Japan led to a commission (*Celebration*), opening the door worldwide to his wind band music. In 1997, his *Dance Movements* won the prestigious Sudler Prize and, in 2005, his *Music of the Spheres* won the National Band Association / William D.

performances exceptional at this level for their "intensity, excitement, precision, definition, passion and above all musicality".

West Country bands featured in the frame in both the First and Second sections. Aldbourne's winning performance was orchestral in its approach and had a sure sense of style, which some other performances lacked. As you'll hear, the sound was well integrated from top to bottom; the clarity of the voicing was championship class; the lyrical lines were beautifully phrased throughout. Conductor David Johnson is a euphonium player and cellist in the Royal Marines. No wonder the band's phrasing had something of the generous sweep of the 'bow' about it. His confidence and authority communicated itself to his well-prepared players. A word too for the band's lyrical 'tenors' (euphoniums), one of whom Lyndon Baglin, no less, has lost little of the silky lyrical sound that I remember so vividly from the Sun Life Band of the 1980s.

Philip Sparke's *Portrait of a City* was an enjoyable listen in the Second Section. Composed originally for wind band, this three movement suite is inspired by Sparke's home

city of London. The first movement *Skyline*, bustles with life, while *In Autumn* is all about melodic subtlety and evoking atmosphere and it's 'show time' in the exciting finale, *Downtown*.

Adjudicators Steve Sykes and Roger Webster were encouraged by the high standard of the playing: "The test piece was interesting in that everyone had a good shot at the first and third movements. The playing of most bands was really tight, with good style, and well motivated. It came down in the end to the slow second movement, which exposes more of an ensemble's playing." Of the winning performance from Swindon based Brunel Brass there can have been little doubt. This was the class act of a good field in terms of consistency of musical and technical delivery. Formed just six years ago, Brunel Brass is a young band nurtured, with dedication and skill by John Winterflood and a small group of experienced players, among them former Sun Life band principal cornet, Paul Richards on soprano cornet. Paul is thoroughly committed to his mentoring and encouraging role with Brunel Brass, and was the pick of the instrumentalists in the entire section. Brunel's performance had

GRIMETHORPE COLLIERY - WINGATES TEMPERANCE -

authority, clarity, a crispness in articulation and a lovely varied, flowing sound, especially in the second movement.

There are many layers of possible interpretation in Richard Grantham's Third Section test, ***Darkness Visible***. As a listener, what struck me most forcibly was the directness of Richard's style, which derives from his love of film music and the work of Elfmán and Williams in particular. ***Darkness Visible*** proved to be an enjoyable and suitable test, giving the best bands a chance to demonstrate their ability, but also allowing an imaginative conductor full reign to project the music's shape and colour. Top honours in this section went for the first time in 18 years to bands from Yorkshire. Second place went to Horbury Victoria, but for adjudicator Philip Harper, what set the winning performance from City of Bradford Band from the rest was the quality of sound and colour that conductor Lee Skipsey had encouraged from his players. "The conductor had thought a lot about how to portray the on-going progression from darkness to light," Harper observed from the stage, "And also unlocked areas of the score much more than the others, creating some great colours on the way."

It is unclear why Vaughan Williams composed the Overture ***Henry V***. As the programme notes explain, it could have been written for the Abinger Pageant (1934), but was certainly never used on that occasion. This was also a period when some of Vaughan Williams' composer friends and colleagues were writing test-pieces for the National Championships - Holst, Howells and Ireland for example. ***Henry V*** proved to be a huge challenge of technique and stamina for the Fourth Section finalists. Vaughan Williams draws his battle lines and period atmosphere with traditional French and English tunes. As adjudicator Stan Lippeatt commented from the stage, "Some of the bands sounded like they really were going into battle, but although a number did manage 'to make a good fist of it', the top two were well above the rest for us." These were Melingriffith 2, from the City of Cardiff 'stable', conducted by Dewi Griffiths, and New Forest Brass (Ian Luxford), with the title going to the Welsh band, following a committed performance described by Kenneth Crookston in British Bandsman as having 'all the attributes of sound and security necessary to make a big impression at this level!'

© Paul Hindmarsh, October 2011

WILLIAMS FAIREY ENGINEERING - C.W.S. GLASGOW -

SECTION ONE

La Forza del Destino by Giuseppe Verdi

Published by Paxton and Co.

Section One's test, Giuseppe Verdi's ***La Forza del Destino*** (The Force of Destiny) is an Italian Opera. The libretto was written by Francesco Maria Piave and based on a Spanish drama, *Don Alvaro - la Fuerza del Sino* (1835) by Angel de Saavedra, Duke of Rivas, with a scene adapted from Friedrich Schiller's Wallensteins Lager, written throughout the summer of 1861, which received its first performance in St Petersburg's Bolshoi Kamenny Theatre on 10 November, 1862.

The overture is built entirely of melodies from the opera and, unusually for Verdi, it does not flow straight into the opera, but comes to a decisive end, which makes it capable of standing alone as a separate concert overture.

The piece opens with six hammer blows of destiny and is exciting to the last chord. This fine arrangement by Frank Wright was made for the 1962 National Championships, when Alex Mortimer led CWS Manchester Band to victory on it.

GIUSEPPE VERDI
(1813 - 1901)

Giuseppe Verdi was an Italian Romantic composer, mainly of opera, and one of the most influential composers of the 19th Century, his works transcending the boundaries of the genre and some of his themes having taken root in popular culture.

Working closely with his librettists, he stripped the initial works upon which librettos were based of all 'unnecessary' detail and 'superfluous' participants, creating only characters brimming with passion and scenes rich in drama.

Between 1855 and 1867, Verdi's operatic output was prolific and included *La Forza del Destino*, commissioned by the Imperial Theatre of Saint Petersburg for 1861, but not performed until 1862. During the following years, he revised some of his earlier scores, including *La Forza del Destino*.

Although he rarely harnessed the high C in his tenor arias (citing the fact that the opportunity to sing that particular note in front of an

DESFORD COLLIERY DOWTY - DESFORD COLLIERY CATERPILLAR -

cadenza would be played slightly slower than the semiquavers and so on. *Breath of Souls* is all about celebrating life and enjoying making music. It is dedicated to my close friend, the composer Peter Graham, in recognition of all the help, guidance and support that he has given to me over many years. Peter, thank you!

PAUL LOVATT-COOPER

Paul Lovatt-Cooper is an accomplished musician and one of the most sought-after young composing talents of his generation. He has enjoyed playing as a percussionist at the highest level for over 16 years with both Fairey and Black Dyke bands and has savoured victory in many contests including at the European Championships, the British Open (three times) and the National Championships of Great Britain (on four occasions).

Although having retired from competitive playing earlier this year, Paul Lovatt-Cooper is still in demand as a guest soloist and performs in New York, Tokyo and throughout Europe. He has also worked all over the world as a conductor with bands such as Black Dyke, Brighouse and Rastrick, Co-operative

Funeralcare, the National Children's Band of Great Britain and the National Youth Brass Band of Scotland. One of his career highlights was conducting a private concert with the University of Salford Brass Ensemble for HRH Prince Charles.

Paul Lovatt-Cooper is currently one of the most popular composers of recent times, as evidenced by the best-selling albums *Walking with Heroes* and *Only for You*, which feature exclusively his own music recorded by Black Dyke Band. His music is also performed the world over on both TV and radio, and he has enjoyed several world premières in some of the finest concert halls including Birmingham's Symphony Hall, Austria's Brucknerhaus Hall, Norway's Grieg Hall, Holland's De Lawei Hall, London's Royal Albert Hall and Australia's Sydney Opera House.

Currently Director of Music at the TV, film and media company Factory Transmedia Ltd, Paul is the in-house composer overseeing music production for an array of TV, film and theatre projects for the BBC, ITV and SKY TV, Paul Lovatt-Cooper also runs his own music company, PLC Music Ltd.

CORY - YORKSHIRE IMPERIAL METALS - FAIREY ENGINEERING -

CHAMPIONSHIP SECTION

Breath of Souls by Paul Lovatt-Cooper

Introduced by the composer

Breath of Souls was commissioned by Weyland and Yvonne Roberts and composed especially for the 100th National Brass Band Championships of Great Britain. Weyland has worked in science for many years, and has always been fascinated by nature's capacity to grow and rebuild, regardless of Mother Nature's catastrophic power. This is evident first with the news of tsunamis, forest fires, earthquakes and volcanic disasters occurring around the world, and then learning how animals, plant life and humans have managed to overcome the adversity thereby demonstrating that unique regenerative quality.

With that in mind, I wanted to compose a piece of music that was a celebration of life. Not only that, but a piece of music that, from the very first notes heard in the percussion and cornets, is bustling with activity, emulating the fact that in life everything that is living has a soul and breathes - nothing stays still; everything keeps moving and growing. Just like life itself, **Breath**

of Souls also grows musically with each bar, the many and various motifs and ideas growing and developing as the piece progresses. The work is relatively straightforward with the performance directions on the score. No mutes are needed for the performance and some of the tempo markings give the conductor some freedom to choose a suitable tempo with which to shape their performance. At rehearsal R - the cadenza section - I have composed two cadenzas starting with the solo euphonium, then flugel, soprano cornet, solo trombone, and later in the E flat bass and the solo horn. At the player's (or conductor's) discretion, the soloist chooses one cadenza to play from the choice of two.

Both cadenza choices have been equally matched in terms of difficulty, but the soloist may prefer one particular cadenza to the other because it suits their style or range. When performing each cadenza, even though the notes have been 'scored out' using crotchet, quaver and semiquaver beams, etc., the soloist should play their choice of cadenza with freedom. However, each rhythmic device should be relative to its surrounding notes. For example, the triplet quavers in the

CYAN

MAGENTA

YELLOW

BLACK



Code No. Booklet-Pgs8&9