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| 1 - 3. Concerto for Baritone ©Studio Music | Martin Ellerby | 15.45 |
| <i>i. Fusions</i> | 4.47 | |
| <i>ii. Soliloquy</i> | 6.15 | |
| <i>iii. Tangents</i> | 4.43 | |
| 4. Donegal Bay ©Wright & Round Ltd. | Paul Lovatt-Cooper | 4.35 |
| 5. Pequeña Czarda ©Pedro Iturralde Real Musical | Pedro Iturralde
arr. van der Woude | 5.14 |
| 6. The Swan ©Rakeway Music | Camille Saint-Saëns arr. Snell | 3.14 |
| 7. Lied ©Musikverlag Hans Sikorski | Sergei Rachmaninov | 2.39 |
| 8. Elves' Dance ©The Music Company (UK) Ltd. | David Popper arr. Duncan | 3.21 |
| 9. A Hebridean Lullaby ©Wright & Round Ltd. | Philip Harper | 5.16 |
| 10. Feber-Fantasi ©Rutle Jansen Musikkforlag A/S | Torstein Aagaard-Nilsen | 6.30 |
| 11. Concerto per Flicorno Basso ©TUBA Press | Amilcare Ponchielli arr. Howey | 11.57 |
| 12. Over the Rainbow ©Harold Arlen & EY Harburg | Harold Arlen/Edgar Harburg
arr. Pules/Poutso | 5.35 |

Total CD Playing Time 65.22

Tracks 4, 5, 9, 10 & 11 conducted by Russell Gray
 Tracks 1 - 3, 8 & 12 conducted by Jason Katsikaris
 Tracks 6 & 7 accompanied by John Wilson - Piano

Katrina

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SFZ 144





"Making this CD was a truly humbling experience. It was a privilege to collaborate with some of the finest composers, arrangers, conductors and players in the world. Above all, I had a great time recording the disc together with friends. I hope you have as much pleasure in listening to the music as I had in making it."

Katrina Marzella

John Wilson - Piano

John Wilson is regarded as one of the finest accompanists in the United Kingdom. He held a distinguished career spanning almost 40 years as senior accompanist at the Royal Northern College of Music and RNCM Junior School. During his career, John has collaborated with literally hundreds of international artists, including Paul Tortelier, Sir Michael Tippett and Yehudi Menuhin. John has acted as official accompanist to most of the United Kingdom's leading orchestras and enjoys a close relationship with the Hallé and BBC Philharmonic orchestras. John is a Fellow in Performance at both the University of Salford and the RNCM.

Acknowledgements

I would like to take this opportunity to thank the countless people who have influenced me on a musical level. However, specific mention must go to a select few for their particular guidance and interest - my father Michael, Margaret Foster, Steven Mead and Brenden Wheeler. I must also thank Brian Hillson and his team for their great work; Andrew Wainwright for the snazzy booklet design; Leyland Band, conductors Russell Gray and Jason Katsikaris, and pianist John Wilson for their excellent accompaniments.

I would also like to thank my parents, Michael and Winnie, my sister Maria and brother Mark, my grandmothers, and my family and friends for their support and encouragement, as well as for the laughs (often at my expense!) over the years. I would like to dedicate this CD to you all.

Executive Producer Trevor Caffull

Production Manager Julian Bright

Producer Brian A. Hillson

Project Manager Kevin Coates MBE

Engineers Adam Goldsmith & Richard Sutcliffe

Design and Artwork Andrew Wainwright

Post-Production Adam Goldsmith

Photography Emma Jones

Recorded by World of Sound on 6 & 7 October 2007 and 7 & 8 June 2008 at Chorley Town Hall.

Leyland Band

Leyland Band was established in 1946 in the heart of industrial Lancashire as Leyland Motors Band, taking its name from the world famous truck and bus company. Now an independent group of some 30 musicians, the band has retained its local connection and now proudly bears the name of its home town.

The last 25 years of the band's existence has been the most consistently successful in its history. During this period, the band made a meteoric rise through the sections. It witnessed scores of prizes at the major competitions in the brass band arena including the 1994 British Open Championship and the All England Masters in 1989, 1992 and 2003. In 2005, Russell Gray led the band to its first victory at the National Brass Band Championships at the Royal Albert Hall, London. The band continues to prosper in its new era of success under Australian-born conductor, Jason Katsikaris.

Leyland Band has appeared in numerous television and radio broadcasts, including the *Granada TV Band of the Year*, BBC Radio 2 *Listen to the Band* and on BBC Radio 3. It has an impressive discography and has recorded over 40 commercial CDs. Leyland Band has also earned a reputation as an unrivalled concert entertainer by producing dynamic and unique performances. In 1980, the ensemble was the first western brass band to tour Japan, a country it revisited along with South Korea in the 1990s. It has completed four coast to coast tours of the United States of America and has made numerous performances in Europe. Leyland Band has also had great success at the Brass in Concert Championships, having been awarded the prestigious title on four occasions.



Code No. Booklet-Pgs10&3

Programme Notes

In January 2006, I was fortunate enough to be awarded a Fame Academy Bursary from the BBC. With this award, I felt I had an exciting opportunity, as well as a great responsibility, to help develop the solo repertoire of the baritone. I approached several composers with this request, one of whom was Martin Ellerby. To my delight, Martin embarked on composing his *Concerto for Baritone*, which receives its premiere recording on this CD.

Concerto for Baritone

Martin Ellerby comments:

"The work falls into three contrasting movements and was written in close collaboration with Katrina Marzella who commissioned the work in 2007. It was agreed from the outset that the piece should be specifically a 'baritone' concerto and not a 'euphonium' concerto masquerading as the former. Having written a euphonium concerto over a decade ago, it soon became apparent that the two instruments were rather like the cello (euphonium) and viola (baritone) of the orchestral string section and so I approached the work with this concept in mind. The scoring is generally light (with some louder interludes) though in no way is the solo baritone compromised and a full and present sound is always required.

Fusions

An *Allegro ritmico* of mixed metres, largely percussion driven, provides the opening movement. The obvious confusion between 8/8 and 4/4, 10/8 and 5/4 forms the basis of the 'fusions' as they eventually become played (in different families) at the same time. The solo part is agile and lyrical by turn and the concluding bars are somewhat 'throw-away' and unresolved.

Soliloquy

Andante cantabile con rubato: the soloist opens the movement unaccompanied, the band soon entering in ever increasing density and emotional involvement with the various themes being developed and adjusted as the journey progresses. This is a pure celebration of the unique cantabile qualities of the baritone inspired by the equally unique 'voice' of the work's dedicatee.

Tangents

Scherzando ominoso e giocoso: the finale's mood was suggested by the soloist and the composer here takes a different angle from his usual light closes to concertos. As the tempo marking suggests, two contrasting ideas are brought into play and indulge in some competing engagements for centre stage before one of them emerges the victor!



Code No. Booklet-Pgs4&9

Concerto per Flicorno Basso

Most music-lovers will be familiar with Italian composer Amilcare Ponchielli for his work *The Dance of the Hours* from *La Gioconda*, which in turn will conjure up scenes from Disney's *Fantasia* of ballet-dancing ostriches and hippopotamuses! However Ponchielli's compositional achievements, and especially his influences on Italian wind band music, are vast. *Concerto per Flicorno Basso* comprises an introduction, theme and variations which was a typical tradition of Italian solo works of the era. Although considered the Italian predecessor of the euphonium, 'flicorno basso' literally means 'bass flugel horn' and so this work suits the baritone horn particularly well. This is a work which I hold particularly dear, not only as a wonderful piece of music but because it was the piece I performed at my first win at the British Open Solo Championships in November 2006.

Over the Rainbow

Over the Rainbow was written by Harold Arlen and Edgar Harburg and was famously sung by Judy Garland in *The Wizard of Oz*. The song is of such popularity that it topped the 'Songs of the Century' list compiled by the Recording Industry Association of America and the National Endowment for the Arts. As such, it has been covered by many singers and instrumentalists over the years, with this particular version taking its inspiration from Eva Cassidy's rendition of the song. It is dedicated to the arrangers, Cynthia Pules and Pippa Poutso.



Elves' Dance

In complete contrast to the other cello works on this disc, David Popper's *Elves' Dance* is a showstopper of great virtuosic content. Popper was a Czech cellist, composer and teacher who wrote numerous works for his instrument. This piece instructs the cellist to play 'spiccato' throughout - a special bow stroke that produces very short and light notes - which helps bring out the humour and charm in the music. As a great fan of Andrew Duncan's compositions and transcriptions, I approached him with the challenge of arranging this work for solo baritone. He succeeded - and sent me to the practice room for days on end as a result!

A Hebridean Lullaby

I asked Philip Harper to write *A Hebridean Lullaby* to enhance the baritone's lyrical repertoire and was delighted when he produced this beautifully haunting score. The music conjures up memories of celtic songs and folk tunes from the Hebrides - a group of islands off the west coast of Scotland where my mother's family originate from. Philip and I gave the premiere performance together some 500 miles south of the Scottish highlands in Newquay, Cornwall, during Christmas 2006.

Feber-Fantasi

Feber-Fantasi (*Fever Fantasy*) by Norwegian composer Torstein Aagaard-Nilsen is one of the more contemporary works on the disc. I originally heard this work performed by a euphonium soloist and nine cornets but was interested to read on the score that the composer thought it would also suit the timbre of the baritone. The piece was written in 1992 for the composer's wife Helga Vetås. The work began its life as a short cornet trio called *Fever*. Three months later, Aagaard-Nilsen added the free, lyrical solo line resulting in this effective blend of saxhorn soloist and cornet choir.

Donegal Bay

Donegal Bay was Paul Lovatt-Cooper's first composition for brass band. The piece came about due to the composer's love of Irish music and takes its inspiration from the picturesque coastline of Donegal. Although the tune may sound like a traditional Irish air, it is actually an original melody by Paul, and one that suits the lyrical qualities of the baritone perfectly.

Pequeña Czarda

Spanish composer and saxophonist Pedro Iturralde wrote *Pequeña Czarda* when he was 20 years old. Meaning 'a little czardas', the composer dedicated this flamboyant showpiece to his friend, Greek saxophonist Theodore Kerkezos.

The Swan

Camille Saint-Saëns wrote his popular zoological fantasy *The Carnival of the Animals* as an intimate piece only intended for the enjoyment of his close friends. Although it is now one of his most famous works, Saint-Saëns actually forbade performances in his lifetime, worrying that it would damage his reputation. However the composer did allow for the 13th movement - *The Swan* - to be performed. Originally for solo cello, the romantic melody depicts a swan gliding gracefully across the water surface, whilst the intricate, rippling piano line resembles the swan's feet, hidden from view beneath the water, propelling it along.

Lied

The next work also comes from the cellist's repertoire. Sergei Rachmaninov's *Lied* was written when the composer was in his teens and is dedicated to an early girlfriend. It is a glowing example of the Russian giant's romanticism - poignant and nostalgic.



Katrina Marzella

Katrina Marzella is one of the most exciting young brass talents to emerge from the United Kingdom in recent years. She has gathered an impressive array of accolades during her youth and is now regarded as a celebrated artist in her own right.

In 2004, Katrina won the inaugural BBC Radio 2 Young Brass Soloist competition, with the adjudication panel of Rod Franks of the London Symphony Orchestra and international trumpeter soloist Alison Balsom agreeing that Katrina's performance rendered her 'the clear winner' of the prestigious title. One year later, Katrina became the only brass player to be awarded a BBC Fame Academy Bursary. Katrina is passionate about the baritone horn and has used this funding to develop and commission new solo repertoire for the instrument from some of the genre's most prolific composers.

Her musical development owes much to the rich brass band heritage she encountered growing up in West Lothian, Scotland. Katrina has played for the Whitburn and Fairey Bands, the West Lothian Schools Brass Band, and the National Youth Brass Bands of Scotland and Great Britain. She continues to enjoy this facet of her musical life and currently plays solo baritone for the Leyland Band.

Katrina was the Scottish Schools Solo Champion for five consecutive years between 1997 and 2001. In 2004, she won both the Scottish Youth and Open Solo Championships, becoming the first person in 30 years to hold both titles simultaneously. In 2006, Katrina won the British Open Solo Championship. She was subsequently invited to represent the United Kingdom at the 2007 Ern Keller International Soloist of the Year competition held in Sydney, Australia and was delighted to win the acclaimed title. Katrina repeated this feat at the 2007 and 2008 events respectively, making her the first person in history to hold a 'double-double'.

Katrina studied at the Royal Northern College of Music in Manchester with Steven Mead. She graduated with a distinction in performance and received the Harry Mortimer Award as the Brass Student of the Year for 2006. Katrina is also an honours graduate of the University of Glasgow, where she read a degree in law.