

MASQUERADE

1. **Comedy Overture** * © *R. Smith & Co.* 11.44
John Ireland
2. **Masquerade** △ © *Novello* 12.42
Philip Wilby
3. **The Power of the Soul** △ © *Maurice Hamers* 16.27
Maurice Hamers
- 4-7. **Partita** * © *The Wilfred Heaton Trust*
Wilfred Heaton
 - i. *Prelude* 5.24
 - ii. *Scherzo* 6.37
 - iii. *Canzona* 8.24
 - iv. *Rondo* 5.46

Total CD Playing Time 67.23

**Conducted by Howard Snell*

△Conducted by Allan Withington

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DOY CD297

MASQUERADE

Foden's Band

Conducted by Howard Snell and Allan Withington



Programme Notes

Considering the age of the oldest of our brass bands, it is quite surprising that the first ever original piece written for our movement appeared as late as 1913, in the form of Percy Fletcher's *Labour and Love*, a social statement on the plight of the working man at the time. It was a commission from the National Brass Band Championships and became a central and important work embracing accepted form, melodic lines and the ever important cornet cadenza. Development of brass band repertoire has continued along similar lines ever since. Often programmatic and usually a commission for a forthcoming National competition, the pieces, almost always stretch the boundaries that have been set before.

Since those pioneering days musical complexity has developed, challenging both conductor and band; but the technical demands placed on players has way outbalanced this equation.

The four pieces featured on this CD all have nourished this seemingly unquenchable thirst for technical challenge. Individually, they are all important works, with the majority of them becoming cornerstones of our repertoire. Collectively, they represent an historical account of our movement where musical and technical progress has developed hand in hand.

Comedy Overture *John Ireland*

John Ireland was born in 1879 near Manchester and 2012 marks the 50th anniversary of his death. A pianist and outstanding organist, Ireland became one of the youngest recipients of the FRCO diploma.

He was in sound company as a composition student of Sir Charles Stanford. His peers became a veritable roll call of British composers including Howells, Holst, Jacobs and Vaughan Williams. Inspirational sources lie within English heritage, its landscapes and poetry.

Becoming All England Masters Champion in 1990, 1991, 1994 and 1995, the band emerged as the most consistent band in this field, and in 1993 it became the first British band to win the Swiss Open Championships.

In 1997 the band accepted new sponsorship from the French instrument manufacturer, Antoine Courtois, that also allowed the band to go back to its original name of Foden's. With this fresh impetus, the band again experienced major Championship success, winning the coveted title 'Champion Band of Great Britain' in October 1999.

Foden's became the North West Area Champions in 1998, 1999, 2000, 2002 and 2003, as well as a double hat-trick from 2006 to 2011. Also International Masters Champion in 2002, 2006 and 2008, USA Open Champion in 2003, English National Champion in 2006, British Open Champion in 2004 and 2008, Thameside Whit Friday Champion from 2002 to 2009 and 2011, National Finals runner-up in 2007, 2008, 2009, the band was Brass in Concert Champion in 2009.

As well as being extremely successful on the contest field, Foden's is in great demand for concerts in the UK and abroad due to its diversity and entertaining choice of programmes. Recent tours abroad have included Italy, Switzerland, America, Ireland, France, Norway and Israel.

Foden's regularly records CDs and is pleased to have won the 'British Bandsman CD of the Year' in 2008, 2009 and 2010.

For further information visit www.fodensband.co.uk

Executive Producer: Trevor Caffull
 Producer: Adam Goldsmith
 Engineer: Melissa Dee
 Post-Production: Adam Goldsmith &
 Melissa Dee

Production Manager: Nicki Tonge
 Project Coordinator: Alison Childs
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 Cover image courtesy of dreamstime.com
 Programme Notes: Allan Withington

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Foden's Band

The origins of the band go back to 1900 when the village of Elworth, near Sandbach in Cheshire, formed its own band, having been let down by its attempt to secure the services of the nearby town band to feature in the celebrations marking the relief of Mafeking in the Boer War.

After a couple of years, the village band was wound up, but from that base local industrialist Edwin Foden formed the Foden's Motor Works Band. For a few years the new band had modest ambitions, but in 1908 a fundamental reorganisation took place and, by the following year, it had achieved Championship Section status, a prestigious position that has been maintained ever since.

The band has been a prize winner at the coveted British Open Championships 32 times, winning nine times outright, including a hat-trick in 1926, '27 and '28. The band has also been a prize winner 37 times at the National Championships of Great Britain, 12 times as winner, including an unparalleled double hat-trick in 1932, '33 and '34 and 1936, '37 and '38.

Under its former title, the band was ordered to play by Royal Command on three occasions: in 1913 for King George V and Queen Mary, in 1938 at Windsor Castle for King George VI and Queen Elizabeth and, most recently, in 1983 when the band had the honour of playing for Her Majesty Queen Elizabeth II at Buckingham Palace.

In wartime, the band toured Europe for ENSA and in peacetime it has toured Canada, South Africa and Israel.

In July 1986, the band accepted sponsorship from the Britannia Building Society and maintained its position as one of the country's leading bands, becoming BBC Band of the Year in 1990 and 1992, European Champion in 1992 and French Open Champion in 1998.

Comedy Overture was commissioned by the National Championships of Great Britain as the test piece for the 1934 competition held at Crystal Palace. The winners on that day were, fittingly enough, Foden's Motor Works Band, conducted by Fred Mortimer. An extended version was later produced after encouragement from Sir Adrian Boult, which became the orchestral version, *A London Overture*. The length could have been Ireland's original intention, it then being edited down to suit the restraints of the National Championships. The material is the same, from the famous cornet line representing the Piccadilly pitch of the bus conductor to the romantic representation of some of London's best loved landscapes.

When once asked, "Do you consider yourself a great composer, sir?" he replied, "No, but I think I am a significant one." With hindsight maybe a simple "yes" would have been more appropriate.

Masquerade Philip Wilby

Philip Wilby was born in 1949 and after an education at Oxford, joined the teaching staff of Leeds University in 1972. Though he has composed for a wide variety of ensembles, he is probably best known for his works for brass band.

To compose 'around' the material of other composers has always been considered a risky business; on the other side of the musical fence few did it better than the Italian composer Luciano Berio. In our world nobody really 'did it' until the arrival of Philip Wilby.

However, take the plot of William Shakespeare's *The Merry Wives of Windsor*, add musical snippets from Verdi's *Falstaff*, brilliant original music by Philip Wilby and one has a fairly concrete plan for success.

The 'programme' of *Masquerade* is well documented. Falstaff, aided and abetted by his companions Bardolph, Pistol and Robin, has spun lie after lie to the ladies of Windsor, who

decide on revenge in Windsor Great Park. Direct quotes from Verdi are used in the final light-hearted fugue on the words 'All the world's a joke... Every mortal laughs at the others, but he laughs best who has the final laugh.'

The musical ideas are light-hearted but the technical demands placed on the players are quite the opposite. All players are enticed to their limits with a series of 'almost' chromatic passages making it essential for perfection. The rhythms are complex and intricate, making balance, as with all of Philip Wilby's music, an integral part of any preparation.

Masquerade was written as a centenary tribute to Verdi's last opera and its first performance took place at the Free Trade Hall in Manchester on 4 September 1993 as the test piece for that year's British Open Championships.

The Power of the Soul *Maurice Hamers*

The initiative for this piece came as a joint venture between the Norwegian and Dutch Brass Band Associations and was first performed at the Grieghallen in Bergen, Norway as the test piece for the 2011 National Brass Band Championships of Norway.

Maurice Hamers was born in Valkenburg, The Netherlands, in 1962, later studying conducting and trumpet at the University of Maastricht. After a period as musical director of the Marine Band of the Royal Dutch Navy, he is now professor of conducting and instrumentation at the University of Augsburg in Germany.

His music is performed worldwide with merits and accolades well documented. *The Power of the Soul* takes on the immortality of the soul as its source material and is divided into very clear sections. From birth to rebirth, through loss and trauma, to the actual liberation of the soul, before release and transfiguration ends the work. The composer explains it as follows;

Personnel

Soprano Richard Poole	Flugel Horn Helen Williams	Solo Trombone John Barber
Principal Cornet Mark Wilkinson	Solo Horn Lesley Howie	2nd Trombone Ben Knowles
Solo Cornets Nick Jackson Paul McDonald Ian Raisbeck	1st Horn Chris Haigh	Bass Trombone Shaun Farrington
Repiano Cornet Melanie Whyte	2nd Horn Andrew Howard-Smith	Eb Basses Stewart Baglin Matt Hindle
2nd Cornet Andy Rolfe Fumika Kimura	Solo Euphonium Glyn Williams	Bb Basses Alan Hodgkinson Chris Reedy
3rd Cornet Nick Lees Tim Hewitt	2nd Euphonium Mark Bousie	Percussion Mark Landon Anthony Mann Jenny Moore Eve Mouldsdale
	Solo Baritone Natsumi Inaba	
	2nd Baritone Mike Warriner	

Allan Withington *Conductor*

Allan grew up amongst the intense brass band community of Northern England. He was taught to play the cornet by his father and eventually played principal cornet with both the Wingates Band and the Foden's Band. After a post graduate course on trumpet at the Royal Northern College of Music in Manchester, he embarked upon a freelance career, playing with many of Great Britain's leading orchestras, including the London Symphony Orchestra.



He now lives in Norway and is a member of the trumpet section of the Bergen Philharmonic Orchestra. In addition, Allan has played a major role in the Norwegian band 'explosion', conducting Krohnengen Brass Band, Tertnes Brass, Eikanger-Bjørsvik Musikklag and Manger Musikklag.

In 1991 he took up the position of professional musical director of Brighthouse and Rastrick Band; then followed the most successful period in the band's 120-year history. Allan has also held the same position at Grimethorpe Colliery, during which time he was voted conductor of the year by *4barsrest.com*. In November 2010 Allan, together with the Grimethorpe Colliery Band, won Brass in Concert and this was soon followed, in February 2011, by a first place at the North West Area Championships conducting Foden's Band.

Over the past few years, Allan has become renowned for his innovative programme planning, with concerts and productions throughout Europe and now runs his own Conducting Summer School in Leeuwarden, Holland. Allan's production company, Classic Music Withington Zubicky, pioneered orchestral family concerts in Scandinavia, his productions being performed by the Bergen Philharmonic Orchestra, the Oslo Philharmonic Orchestra and the Stavanger Symphony Orchestra. He travels extensively, with projects planned for the near future in Norway, England, Switzerland, Holland and Japan.

*From caterpillar to butterfly, from death to rebirth:
something dies.
What dies is the old self,
the old way of being,
the old way of relating or being in the world.
And what is then reborn after a period of turmoil
and confusion,
longer or shorter,
is a new way of being,
a new self.*

The first British performance of this piece was given by the National Youth Brass Band of Great Britain in the summer of 2011 and dedicated, on behalf of the band, to the victims of the massacre in Norway on 22 July 2011.

Partita for Band *Wilfred Heaton*

Wilfred Heaton was born in Sheffield to Salvationist parents in 1918. As a young man Heaton remarked that all he wanted to be was a composer. Often considered too radical for Salvation Army performances, his music was sometimes rejected. Pieces that did slip through the scrutiny net and which have since become Salvation Army favourites include the march, *Praise* and the meditation, *Just as I am*.

He became an important figure and an inspiration to local musical life. Wilfred Heaton was the founding conductor of the Dales Sinfonia and for seven years director of the Leeds Symphony Orchestra. In 1970 he spent some months as the musical director of the Black Dyke Mills Band.

As with any composer, influences are many. In his early life the study of counterpoint was essential, an understanding of Bach, paramount. Later, German masters were important and the 20th century giants totally unavoidable.

In contrast to Ireland's *Comedy Overture*, *Partita* started life as an orchestral suite, later becoming a piano sonata, before ending as a full-blown symphonic work for brass band lasting 25 minutes. It is a piece that demands stamina and technique from the band but also great tenderness and poise. Deemed unfashionable, too modern or just plain too difficult at first, *Partita* and other great works by the composer have now become accepted repertoire largely due to constant and guided promotion by conductor, Howard Snell, and Paul Hindmarsh.

The true extent of Wilfred Heaton's genius has really only emerged since his death in May 2000, and in the words of Paul Hindmarsh, 'He is one of the greatest talents brass bands have ever come into contact with'. I can only speak for myself but this journey through nearly 80 years of repertoire has been fascinating; conducting two of the pieces but researching all four.

At my annual Conducting School in Holland, I always stress the need to keep things in perspective. We, as conductors, rank third on a list of four. Number one, of course, is the music and number two the musicians. However, and not necessarily on another scale, we are the leaders and if our movement is to continue to develop, then collectively we must promote new music, encourage new composers and arrangers and take the odd gamble. Of course this entails forgetting our own egos but only for a while.

Enjoy the music and dream.

Allan Withington

Howard Snell *Conductor*

With a career in music now into its sixth decade, Howard Snell's first 20 years in music included holding the position of Principal Trumpet of the London Symphony Orchestra. He was also Chairman of the LSO's Board of Directors for five years.



Leaving playing in order to seek new challenges, Howard founded the Wren Orchestra, giving hundreds of concerts and broadcasts in London and the South of England over two decades. He has conducted, amongst others, the Royal Philharmonic Orchestra, the Philharmonia, the City of London Sinfonia, and the London Mozart Players. A period as Musical Director of the English Haydn Festival gave him the opportunity to focus on a composer he particularly loves. Recordings of a wide range of repertoire date from this period, from Mozart and Haydn, to Tchaikovsky, to Gershwin and Copeland. The Royal Academy of Music elected him a Fellow many years ago.

As a brass band conductor, Howard Snell initially brought Desford Band to prominence. The rebuilding of Foden's Band followed, and subsequently the development of Eikanger Band, in Norway, and CWS Band in Scotland. Well known as an arranger for brass, he also composes for a wide range of instruments and ensembles outside the world of brass. Howard's book *The Trumpet – Its Practice and Performance, A Guide for Students* was very warmly received on its publication in 1996. *The Art of Practice* followed, written for student performers on all instruments. He continues to publish his compositions and arrangements through Rakeway Music.

Following his retirement from full-time music-making, Howard lives in South-West France with his musician wife of 49 years, Angela, and is at last harmlessly employed with a little light boatbuilding, spiced by the very occasional return to musical performance.