

DOY CD315



Steve Stewart
Tom Hutchinson
Christopher Turner
Ian Williams
Darren Thomas
Seamus Gallagher
Richard Davies
Dewi Griffiths
Lisa Fitzgerald-Lombard
Phil Storer
Stephanie Wilkins
Neil Blockley
Dan Sharpe
Taddy Evans
Travis Griffiths
Joanne Childs
Owen Farr
Ailsa Russell
Lucy Griffiths

Soprano Cornet
Principal Cornet
Tutti Cornet
Tutti Cornet
Tutti Cornet
Tutti Cornet
Repiano Cornet
Repiano Cornet
Second Cornet
Second Cornet
Second Cornet
Third Cornet
Third Cornet
Third Cornet
Third Cornet
Flugel Horn
Solo Horn
First Horn
Second Horn

Emma Havard
Matthew White
Martyn Patterson
James McLeod
Steve Kane
Georgina Evans
Christopher Thomas
Gareth Robinson
Andrew Williams
Simon Howell
Kazuyuki Kouno
Fraser Bish
Robert Nicholson
Alun Horgan
Steve Jones
Max Ireland
James Andrews
Dave Mitchell

Second Horn
Solo Euphonium
Second Euphonium
Second Euphonium
Solo Baritone
Second Baritone
Solo Trombone
Second Trombone
Bass Trombone
Eb Bass
Eb Bass
Bb Bass
Bb Bass
Percussion
Percussion
Percussion
Percussion

WORDS AND MUSIC



CORY BAND
CONDUCTED BY
PHILIP HARPER





ince the beginning of time the written word
has been a rich source of inspiration for the
imagination of composers. From ancient

civilisations in Rome, Greece and Egypt, to medieval
settings of the Bible stories and Romantic works by
the great composers such as Berlioz, Beethoven and
Mahler, works of literature have continued to fire the
creative furnaces within many musicians' minds.

This recording features five substantial works for
brass band which have their origins in poetry or prose.



Owen Farr

Solo Horn

Owen Farr began his musical career with the Pontypool Brass Band at the age of six. He soon joined Gwent County Youth Brass Band and the National Youth Brass Band of Wales, progressing to Principal Horn in both ensembles. Owen's growing talent was recognised in 1995 when he became the British Open Junior Solo Champion and was appointed Solo Horn for Tredegar Town Band at the age of 16.

He studied at the Royal Northern College of Music, joining the Williams Fairey Band while still a student, where he was voted 'Player of the Year' by his fellow players. He enjoyed many successful solo performances with the band and was also a key member in their two National Finals victories.

On graduating from the RNCM, Owen was appointed a Tenor Horn Teacher there and also accepted a teaching post at Liverpool University. He went on to form 'Sonar Brass' with Richard Marshall, Alan Morrison,

Nicholas Hudson and Shaun Crowther. This dynamic ensemble has enjoyed great success, culminating in prestigious broadcasts such as 'Listen to the Band' and 'Friday Night is Music Night'. Owen was extremely pleased to be able to return to 'the land of his fathers' by joining the Buy as you View Band in 2004.

Owen is dedicated to improving the pedagogy of the Tenor Horn and is constantly exploring ways of improving teaching methods for the instrument he loves. This can be seen both in the positions he holds in the Birmingham Conservatoire (Lecturer in Brass Scoring and Arranging) and the Royal Welsh College of Music and Drama (Tenor Horn Tutor), and in his work as a Besson clinician where he tours the country raising awareness of the Tenor Horn with his lyrical tone and stunning technical precision.

The promise of his early talent has blossomed into an assured maturity that ensures Owen's place in the 'Front Row' of brass band musicians, soloists and educators for the 21st Century.



Philip Harper

Musical Director

Philip Harper was appointed Musical Director of the world-famous Cory Band in

2012, in his first year winning the European Championship and Brass in Concert competitions, as well as returning the band to the top of the World Rankings. With previous bands, Tongwynlais Temperance Band and Flowers Band, he achieved unprecedented contest success, as well as winning acclaim for his entertaining concert performances.

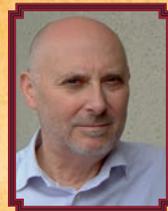
A resident of Gloucester, Philip is also the Editor of Brass Band World magazine, the Music Editor of the historic Wright and Round publishing company, and in demand as a freelance conductor, educator and adjudicator with brass bands of all levels.

Philip is a prolific composer and his original works and arrangements are played all over the world. In 2012 he composed *Journey for*

the 650 musicians of the Gloucester Music Service Massed Ensemble, conducting the first performance in a packed Royal Albert Hall at the Last Night of the Schools Prom. You can find out more details and listen to audio excerpts of Philip's music 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 with whom he still keeps a close connection, visiting annually.



Second Suite from Daphnis and Chloë

(Maurice Ravel arr. Howard Snell)

Daphnis and Chloë is one of only five ancient Greek novels which survive complete from the first Century. The author was Longus about whom very little is known, although this story is based on the Greek island of Lesbos which is assumed also to be the author's home. Daphnis and Chloë are a young goatherd and shepherdess who fall in love, and the story tells of their naïve exploration of what this means.

Maurice Ravel was by no means the first composer to be inspired by Longus's text, although his 1912 ballet, commissioned by Sergei Diaghilev's pioneering Ballet Russes, is now the most well-known setting. The brass band arrangement of the *Second Suite* from the ballet was made by Howard Snell

in 1986, and revised for use at the 2012 National Finals. It has gained widespread acclaim for its evocative colourations and imaginative, flamboyant scoring.

There are three sections to the music - the outer two are set-pieces: an unfolding, glorious daybreak across the Greek country scene (*Lever du Jour*); and a final dance (*Danse Générale*) depicting the celebratory conclusion to the story. The middle part (*Pantomime*) has more of a narrative element as Daphnis and Chloë play out the story of the god Pan and Syrinx. Pan tries to seduce Syrinx by playing a melancholic air on his reed pipes, in this version depicted by a languid flugel and tenor horn solo.



King's Messenger

(George Lloyd)

King's Messenger is taken from the *Book of Odes (Shijing)*, commonly thought to have been compiled by the Chinese philosopher Confucius. The book contains 305 poems and songs dating back to the Tenth Century BC, and has been studied and memorised by Chinese scholars since its compilation in 500 BC. The vast majority of the collection's poems are set out in a formal four line structure, which has become a classic form of Chinese poetry, and can be seen in the English translation, the first word of which, 'galloping', is rhythmically stated from the outset of George Lloyd's music.

*Galloping, galloping, gallant steed;
Six reins slackened and dull with sweat,
Galloping, galloping still we speed,
Seeking, counselling, onward set.*

*Galloping, galloping, piebald steed;
Six reins, silken reins, start and strain,
Galloping, galloping, still we speed,
News—what news—from the King's domain.*

*Galloping, galloping, white and black;
Six reins glossy and flaked with foam,
Galloping, galloping, look not back!
On for the King—for the King we roam.*

*Galloping, galloping, dappled grey;
Six reins true to the hand alone,
Galloping, galloping, night and day,
Seeking, questioning, galloping, gone!*

This recording of George Lloyd's final work for brass band (1993) commemorates the centenary of his birth in 1913.

Orchestra at the Last Night of the Welsh Proms and was more recently featured during the opening celebrations of the new Welsh Millennium Centre. This year, the band enjoyed its own Welsh Prom in St David's Hall, Cardiff.

Cory Band is recognised as one of the Principality's finest and most innovative music ensembles. Its numerous CD recordings and live concert performances have received worldwide acclaim.

In April 2012, the partnership between Cory Band and Dr Robert Childs, its Musical Director, ended after a very successful 12 years together. In May 2012 the band announced the beginning of a new era with the appointment of Philip Harper as its new Musical Director. The partnership developed quickly resulting in podium finishes at both the British Open Championships and the National Championships of Great Britain. In November 2012, Cory was crowned champion at Brass in Concert, which meant that the band once again ended the year as the number one ranked Brass Band in the World for the sixth consecutive year.

In May 2013 the band became European Champion for a fifth time, the fourth in

six years, after winning the set test piece section and coming second place in the own choice section of the European Brass Band Championships, which were held in Oslo, Norway.

In July, Cory is looking forward to defending its World Music Contest title in Kerkrade and also, in August, making its very first trip to Australia for an 11-date concert tour.

For more information, to purchase any recordings or to join the Cory Band Fan Club please visit www.coryband.com or check out the latest news at www.facebook.com/coryband

National Champions
1974, 1982, 1983, 1984, 2000

British Open Champions
2000, 2002, 2007, 2009, 2011

World Music Contest Champions
2009 - 2012

Brass In Concert Champions
2008, 2012

European Champions
1980, 2008, 2009, 2010, 2013

Cory Band

Cory Band hails from the Rhondda Valley in South Wales. It was formed in 1884 and originally bore the name 'Ton Temperance'. In 1895 Sir Clifford Cory, Chairman of Cory Brothers, heard the band and offered to provide financial assistance resulting in the band's change of name to 'Cory'.

In 1920 the band gained championship status and three years later achieved the distinction of performing what is believed to have been the first radio broadcast by a brass band. A significant honour was bestowed on the band in 1976 when they were chosen to represent Wales and the Brass Band Movement on a tour of the USA as part of their bicentennial celebrations.

Cory Band has developed musically outside of the contest field. In 2001, together with the BBC National Orchestra of Wales the band was appointed as resident ensemble to the Royal Welsh College of Music and Drama, and in the same year appointed Dr John Pickard as its 'Composer in Residence'. John Pickard's tenure with the band ended in July 2005 when the band made history giving the

première performance of his Gaia Symphony at the prestigious Cheltenham International Festival. The Symphony was broadcast live on Radio 3, and lasting over an hour in duration, it is currently the largest-scale original work in the repertory.

The band is dedicated to new music, raising the profile of the brass band genre and keeping music alive in Wales. It has an active commissioning policy and has performed works by many of Britain's leading composers: John McCabe, Judith Bingham, Elgar Howarth, Edward Gregson, Alun Hoddinott, Karl Jenkins, Gareth Wood, David Bedford, as well as John Pickard to name but a few. The band's current 'Composer in Residence' is Welshman Gareth Wood.

In 2002 the band was selected to play for the Queen's Jubilee celebrations and has since performed in many of the world's finest concert venues including the Grieg Hall, Stravinsky Hall, the Royal Albert Hall, Birmingham's Symphony Hall, the Parc & Dare Hall and Amsterdam's Royal Concertgebouw. In 2003 it performed with the Royal Philharmonic



Paradise Lost Concerto for Tenor Horn and Brass Band (David Harrington)

Both this concerto, and John Pickard's *Eden*, are based on John Milton's epic 17th Century poem *Paradise Lost* which tells the Biblical story of the temptation of Adam and Eve and their subsequent expulsion from the Garden of Eden.

In David Harrington's concerto, receiving its première recording here, the tenor horn explores the primal yet magnificent serenity of a garden bearing timeless prosperity, at first with caution, nervously treading in a world of the exotic and the forbidden (*Introduction*). Shortly the horn is swamped in a lavish, walled paradise, and freely enjoys the fruits and splendour of the garden (*Scherzo*). The joy is cut short

as he bites from the Tree of Knowledge and is banished.

In the *Romance* which follows, the tenor horn questions and laments his decisions and, after a dramatic and romantic climax, the music descends back into chaos and the horn is lost in a hellish world as punishment for his greediness (*Toccata*).

The *Toccata* begins to refer back to the reflective material as the protagonist starts to understand where true paradise lies and, after reminiscing some of the romantic melodies from the work's heart, he rockets out of the fires of Hell to reach his salvation.



Eden (John Pickard)

John Pickard's seminal work for brass band was composed in 2005 for the National Finals. It can be interpreted on many levels, but the preface includes reference to Milton's epic poem *Paradise Lost*.

The characters of Adam and Eve are portrayed in the music by euphonium and cornet. The work begins in an idyllic and tranquil mood with a palpable sense of freedom and possibility, as the duettists' relationship develops over this exotic backdrop. The corrupt and sinister serpent is represented by the trombone, whose appearance is marked by a loud whip crack, and who then seduces the cornet to eat from the Tree of Knowledge.

The ensuing fast music provides a commentary on the destruction which mankind has inflicted upon the world, exploiting its natural resources in the ceaseless pursuit of material gains. Milton's words are quoted in the score's synopsis, where men:

*'...Ransacked the centre and with impious hands
Rifled the bowels of their mother earth
For treasures better hid. Soon had his crew
Opened into the hill a spacious wound
And digged out ribs of gold.'*

The final part begins with an intense and desperate lament at the knowledge that the world will never be the same again. It was a visit to the extraordinary Eden Project in Cornwall which guided the composer to the work's conclusion, which looks more optimistically towards the future as the opening material is re-established, albeit now in an entirely different context. The final lines of Milton's poem describe Adam and Eve's first faltering steps into the outside world:

*'...The world was all before them, where to choose
Their place of rest, and providence their guide:
They hand in hand with wandering steps and slow,
Through Eden took their solitary way.'*



Resurgam (Eric Ball)

Eric Ball's masterpiece was composed during the period he had left the Salvation Army, and was first performed at the British Open competition in 1950. The archaic Latin title means 'I shall rise again' and, through episodes of despair, sorrow, fear and anger, the music has an underlying theme of hope which is represented by the serene opening melody that recurs at key moments of the piece.

The text is from the apocryphal Book of Wisdom, and some have commented that these words seem perfectly to fit this opening melody:

*The souls of the righteous are in the hands of God,
And no torment can touch them
In the eyes of the foolish they seem to have died
And their departure was counted to be their hurt,
And their journeying away from us to be their ruin;
But they are in peace.*

Even after the turbulence of the work's penultimate section which features a quotation of the Catholic *Dies Irae* (*Day of Judgement*) and the famous dramatic passage where a short, stabbed unresolved chord is hammered insistently into long stretches of deafening silence, the 'hope' melody returns, and after one of the most glorious climaxes in the brass band literature, the tranquil atmosphere pervades - 'hope' remains unshakeable until the last.

