

The Music of Andrew Wainwright
CHRISTMAS FANTASIA

1. Christmas Processional © <i>awainwright music</i>	French Traditional arr. Wainwright	3.53
2. Ave Maria © <i>awainwright music</i>	Johann Sebastian Bach arr. Gounod	2.46
	<i>Vocal Soloist Faryl Smith</i>	
3. Jingle Bells © <i>Peters Edition Limited</i>	James Lord Pierpont arr. Parry trs. Wainwright	2.52
4. Candlelight Carol © <i>SP&S</i>	John Rutter arr. Wainwright	4.42
	<i>Cornet Soloist James Fountain</i>	
5. Spanish Dance © <i>awainwright music</i>	Andrew Wainwright	3.09
6. The Huron Carol © <i>awainwright music</i>	Canadian Traditional arr. Wainwright	4.52
7. Night of Joy <i>M/s</i>	Spanish Traditional arr. Wainwright	3.03
8. The Three Kings © <i>Oxford University Press</i>	Peter Cornelius trs. Wainwright	1.59
	<i>Euphonium Soloist Mark Giles</i>	
9. Carol of the Bells © <i>awainwright music</i>	Mykola Leontovych arr. Wainwright	1.57
10. Dormi, Jesu © <i>Oxford University Press</i>	John Rutter arr. Wainwright	5.08
11. Dance of the Elves © <i>awainwright music</i>	David Popper arr. Wainwright	3.20
12. You're Always There <i>M/s</i>	Lee Fisher arr. Wainwright	3.55
	<i>Tenor Horn Soloist Nathan Waterman</i>	
13. A French Dance © <i>awainwright music</i>	Joseph Canteloube arr. Wainwright	2.00
14. Silent Night © <i>awainwright music</i>	Franz Xaver Gruber / Joseph Mohr arr. Wainwright	5.19
	<i>Vocal Soloist Faryl Smith</i>	
15. A Christmas Fantasia © <i>awainwright music</i>	Andrew Wainwright	8.14
16. Carillon-Sortie © <i>awainwright music</i>	Henri Mulet arr. Wainwright	3.59

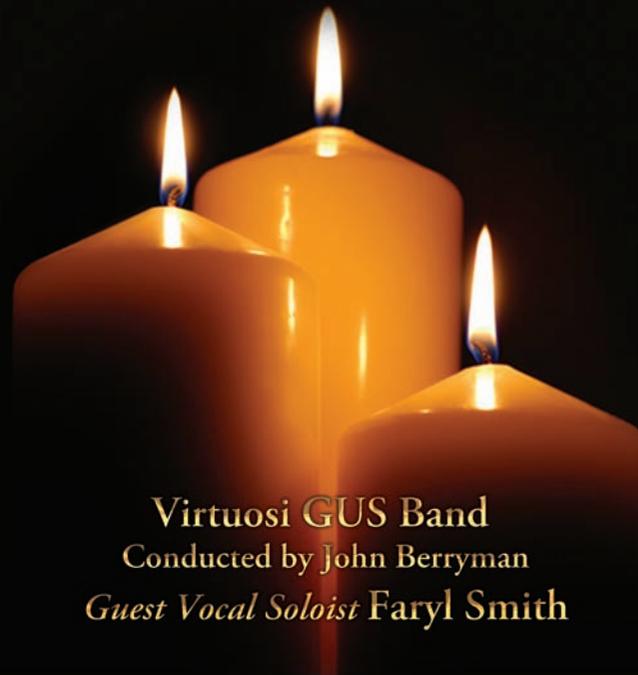
Total CD Playing Time 62.00

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DOY CD306

The Music of Andrew Wainwright
CHRISTMAS FANTASIA



Virtuosi GUS Band
 Conducted by John Berryman
Guest Vocal Soloist Faryl Smith



INTRODUCTION
by Andrew Wainwright

Christmas is without doubt my favourite time of the year and some of my earliest recollections of my childhood stem back to past Christmases. Growing up in Kenya and subsequently Zimbabwe, Christmases to me were usually celebrated in the searing heat of the African sun. The only time I ever saw snow was when my family received picturesque Christmas cards from the UK. From as far back as I can remember, the sounds of *Carols from Kings* echoed around the house and that pure, vocal sound became instilled in me from an early age, along with the sound of Salvation Army brass band recordings, which of course are synonymous with that time of year. It is no surprise then that these two areas of musical expression have become influences in my own compositions and arrangements.

Other influences followed, and during my university days I became particularly interested in French music, especially that of the Impressionist era. It is music that paints a picture and transcends the notes on the page. That influence, I believe, is reflected in much of the music on this CD. Despite my interest in vocal and Classical music, I have always been most at home in brass bands, as a player, and as a composer and arranger. To me there is no more heart-warming sound than that of a brass band playing a hymn tune or a Christmas carol, and so it followed naturally that I would end up writing for that particular medium.

My links with Virtuosi GUS Band go back to when I joined on baritone in January 2008. The band soon discovered that I had written a number of pieces and after running one of them through in rehearsal, an arrangement of John Rutter's *Distant Land*, encouraged me to write more. It was in December 2010, however, that I was approached by the band with the view of recording a CD of my music. I was of course delighted to accept and began collating music that I believed would be suitable. It would be remiss of me to go much further without thanking the band most sincerely for the support they have given me with my music and offering this fantastic opportunity of recording my music.

This CD is a representation of my musical influences which are linked to the festive season in some way or another. I often come across music that I feel would translate well for brass band and this is the case with several of the arrangements on this CD. I have also tried to ensure that I have avoided including what could be described as the 'usual fare', and that it brings to the fore perhaps lesser known repertoire from the vast array of Christmas music available. I hope you enjoy listening to the CD as much as I have enjoyed producing it.

FARYL SMITH - SOPRANO VOCALIST

One minute, Faryl Smith was an ordinary schoolgirl with a talent, the next she was being told in front of a national television audience, "You are literally one in a million". This is how the singing sensation sang her way to the 2008 final of ITV's *Britain's Got Talent* and into Britain's front rooms. Faryl went on to sign the largest record deal ever awarded to a schoolgirl.



When she was 10, she won 13 awards at the Eisteddfod in her home town of Kettering, then took first prize in the 10-15 age group at the Llangollen International Musical Eisteddfod. In November 2007, she reached the final of the Festival 4 Stars in Glasgow.

2009 saw Faryl breaking records with the release of her debut album, performing to crowds of over 80,000 and signing a second multi-million pound deal with Decca US. Reaching the top five in the commercial album chart, *Faryl* became the fastest-selling classical debut album in chart history. Faryl also became the only classical star to go gold with her debut album within the first week of release.

In 2009 Faryl was privileged to be able to sing with greats including José Carreras and Plácido Domingo. She sang at the 2009 and 2010 FA Cup Finals and contributed to the Festival of Remembrance in front of millions of viewers and the Queen herself. Later in 2009, Faryl went on to perform for Her Majesty again at the Royal Variety Show in Blackpool and in 2011 at the Epsom Derby.

In 2010 Faryl was nominated for her first Classical Brit award in both Best Album and Young Performer. That year she was invited to the Royal Academy of Music by Gareth Malone to help inspire younger people to learn more about classical music, which was aired on BBC 2.

In the summer of 2010, Faryl was asked by Eammon and Ruth Holmes to sing at their wedding. She also went back to the Llangollen International Eisteddfod to perform with Russell Watson and was invited to perform at a vast range of prestigious charitable functions, such as great Ormond Street Hospital.

In 2011, classical singer Rhydian asked Faryl to sing a duet with him on his television series on S4C, which culminated in a momentous year for one so young. Her musical achievements have known no bounds and her ultimate goal is to secure a place at the Royal Academy of Music in London.

JAMES FOUNTAIN - CORNET

James Fountain initially started playing the cornet at the age of three, and performed his first solo aged four at a Salvation Army Christmas concert. By the age of six, he was playing with the Young People's Band of the Kettering Citadel Corps of The Salvation Army and later joined the Northamptonshire County Youth Brass Band, becoming its youngest ever principal cornet in 2007. He has also played with The Salvation Army's Territorial Youth Band on soprano cornet. In 2008, James joined Virtuosi GUS Band on repiano cornet, soon progressing to the principal cornet seat. James has been a member of the National Youth Brass Band of Great Britain, going on to complete a number of courses as principal cornet. In 2011, he joined the world-famous Grimethorpe Colliery Band as its principal cornet. On taking up studies at the Guildhall School of Music, London, James returned to Virtuosi GUS Band in 2012 as assistant principal cornet.



NATHAN WATERMAN - TENOR HORN

Nathan Waterman began his musical life at the age of seven playing the violin, before moving to tenor horn. After several years at Thrapston Town and Rushden Windmill Bands, he joined the then Rigid Containers Group Band, under John Berryman, on principal horn. A short time at Bedford Town Band followed, before a move to Kibworth Band. After several years at Kibworth, during which time he formed and conducted a youth band called 'The Kiblets', Nathan returned to Virtuosi GUS Band. There have been many highlights in his playing career, including playing with the Wallace Collection (Cyfarthfa Band project which predated the start of brass bands in this country) and with Rod Franks and Maurice Murphy et al on the soundtrack to *Evita*.



MARK GILES - EUPHONIUM

Mark Giles started playing euphonium at the age of 12 with Wood Green Young People's Band of The Salvation Army, progressing to their Senior Band at the age of 14. On moving to Norwich in 1979, Mark began playing with Norwich Citadel Band of The Salvation Army, again on euphonium, where he held the principal's seat for a total of 20 years. Mark's playing career has enabled him to engage in tours to the USA, Canada, Norway and Sweden, featuring as a guest soloist as well as on a number of band recordings. It was in 2006 when Mark first stepped into the world of contesting, joining Virtuosi GUS Band on euphonium and after a brief spell, taking up the 1st Baritone seat. After less than a year on baritone, Mark was appointed as the band's principal euphonium.



PROGRAMME NOTES

by Andrew Wainwright

The CD opens with *Christmas Processional*, an arrangement of the French traditional carol *Bring a torch, Jeanette, Isabella*, which originates from the Provence region of France in the 16th century. First published in 1553, in actual fact the song was not originally intended to be sung at Christmas, but rather to be used as dance music for French nobility. The music paints a picture of children on Christmas Eve dressing up as shepherds and milkmaids, carrying torches and candles to Midnight Mass while singing the carol. As they proceed towards the stable through the snow-clad streets of the village, they constantly have to be told to keep the noise down in order to avoid waking up the baby Jesus. The final triumphant bars of the music describe their jubilation at being the first to welcome the Christchild.

When Faryl Smith first shot to fame in 2008 on ITV's *Britain's Got Talent*, it was her performance of *Ave Maria* that turned her from an ordinary schoolgirl into a superstar performer who was being praised by Simon Cowell on national television. My connection with Faryl stems back to when she performed with Virtuosi GUS Band at the band's annual Christmas concert in Kettering in 2008. I was asked to arrange the song for her to sing with the band for that particular occasion. The song itself is a popular and much-recorded setting of the Latin text of the same name, originally published in 1853 as *Méditation sur le Premier Prélude de Piano de S. Bach*. It consists of a melody improvised by the French Romantic composer Charles Gounod, superimposed over the *Prelude No. 1 in C major*, written by J.S. Bach some 137 years earlier.

It was upon listening to the music of the vocal group, Tenebrae, that I came across a wonderful arrangement of *Jingle Bells* by Ben Parry. Originally composed for the Swingle Singers for a tour of China, the story goes that in order to dissuade the overly-enthusiastic Chinese audiences from clapping along, Parry inserted a number of irregular time signatures so that the meter became so complicated they gave up! The result is a delightful jazzed-up arrangement of one of the best-known Christmas songs. Here I have transcribed Parry's arrangement for brass band.

There can be few composers, if any, who have contributed to the choral landscape in recent times as significantly as John Rutter. Rutter has a real gift for melody and his highly accessible music has become synonymous with the festive season. One of two arrangements of his music on this CD is featured here, in the form of *Candlelight Carol*. I originally arranged this solo for cornet virtuoso David Daws while I was a member of Hendon Band of The Salvation Army. Here it is played beautifully by James Fountain, who was a member of the Young People's Band at Kettering Citadel Corps when I was Assistant Band Leader.

Spanish Dance was completed in June 2009 and was written especially for Virtuosi GUS Band. It is based on the 16th century Spanish folk song, *Riu Riu Chiu*. I found the jovial nature of the original tune appealing and although the lyrics are somewhat obscure, the basic theme of the song is the nativity of Christ and the Immaculate Conception. The music develops into several different offshoots of *Riu Riu Chiu*, before a second, original theme appears and a number of increases in tempo lead to a frantic finale.

The Huron people are indigenous to North America, known in their native language as the Wendat. *The Huron Carol* (or 'Twas in the Moon of Wintertime) is actually Canada's oldest Christmas song, written in 1643 by Jean de Brébeuf, a Jesuit missionary. Brébeuf originally wrote the lyrics in the native language of the Huron people, the song's melody being based on a traditional French folk song, *Une Jeune Pucelle (A Young Maid)*. It remains a common Christmas hymn in Canadian churches of many Christian denominations. In this arrangement I have tried to portray its ethereal qualities and the feeling of wintertime through the often sparse harmony and use of cluster chords.

It's now time to get your feet tapping with *Night of Joy*, an arrangement of the Spanish carol, *Cantemos a Maria*, literally meaning 'Let us sing to Mary'. I first heard this song in a Christmas concert sung by the Northamptonshire-based Masquerade Choir, whilst Faryl Smith was coincidentally a member of the choir. The fact I couldn't get the tune out of my head suggests that it made enough of an impression on me to want to arrange it for brass band, so here's my take on it.

I touched on my influences in my introductory notes and in particular *Carols from Kings*, which is broadcast each year on Christmas Eve. One carol that has always been a personal highlight of the Festival of Nine Lessons and Carols is *The Three Kings*, by Peter Cornelius, who was a German composer, poet and translator. The words tell the story of the three kings as they journeyed from Persian lands afar, bringing gifts of gold, incense and myrrh. Originally for solo tenor voice, I have transcribed this simple song for euphonium soloist. Here it is sensitively played by the band's principal euphonium, Mark Giles.

Carol of the Bells was originally a choral miniature work composed by the Ukrainian, Mykola Leontovych. Leontovych's composition is characterised by the use of a four-note motif as an ostinato figure throughout the work. This figure is an ancient pagan Ukrainian New Year's magical chant known in Ukrainian as *Shchedryk* ('The Generous One'). It has been arranged for many different and varied genres and it is perhaps its charming and whimsical qualities that have led to it featuring in Christmas-themed films such as *Home Alone*. My first recollection of the carol stems back to 1998, when I was carolling with a Salvation Army brass group in Los

BAND PERSONNEL

Soprano Cornet	Martin Britt	1st Baritone	Jo Stephenson
Principal Cornet	Peter Collins	2nd Baritone	Rob Mason
Solo Cornet	James Fountain Nigel Bramley Jack Wilson	1st Trombone	Chris Jeans
Repiano Cornet	Gary Sherlock	2nd Trombone	John Hopkins
2nd Cornet	Darren Ashman Stuart Bryan	Bass Trombone	Nigel Love
3rd Cornet	Graham Smith Sally Bramley	Euphonium	Mark Giles Simon Rotchell
Flugel Horn	Thomas Fountain	E♭ Bass	Linda Hobbs David Elliot-Smith
Solo Horn	Nathan Waterman	B♭ Bass	Mike Smith Adrian Raven
1st Horn	Joanna Cambray-Young	Percussion	Tim Jones Clive Wears Chris Morrell
2nd Horn	Bob Wallinger		Richard White

Executive Producer: Trevor Caffull
 Producer: Adam Goldsmith
 Engineer: Edward Heathcote
 Post-Production: Edward Heathcote & Daniel Newton
 Production Manager: Nicki Tonge

Project Coordinator: Alison Childs
 Design & Artwork: Andrew Wainwright
 Recorded by World of Sound
 on 14, 15 & 16 September 2012
 at Corby Business Academy

VIRTUOSI GUS BAND

In January 1933, Mr Fred Felton called a newspaper reporter to his factory to tell him: "We are going to form a band and we are going to aim high." Two years later the Munn and Felton Works Band was champion of Great Britain - and a brass band legend was born that has lived on for over 75 years. Under the names of Munn and Felton, GUS (Footwear), The GUS Band, Rigid Containers Group Band, Travelsphere Holidays Band and now the Virtuosi GUS Band, the sound of Kettering brass has rung throughout Britain, Europe and America in concert halls, on television and radio and on records and CDs.

Thousands have applauded the band in concert, which has over the years won six national titles, the British Open Championships on numerous occasions and been proclaimed the World Champion Band. In 2008 the band celebrated 75 years of outstanding music making, and a story which had its beginning in a small Northamptonshire shoe factory.

JOHN BERRYMAN - CONDUCTOR

John Berryman A.L.C.M., L.T.C.L. is a native of Cornwall, and started his musical career at the age of eight with the Camborne Town Band. He was principal cornet of The National Youth Brass Band for several years before joining the Munn and Felton Works Band at the age of 18. Within a year he had been appointed principal cornet and went on to establish a reputation as one of the finest players in the brass band world, winning three National titles with this band when it was known as the GUS (Footwear) Band.



In 1969, John went back to Cornwall to start a conducting career with the Bodmin Town Band, moving on to Grimethorpe Colliery Band to work with Elgar Howarth. He came back to conduct GUS after ten years in charge of the William Davis Construction Group Band, and led them to the BBC 'Band of the Year' trophy and many other prizes. John was for many years employed by the Northamptonshire County Council as a brass tutor and was responsible for the County Youth Brass Band, which has toured America, Canada, Norway, Austria and Yugoslavia. John is also a much-requested adjudicator at major brass band contests and other music festivals.

In 1987, John was awarded The Iles Medal of The Worshipful Company of Musicians of the City Of London for his outstanding services to brass band music. In February 2008, John was invited to re-join Virtuosi GUS Band as Professional Conductor.

Angeles. What became apparent is that it seemed to attract more attention than most of the carols we played, perhaps due to its theatrical and playful qualities which so aptly paint a picture of Christmas.

The second arrangement of John Rutter's music on this CD is *Dormi, Jesu*, which was written for the 1998 Christmas Eve Festival of Nine Lessons and Carols at King's College, Cambridge. This haunting lullaby is possibly one of Rutter's lesser known carols, perhaps because it is atypical of his usual 'popular' compositional style, particularly in the case of the rather dissonant ending. The words of *Dormi, Jesu* (also known as *The Virgin's Cradle Hymn*) come from a German print depicting the Virgin Mary, which was discovered by the poet Samuel Taylor Coleridge.

Dance of the Elves is a showstopper of great virtuosic content and was originally composed for solo cello by David Popper, a Czech cellist, composer and teacher who wrote numerous works for his instrument. This arrangement features the entire cornet section of the band.

You're Always There was originally written by Lee Fisher for *Britain's Got Talent* star, Charlie Green. In 2009 I invited Charlie to be guest soloist at a charity concert I was organising, *Brass for Africa - A Musical Spectacular*. That night Charlie made a real impression on the audience, which included the well-known tenor horn player, Sheona White. Afterwards, Sheona asked me whether I'd be willing to arrange the song, as it was one of the items that particularly stood out for her. I was of course delighted to do so, and this arrangement is the result. It is played here by the band's principal horn player, Nathan Waterman.

A French Dance is based on the attractive song by Joseph Canteloube, *La-bas dans le Limousin*, which features as part of his first set of *Songs from the Auvergne*, a collection of folk songs from the Auvergne region of France. It was originally arranged for soprano voice and orchestra or piano between 1923 and 1930. The people of the Auvergne area are descendants from the Arvernes, a fiercely independent group of people who escaped from the Romans in 120 AD. Canteloube fell in love with the music of these peasant folk in his childhood and returned as an adult to collect their songs. *La-bas dans le limousin*, whilst perhaps not one of the better-known songs of the set, is in my opinion certainly one of the most charming.

The second of Faryl Smith's solos on this CD is possibly the most popular Christmas carol of them all, *Silent Night*. Around the time that Faryl performed with Virtuosi GUS Band at its annual Christmas concert in 2008, she was touring with Katherine Jenkins and this was one of the songs they sang together. I was asked if I could arrange it for Faryl to sing as a solo with Virtuosi GUS Band, although with only the vocal part to hand, the tricky part was making an arrangement based on the same number of bars!

The major work of this recording comes in the form of *A Christmas Fantasia*. Premiered in 2010 by Virtuosi GUS Band, the music seeks to portray a number of musical pictures. It begins with the French carol *Noël Nouvelet*, the early part of the music representing the frosty winter weather and chilly wind synonymous with the festive period. The ancient carol *God Rest You Merry Gentleman* is next to emerge, representative of carollers trudging through the snow on Christmas Eve. As Christmas morning comes, a brighter, more sprightly mood ensues and the sound of excitable children skipping along in the snow is represented. A bright, majestic rendition of *A Great and Mighty Wonder* sounds, with the proclamation of 'To God on high be glory and peace on Earth to men!', before the music moves into a serene setting of *The Infant King* and a chance to reflect on the real meaning of Christmas. The final section commences with the jaunty *Tomorrow Shall be my Dancing Day*. As the music enters the last straight, the tune *Of the Father's Heart Begotten* is introduced, juxtaposed against a declamatory statement of *A Great and Mighty Wonder*, and there is a struggle between the two themes. However, the final statement, 'Sing, ye heights of Heaven, his praises' rings out, leaving us in no doubt as to the message of Christ's birth.

The CD comes to a close in celebratory fashion with an arrangement of music by the French organist and composer, Henri Mulet, whose works have been described as 'expressive in a post-Romantic manner'. One of his best-known pieces for organ is *Carillon-Sortie*, literally meaning 'exit music'. I felt upon hearing this that it would translate particularly well for brass band, with its broad sounds and brassy fanfares, and it brings the CD to a resounding end.

For more information on Andrew's music and to purchase sheet music for many of the pieces on this CD, please visit www.awainwrightmusic.com

Thanks to...

- Chris Jeans for suggesting the idea of the recording in the first place
- Nicki Tonge (World of Sound) for her support of the project and for making it happen
- Adam Goldsmith & Edward Heathcote for their excellent work as producer and engineer respectively
- Alison Childs for her coordination of the project
- John Berryman (Conductor) for realising my intentions through the performance of the band
- Each member of Virtuosi GUS Band for their outstanding efforts in the recording studio
- Mike Smith (Virtuosi GUS Band Manager) for his organisation
- Faryl Smith for agreeing to be our guest soloist and for her stunning performance on the CD

ANDREW WAINWRIGHT

Andrew was born in Hastings in 1981 but spent his early years in Africa, where he became interested in music through his membership of The Salvation Army. After completing two years of a BA Graphic Design degree, he decided to embark on a BA Music Degree at Middlesex University, which he completed in 2005.



In 1997 Andrew came runner-up in Performance, The Arts Channel's Young Composer of the Year for Great Britain. In 2004, Andrew arranged Karl Jenkins' *The Armed Man - A Mass for Peace* for brass band, choir and organ with university colleague Duncan Gibbs. It has been performed by numerous groups across the world and a CD was produced of the work in May 2007, followed by a DVD by Black Dyke Band in 2010 of a live performance at Symphony Hall, Birmingham. More recently, Andrew collaborated on an arrangement of Karl Jenkins' *Stabat Mater* with Dr Robert Childs, which was premiered by Cory Band at the European Brass Band Championships in Montreux, Switzerland and has since been performed by the band at Symphony Hall, Birmingham and broadcast on BBC Radio 2.

Andrew has received commissions from a number of soloists, including Brett Baker, David Daws, David Childs, Chris Jeans, Les Neish, James Fountain, Michael Baker and Sheona White, as well as several arrangements for Faryl Smith and former BBC Radio 2 Choirgirl of the Year, Lucy Rhodes. He has had a number of pieces published and has had compositions played by the Amsterdam Staff Band, Black Dyke, Cory, Foden's, Fairey, The International Staff Band, Melbourne Staff Band, Virtuosi GUS and the Brass Band Aid Celebrity Band.

As a performer, conductor and tutor, Andrew has completed tours to Cyprus, Denmark, Kenya, Portugal, Norway, Switzerland, the USA and Zambia. He has played baritone with a number of musical groups including the Brass Band Aid Celebrity Band, Clarence Adoo Brass Band and Hendon Band, although the highlight of his playing career was performing with Cory Band at the Royal Albert Hall in October 2008. Andrew is a member of Kettering Citadel Band and features regularly as a baritone soloist on concert programmes, including on the band's latest CD, *That's the Spirit*, where he performs *Variations on the Carnival of Venice*.

Andrew has been responsible for the organisation of a number of charity concerts, in particular the *Brass for Africa* series, which has so far raised in excess of £8,000 for various African projects.

In 2010, after a spell of just over two years with Virtuosi GUS Band on baritone and contributing a number of compositions and arrangements to the band's repertoire, Andrew was appointed as its Composer in Residence.