



**REGIONALS
2019**

This year the same composer provides the test-pieces for both the Championship and Fourth Sections. After retirement from active service in The Salvation Army, Ray Steadman-Allen developed a new career as an arranger and composer of test-pieces for the brass band contesting world and was commissioned for a series of these, including *The Beacons*, *Chorale*, *Seascapes* and *Hymn at Sunrise*.

SEASCAPES RAY STEADMAN-ALLEN



Seascapes was commissioned for the National Brass Band Championships of Great Britain with the aid of funds provided by Boosey & Hawkes Band Festivals Ltd for the Championship held at the Royal Albert Hall, London on Saturday 8th October 1988.

Seascapes takes its inspiration from the poem *Cargoes* by John Masefield, here reproduced

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*Quinquere of Nineveh from distant Ophir,
Rowing home to haven in sunny Palestine,
With a cargo of ivory,
And apes and peacocks,
Sandalwood, cedarwood,
and sweet white wine.*

*Stately Spanish galleon coming
from the Isthmus,
Dipping through the Tropics
by the palm-green shores,
With a cargo of diamonds,
Emeralds, amethysts,
Topazes, and cinnamon and gold moldores.*

*Dirty British coaster with
a salt-caked smoke stack,
Butting through the channel
in the mad March days,
With a cargo of Tyne coal,
Road-rail, pig-lead,
Firewood, iron-ware and cheap tin trays.*

"In the first movement a gentle lyrical theme, set against a pulsating background is contrasted with a dance. The dance reaches its climax and the music concludes with a quiet theme.

The second movement has something of the nature of a sarabande, with a central section which is a little lighter but retains a Spanish flavour. The composer adds a whimsical thought of his own that there may also have been a party of monks aboard!

A variety of ingredients blend in the third movement: the coaster engines, the sea, some jovial shanty-music and the storm element through which the coaster steadily chugs."
(Ray Steadman-Allen)

SYMPHONY OF MARCHES GILBERT VINTER

Having spent 43 years surrounded by professional musicians, Gilbert Vinter turned to the amateur world of the brass band and was immediately "converted". In less than a decade he produced a series of pieces that revolutionised the way brass bands played and thought, almost single-handedly dragging the traditionally conservative repertoire into the 20th century and paving the way for the composers who followed him to be able to express themselves in musical languages that would perhaps otherwise have been unthinkable.

Symphony of Marches is in three movements and all are march-like. The first is military in nature. It opens with a fanfare, which is followed by two cantabile melodies, the second of which turns out to be a counter-melody to the first. The fanfare is then restated. After a sardonic development all three tunes are then played together.

The second movement is a funeral march and perhaps Vinter's most advanced writing for brass, dealing at times not with melody and harmony, but with pure sound, even more so than the infamous *Spectrum*. Out of this a lugubrious march starts up with a bright soprano melody high above which becomes the movement's climax before it fades away.

The last movement reveals Vinter's impish sense of humour, introducing uneven metre to an already rocky march tune. The main tune is slowed down for a central euphonium solo before a fugue-like passage brings the march back on parade.



RISE OF THE PHOENIX DARROL BARRY



Having studied at both Salford University on its Band Musicianship course and at the Royal Northern College of Music with Joseph Horovitz, Darrol Barry embarked on a career as a freelance composer and arranger that would see him become one of the leading writers of the brass band world with countless arrangements and test-pieces to his name.

Rise of the Phoenix was commissioned by Clifton and Lightcliffe Band with funds from The National Lottery Commission. Darrol had earlier written another piece in 1991 for the band following their four year sponsorship with Yorkshire Water, titled *Yorkshire Water Music*. His remit this time was to compose a test-piece standard piece of music

that would depict the highs and lows of the band throughout its history since its formation in 1838. The music is dedicated to all the former players and conductors of Clifton and Lightcliffe Band.

"*Rise of the Phoenix* is dedicated to all the members and friends who have been loyal to the band over many years through the good and sometimes difficult times. As the title suggests, the Phoenix was a fabulous mythical bird, who every morning at dawn sang a song so enchanting that even the sun god Apollo would stop and listen. The bird would live for hundreds of years and at the end of its life would build a pyre, set it on fire and be consumed by the flames. After three days the Phoenix would be reborn from the ashes to sing once more.

In much the same way since 1838 Clifton and Lightcliffe Band has had difficulties and has been reborn to make music once more. This has only been accomplished by the dedication of its players, officials and friends.

Over the years all the Musical Directors have played a pivotal role in the band's history and this piece of music is dedicated to each and every one of them. We feel the need to mention James Nuttall, James Hickman, John Clay who formed the junior section which trains and provides players for the senior band and who is the current senior band conductor, and Bernard Lawson. These men have contributed so much to the ongoing future of the band and this is our way of thanking them."

(Jane L Clay, Secretary, 2007)

FIRST SUITE IN E \flat GUSTAV HOLST ARR. SYDNEY HERBERT



The *First Suite in E \flat for Military Band, Op.28, No.1* is considered one of the cornerstone masterworks in the concert band repertoire. Officially premièred in 1920 at the Royal Military School of Music, the manuscript was originally completed in 1909. Along with the subsequent *Second Suite in F*, written in 1911 and premièred in 1922, the *First Suite in E \flat* was the catalysing force that convinced many other prominent composers that serious music could be written specifically for the combination of woodwinds, percussion and brass.

There are three movements in the suite: *Chaconne*, *Intermezzo*, and *March* and each movement is founded on the same phrase. The first three notes of the *Chaconne* are E \flat , F and C, and the first three notes of the melody when it first appears in the *Intermezzo* are E \flat , F, and C. In the third movement, *March*, Holst inverts the motive: The first note of the main opening figure is an E \flat , but instead of rising, it descends to a D, and then a G; the exact opposite of the first two movements.

The *Chaconne* begins with a ground bass that is repeated multiple times throughout the ensemble as varying instrumental textures and variations of the theme are layered within it. The music steadily builds to a strong E \flat major chord that concludes the movement.

In the *Intermezzo*, Holst creates a sprightly opening melody which eventually wraps itself around a variation of the folk song, I love my love, which is skillfully handed back and forth across different instrumental groupings. Holst's penchant for using folk songs as themes for his compositions is evident in this movement and is very effective.

The *March* begins suddenly. It consists of two themes, the first of which is a march that is light in character. The second theme is a long, lyrical line reminiscent of the original *Chaconne* melody. The movement concludes with both themes intertwining as the band crescendos to a climax.

STANTONBURY FESTIVAL RAY STEADMAN-ALLEN



Stantonbury Festival was commissioned by Milton Keynes Borough Council and first performed at the 1980 February Festival. The title probably comes from the two main elements of the commission: the location of the contest and the contest itself. Stantonbury is a district of Milton Keynes. Modern Stantonbury lies on land of the deserted village of Stantonbury, one of the former Buckinghamshire villages that were included in the area designated in 1967 to become Milton Keynes. Records show that the Milton Keynes Brass Band Festival took place from 1975 to around 2004.

It's a three movement suite in the composer's approachable style where the band is fully employed throughout making both rehearsal and performance enjoyable.

The first movement (marked *Andante*) begins with three fortissimo crotchets, almost a call to attention to the listener for what is about to come. Solo cornets then present an ostinato (marked *leggiero*) that will be heard through much of the movement. A central *grazioso* section provides a contrast to the material heard so far with small solo contributions from flugel, euphonium and trombone before the ostinato returns, along with the cantabile material from the opening section, to bring the movement to a close.

The second movement opens with purpose, with trombones and euphoniums presenting a decisive march-like melody. This material is then presented in various different voicings and styles before the movement closes in quiet, almost reflective mood.

A cascading paeon of bells from cornets and glockenspiel opens the third movement, which is marked *Allegro*. It is a lively dance-like movement based on the traditional melody *Strawberry Fair*.

CREDITS

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Track 5 and 9-11
Recorded on 28 June
and 14 July 2018 respectively
Producer:
Adam Goldsmith
Post-Production:
World of Sound
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Track 6-8
Recorded on 7 July 2018
Producers:
Nicholas Childs & Richard Scott
Post-Production:
Richard Scott
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- Championship Section*
1. SEASCAPES © *R. Smith* RAY STEADMAN-ALLEN
Desford Colliery Dowty Band conducted by James Watson

- First Section*
2-4. SYMPHONY OF MARCHES © *Josef Weinberger Ltd.* GILBERT VINTER
Cory Band conducted by Philip Harper
i. Maestoso
ii. Grave
iii. Briosso

- Second Section*
5. RISE OF THE PHOENIX © *Kirklees Music* DARROL BARRY
Virtuosi GUS Band conducted by Adam Cooke

- Third Section*
6-8. FIRST SUITE IN E \flat © *Boosey & Co.* GUSTAV HOLST arr. SYDNEY HERBERT
Black Dyke Band conducted by Prof. Nicholas Childs
i. Chaconne
ii. Intermezzo
iii. March

- Fourth Section*
9-11. STANTONBURY FESTIVAL © *Rosehill Music* RAY STEADMAN-ALLEN
Foden's Band conducted by Michael Fowles
i. Andante
ii. Moderato
iii. Allegro