



THE AGE OF CHIVALRY



Of Kings...

1. King's Herald (from <i>Paganry</i>)	Herbert Howells	2.20
2. The Earl of Oxford's March	William Byrd arr. Howarth	4.39
King John's Hunting Jig	John Bull arr. Howarth	

Of Fair Maidens...

3. Greensleeves	Traditional arr. Snell	3.20
4. For the Love of a Princess (from <i>Braveheart</i>)	James Horner arr. Duncan	3.37

Of Legendary Knights and Battle...

5. The Royal Game	Philip Harper	11.19
Suite: Tintagel	Denis Wright	
6. <i>i. King Arthur</i>		4.20
7. <i>ii. Elaine</i>		3.32
Trombone Soloist: Daniel Brooks		
8. <i>iii. Merlin the Magician</i>		2.50

Of Queen's...

9. Introduction		0.49
10. Don't Stop Me Now	Freddie Mercury arr. Harper	3.48
11. Who Wants to Live Forever	Brian May arr. Harper	4.55
12. Fat-bottomed Girls	Brian May arr. Harper	3.22

Of Magic...

13. The Wizard	George Allan	3.32
14. Midnight	Lucy Pankhurst	6.10
Euphonium Soloist: Philippe Schwartz		
15. The Witch of the Westmerlands	Archie Fisher arr. Harper	4.15
16. That Old Black Magic	Harold Arlen arr. Harper	3.28
17. The Sorcerer's Apprentice	Paul Dukas arr. Bourgeois	11.01

Total CD Playing Time 77.30

© & © SP&S 2011

SP&S is a division of Salvation Army Trading Company Ltd, 66-78 Denington Road, Wellingborough, Northants. NN8 2QH
All rights of the owner and of the works reproduced reserved. Unauthorised copying, hiring, lending, public performance and broadcasting of this recording prohibited. (MCPS)

DOY CD280

The Age of Chivalry



LEYLAND BAND

CONDUCTED BY
Philip Harper

The Age of Chivalry

The Age of Chivalry tells of a time of kings and queens... of legendary knights and honourable battle... a time when gentlemen laid their cloaks in puddles and fought to protect the fair maidens of the realm... and a time when magic and witchcraft were powerful forces in the land.

The Music *Of Kings* begins with perhaps the most famous royal welcome in the brass band repertoire – *King's Herald* from Herbert Howells' 1934 work, *Pageantry*. In a reverse of the usual convention of musical arrangement, the composer later made an orchestral version of this movement for the coronation of King George VI in 1937. Two pieces from the Elizabethan golden age follow, both arranged by Elgar Howarth: *The Earl of Oxford's March* by William Byrd projects the kind of stately and noble image as befits this historic title, which was bestowed for over 500 years from the mid-1100s; then *King John's Hunting Jig* by John Bull, whose eponymous medieval monarch who was the subject of William Shakespeare's historical play, regularly staged at the Elizabethan court.

It is widely, but incorrectly, thought that Elizabeth's father, and Britain's most famous king, Henry VIII, was the composer of the ballad *Greensleeves* and, also mistakenly, that Anne Boleyn might even have been the emerald-clad lady. In fact, the music is based on the Spanish romanesca song form, which wasn't known in England until after Henry's death. Howard Snell's sensitive arrangement introduces music *Of Fair Maidens* and features Leyland Band's tenor horn section – Andrew Moore, Anita Milde and Tara Hardman. James Horner's emotive theme from Mel Gibson's 1995 Scottish historical epic *Braveheart* describes what a great leader of men such as Sir William Wallace might do *For the Love of a Princess*, in Andrew Duncan's arrangement which features Ben Rapp on flugel horn.



PERSONNEL

Principal Cornet
John Doyle

Soprano Cornet
Matt Balson

Tutti Cornets
Brian Heyes
Joe Murray
Lucien Rey
Andrew Power

Repiano Cornet
Andrew Blackledge

2nd Cornet
Richard Walker
Elaine Skupham

3rd Cornet
Matt Sale
Gary Westwood

Flugel Horn
Ben Rapp

Solo Horn
Andrew Moore

1st Horn
Anita Milde

2nd Horn
Tara Hardman

Principal Baritone
Kristy Rowe

2nd Baritone
Tom Hughes

Principal Trombone
Danny Brooks

2nd Trombone
Ben Knowles

Bass Trombone
Tim Bateman

Principal Euphonium
Philippe Schwartz

2nd Euphonium
Nick Giles

Principal Eb Bass
Chris Doran

Eb Bass
Iain McKnight

Bb Bass
Bill Carter
Alan Hodgkinson

Principal Percussion
Ben Thomas

Percussion
Sara Burn
Eve Mouldsdale



Philip Harper

'Philip Harper is a musician from top to toe, which, in his case, means a lot of musician,' said Alan Jenkins of the six-and-a-half-foot conductor and composer in the British Bandsman magazine in 2010.

Philip, a resident of Bristol, is the Principal Conductor of the Leyland Band in Lancashire, and the Professional Conductor of the Tongwynlais Band in South Wales, as well as the Editor of Brass Band World magazine and the Music Editor of the famous Wright and Round publishing company. Additionally he works at home and abroad as a freelance conductor, educator and adjudicator, having worked with bands of all abilities, from non-contesting bands and youth bands to the Black Dyke Band.



He is also a prolific composer and his original works and arrangements are played all over the world. In 2010, both *Kingdom of Dragons* and *Willow Pattern* were selected for use at the UK National Brass Band Championships. You can find out more detail and listen to audio excerpts at www.philipharper.co.uk

En route to this point in his life, Philip graduated from the University of Bristol in 1994 before going on to take a Masters Degree in Composition and a Post-Graduate 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, as well as a real object of curiosity to the majority of the (relatively) diminutive population – one of whom he married in 1999.



The Age of Chivalry in history has provided us with many tales *Of Legendary Knights and Battle. The Royal Game* by Philip Harper tells of an imaginary game of chess, a pastime which originated in the sixth century to teach war strategy. This particular contest is between the virtuous and noble white pieces, led by their King (the euphonium), and the evil and treacherous black pieces, under the sinister watch of their Queen (the flugel horn). After a *White Fanfare*, there is a lively but malicious *Death Mambo*, which makes obvious associations with Bernstein's *West Side Story* and its own portrayal of gang warfare. The evil queen (under the influence of a group of poisonous bishops played by the tenor horns) plans to seduce the white king with her ice-cold beauty and erotic advances and, eventually, he cannot resist and falls under her spell and into 'check'. Now all-out war is waged and the music takes the form of a thunderous *pasodoble* with galloping horses and clashing swords. Finally the cavalry arrives (three trombones), the King is saved and, in a triumphant *Checkmate*, it is clear that good has triumphed over evil.

Denis Wright's suite *Tintagel* was composed in 1930 and is brass band writing of the highest quality, although it was initially turned down for the major contests as it was thought to be too difficult. The composer tapped into the allure of chivalric legends from years gone by, with a musical structure inspired by King Arthur and the Knights of the Round Table and a title referring to Arthur's birthplace in Cornwall. The first movement, broadly following a sonata form, is a heraldic march describing *King Arthur* himself. The second movement describes *Elaine*, the Lady of Shalot, who died of unrequited love for Lancelot. The music is pure and innocent - surely some of the most achingly tender sounds in all of the repertoire - and it features Leyland Band's principal trombone player, Daniel Brooks. The finale provides fire and brimstone as well as more than a few abracadabras, with tremendously exciting music depicting King Arthur's court magician *Merlin*. A broader, more heroic folk-style melody is introduced and is then deftly combined with Merlin's fireworks, before King Arthur himself puts in a final cameo appearance.



A diversion, with music *Of Queen's*, arranged by Philip Harper. From the rock group's 1978 album *Jazz* comes one of the group's signature tunes: *Don't Stop Me Now*, which is followed by the main title theme of the 1986 film *Highlander* that told of two immortal clans fighting for supremacy: *Who Wants to Live Forever*. Finally, back to 1978 and a track released as a double-A side with *Bicycle Race*, *Fat Bottomed Girls*.

Of Magic attempts to portray the more mystical aspects of the Age of Chivalry, and begins with George Allan's classic brass band march *The Wizard*. Lucy Pankhurst has composed *Midnight* especially for this disc, a deliciously pagan euphonium solo featuring Leyland Band's Philippe Schwartz. The soloist plays the role of a necromancer about to dabble in the black arts. Initially the mood is calm as he attempts to clear his mind, then a diabolical dance vividly describes the casting of his spell before he falls into a trance and finally vanishes in a puff of smoke! Philip Harper's arrangement of *The Witch of the Westmerlands* by Scottish folk singer / songwriter Archie Fisher features Leyland Band soloists Kristy Rowe (baritone) and John Doyle (cornet). The lyrics tell of an ancient mythical witch with healing powers who often appears to wounded warriors on the field of battle. This contrasts with *That Old Black Magic*, a new version of Harold Arlen and Johnny Mercer's 1942 hit.

The disc culminates with Derek Bourgeois' masterful arrangement of Paul Dukas' *The Sorcerer's Apprentice*. The tale goes that the sorcerer leaves his apprentice to tidy up his workshop, but the boy foolishly decides to use his master's magic to help. It soon gets out of hand and not until the sorcerer returns and breaks the spell is order resumed. The young lad feels rather sheepish, but the sorcerer has the final say with the words no apprentice ever wants to hear: 'You're fired!'

©Philip Harper



Leyland Band

(1946-2011)

Registered Charity No. 1120485

For over 60 years, the Leyland Band has been producing quality entertainment in brass all over the United Kingdom and abroad. Based in the town of Leyland in the heart of Lancashire, the Band has earned an enviable reputation on both the contest and concert platform. In the past 25 years the Band has gained prizes at all the major competitions and in 2006 made its competitive debut at the European Brass Band Championships representing England. Numerous North West titles, three times 'All England Masters' Champions, four times 'Brass in Concert' Champions, 'British Open' Champions and the 2005/06 'National Champions of Great Britain', is a record the Band is very proud of and determined to augment.

Leyland Band is one of the foremost concert bands around, performing approximately 30 concerts a year. The Band has played at leading UK venues including the Royal Albert Hall, Belfast's Waterfront Hall, Symphony Hall Birmingham and the Bridgewater Hall Manchester. Leyland Band has also toured extensively abroad, visiting Japan twice, the USA four times, South Korea and all the major European countries numerous times. In April 2008, the Band broke new ground with its first visit to Norway, where it was invited to perform at the prestigious Grenland International Festival. The Band has developed a broad repertoire of music to suit all tastes. Classical transcriptions, music from the shows, great marches, movie themes, popular songs and stunning solos all form the standard fare of the Band. The range of styles is complimented by the flexible ensembles the Band adopts, from full band, 18 and 10-piece groups to quartets and soloists.

2010 saw Leyland develop significant and exciting partnerships with the University of Central Lancashire (The UK's sixth largest university) and the world's leading instrument manufacturer, Yamaha, which are already helping the band broaden its exposure and reach.

