

ROBERT CHILDS
euphonium

FRED HARLES
conductor

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CELEBRATION

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1-3 Concerto for Euphonium (Eulogy) ©Winwood Music	Kenneth Downie	13.26
1. <i>I Allegro con moto e vigore</i>	4.59	
2. <i>II Andante con espressivo</i>	4.15	
3. <i>III Vivace festivamente</i>	4.12	
4-6 Euphonium Concerto ©Novello Publishing Ltd.	Joseph Horovitz	16.33
4. <i>I Moderato</i>	5.29	
5. <i>II Lento</i>	6.56	
6. <i>III Con moto</i>	4.16	
7-9 Concertino ©Prima Vista Musik	Rodney Newton	9.05
7. <i>I Allegretto con moto</i>	4.19	
8. <i>II Romanza</i>	3.03	
9. <i>III Allegro energico</i>	2.06	
10-12 Euphonium Concerto Op.64 ©Chester Music	John Golland	18.22
10. <i>I Lento - Allegro</i>	9.05	
11. <i>II Andante tranquillo</i>	5.06	
12. <i>III Allegro</i>	4.11	
13-16 Concerto for Euphonium ©Rosehill Music Publishing	Philip Wilby	19.44
13. <i>Part I (Non troppo allegro)</i>	8.31	
14. <i>Dance Zeibekikos</i>	2.45	
15. <i>Part II (Adagio)</i>	5.23	
16. <i>Allegro vivace</i>	4.04	
Total CD Playing Time		79.10

accompanied by
l'Orchestre Philharmonique du Luxembourg
and Brass Band du
Conservatoire d'Esch-sur-Alzette

CELEBRATION

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Luxembourg Philharmonic Orchestra

Since its foundation in 1933 the Luxembourg Philharmonic Orchestra has played a vital role in the musical life of the Grand Duchy. Originally a privately run radio orchestra, the entire organisation was taken over by the State in 1996 within the framework of the newly formed Henri Pensis Foundation. The international reputation of the orchestra was consolidated through numerous concerts, recordings, radio and television productions conducted by six Music Directors, Henri Pensis, Louis de Froment, Leopold Hager, David Shallon, Bramwell Tovey and since September 2006 Emmanuel Krivine.

The Luxembourg Philharmonic has 96 musicians coming from 17 different countries and is the Resident Orchestra at the Philharmonie Luxembourg where it organizes two evening

series, children and family concerts as well as some special projects like programmes with jazz, pop and film music.

At the Grand Theatre in Luxembourg it serves sometimes as an opera orchestra and it also plays in many other locations in the Grand-Duchy. During the season the orchestra gives a considerable number of concerts (approx 80) a third of them taking place in foreign countries. The orchestra has performed in the most renowned concert halls throughout the world such as the Vienna Musikverein, the Philharmonie in Berlin and Amsterdam's Concertgebouw and has undertaken extensive tours to Asia, North America, Germany, Austria, Switzerland, Italy, Spain, Belgium, France, the Netherlands and Great Britain.





Mr Harles and the Band have hosted many international artists including Brett Baker, James Gourlay, Bob Childs, Philip Jones, Maurice Murphy, James Watson, Don Lusher, Trevor Groom, Colin Aspinall, Gordon Higginbottom, Jeannette Braun-Giampellegrini, Paul Mootz, Dino Tomba, Gilles Senon, Claude Maury and the famous Russian Trumpet Soloist Timofei Dokshitser.

Since 1988 the Band has represented the Grand Duchy of Luxembourg at the European Brass Band Championships: 1988 in Lucerne (Switzerland), 1990 in Falkirk (Scotland), 1994 in Montreux (Switzerland), 1995 in Luxembourg, 1996 in Bergen (Norway) and 1997 in London (Great Britain). They have also participated in the World Music Contest in Kerkrade in 1997 where it was awarded 'Winner of the Day' and awarded

3rd place in the Brass Band Konzertabteilung category. The Band was also placed 12th in the General Classification out of 150 participating orchestras.

In December 1999 the Band played two concerts with the legendary Trumpet Soloist Maurice André and in addition to these activities the ensemble regularly produces compact disc recordings including; Entertainment in Brass Vols. I & II, which both received high critical acclaim.

The Conservatory in Esch/Alzette is a modern building and the Band has all of its resources at its disposal including a state of the art recording studio. The Brass Band du Conservatoire d'Esch-sur-Alzette is truly one of the best brass ensembles in Europe.

INTRODUCTION

Robert Childs has had a long and successful relationship with The Conservatoire Brass Band from Esch sur Alsette, Luxembourg. He has appeared as a guest soloist with them on countless occasions including a solo performance with them in the World Music Festival in Kerkrade in 1997.

His first visit to Luxembourg was more than twenty years ago and over this period he has developed a great friendship with the band's conductor Mr Fred Harles.

In 2005 during a visit to Esch sur Alsette Robert mentioned to Fred that he would be fifty years old in 2007. Fred suggested that they work on a birthday project to celebrate Robert's half century, hence the title **Celebration**. A secret that Fred kept to himself was that in 2007 he would be sixty years old!... *A Double Celebration*.

Fred and Robert gave a breathtaking performance of Philip Wilby's **Euphonium Concerto** with the Luxembourg Philharmonic Orchestra in September last year and the live performance is included on this disc.

When the composers were informed that Robert was celebrating his 50th birthday and compiling

a CD they all sent short testimonials, some of which appear below.

"Bob's thoroughness and preparation for performance sum up the very best in professional standards. He also manages to maintain the passion and enjoyment for his music which we more usually associate with the best in amateur music making. When you add to these qualities his totally unassuming nature and friendliness, Bob Childs is indeed very special."

Kenneth Downie

"My Concerto was written for Bob Childs, and as you might expect, is something of a musical portrait. At times explosive, and at times poignantly lyrical, I believe that it catches something of the man and his magnificent musicianship. In this recent recording with orchestra, the variety and opulence of Bob's many sounds are caught to perfection."

Philip Wilby

"Robert Childs has been an early and constant advocate of my concerto, and his immaculate technique and sensitive phrasing have contributed a great deal to making the work known to a wider audience. I salute him as a fine artist and a generous spirit."

Joseph Horowitz

THE MUSIC

Concerto for Euphonium - Kenneth Downie
Euphonium Concerto (Eulogy for Euphonium) was commissioned for Robert Childs and the Black Dyke Band (1865) by Nicholas Childs and Doyen Recordings Ltd. and first performed by them at the Royal Northern College of Music's Festival of Brass in February 2000, conducted by James Watson.

The concerto's three movements are in a tuneful, melodic style and bravura passages are mixed with others designed to exploit the singing qualities of the instrument.

The first movement is a vigorous **Allegro** in which the short, pithy motifs of the opening theme contrast with the broad sweep of the second subject – its accompaniment formed from a gentle transformation of the earlier theme. A short *cadenza*-like passage yields to a high-spirited episode before a reprise of the opening ends quietly.

The second movement **Andante** opens with a warm, romantic melody which is soon taken up by the soloist. A short animated section gives way to the earlier tutti theme, this time with passionate decoration from the soloist before the music gently unwinds in a tranquil coda.

The finale **Vivace** has a bouncy, festive feel to it from the outset. After the first subject runs its course there is a brief journey through a more contrapuntal style, via an *ostinato* to a spirited *presto* which in turn moves into a compound episode before returning to the opening idea. The soloist is called upon to perform a few more 'fireworks' before the jubilant *coda* brings the work to a conclusion.

Euphonium Concerto - Joseph Horowitz
 The three movement structure reflects my essentially classical outlook concerning concertos. Traditionally, this design favours the listener, as it were, first in the head, then in the heart, and finally in the toes. My **Euphonium Concerto** with brass band fits comfortably into this scheme.

Throughout the work the solo has been given several companions with whom he indulges in duet-playing, mostly lightly accompanied by small sections of the band in harmonic support. The first Solo Bb Cornet, and the Eb Soprano Cornet are mainly used for this, but even the second Euphonium (in the slow movement) and Timpani and Trombones (in the finale) are often given important thematic elements.

FRED HARLES brass world's most respected musician. Dr. Robert Childs
 Fred Harles studied trumpet, chamber music, harmony, counterpoint and conducting at the Royal Conservatory of Music in Brussels (Belgium) and at the Musikhochschule des Saarlandes in Saarbrücken (Germany) and is the founder of both the Luxembourg Trumpet Quartet and the Luxembourg Brass Ensemble. In 1970 he became a Professor at the Conservatoire de Musique in Esch-sur-Alzette (Luxembourg), where he founded the Brass Band du Conservatoire d'Esch-sur-Alzette in 1973.

In addition to teaching he regularly appears as a soloist in Luxembourg, Austria, Germany and Great Britain and during 1973 he was trumpet soloist with the well known international soloist Adolf Scherbaum and his baroque ensemble. In 1978 he became Principal of the Conservatory in Esch-sur-Alzette. As well as his duties as

Brass Band du Conservatoire d'Esch-sur-Alzette
 The Brass Band of the Conservatory of Esch/Alzette (Luxembourg) was founded in 1973 by Fred Harles who was the Director of the Conservatory. The Band is a unique ensemble in Luxembourg and has primarily a pedagogical aim, and comprises exclusively of students studying at the Conservatory.



Principal he is also a busy freelance conductor and gives workshops, master-classes and conferences an array of musical and pedagogic topics.

He is an administrative member of the Conseil Supérieur de la Musique in Luxembourg and highly respected as an adjudicator in Belgium, Germany, France, Great-Britain, The Netherlands, Norway, Switzerland and Luxembourg.

Since its foundation, the Band has performed many concerts in Luxembourg, Belgium, Germany, Austria, France, Switzerland and Great Britain and has produced numerous recordings for radio and television at home and in Germany (SR, ARD), Belgium (RTB, BRT), Austria and Switzerland.

Robert returned to the British Open the following year with the famous Cory Band (formerly Buy As You View) and conducted them to an historic victory, not only beating his childhood idols Black Dyke into second place, but also taking the shield to Wales for the first time in the competition's 150 year history. Two months later he consolidated his success as the Cory Band's Musical Director by turning his debut win into a 'double' directing the band to victory in the Royal Albert Hall on Peter Graham's *Harrison's Dream* at the National Brass Band Championships 2000. Not a bad start! These unprecedented wins marked the start of a highly successful partnership between Robert and the band which saw him return to the 'Land of his Fathers', Wales.

Having moved to the Principality Robert's services as an educator were quickly realised by the Millennium Centre's Welsh Amateur Music Federation and the then Welsh College of Music & Drama. WAMF appointed Robert as the Musical Director of the National Youth Brass Band of Wales in 2002 and shortly after he became the first Director of Brass Band Studies at the Royal Welsh College of Music and Drama.

Whilst dedicated to his commitments as conductor and educator, Robert continues to wow audiences as a world renowned Euphonium

Soloist. In 2006 he gave his 25th concert performance of Philip Wilby's **Concerto for Euphonium** with the Luxembourg Philharmonic Orchestra, a work premiered by Robert ten years earlier. He also regularly performs duets with his son David and in 2005 they recorded their first CD together with Robert's brother Nicholas as guest conductor.

In addition to performing, lecturing and conducting; Robert writes for a variety of music publications, he's a Director of The International Brass Band Summer School, a Director of Prima Vista Musikk Ltd., Managing Director of Performing Arts Education, and a well respected adjudicator. His career has been and continues to be diverse, with musical excellence and dedication remaining the foundation of everything he achieves.

"Robert Childs is a master Euphonium player, and a wonderful conductor and musician. His recording of my Coventry Variations is superb and Cory play magnificently for him. He is also one of the warmest and wisest people in the world of brass. A consummate professional and real gentleman."

Bramwell Tovey

So, there you have it! A Celebration of the first 50

Technically, in the first movement **Moderato**, the soloist has to combine clear strong phrases with gentle melismatic meandering, as well as negotiating many acute-angled leaps which justify themselves by the enharmonic changes beneath.

In the slow movement **Lento**, secure breath control is called for to sustain even flow in the main long melody. This movement also contains the only *cadenza* element in the work - two pastoral-flavoured passages, which I dedicate to the mysteriously beautiful Border-country.

The finale **Con moto** opens with a driving, motoric introduction on the trombone-trio with virtuoso timpani punctuation. It is followed by a cheeky rondo theme for the soloist. Repeated quotations of this are elaborated with increasingly intricate variations, as if urged on by the ever more harmonically adventurous quotes from the band, until an unaccompanied whole-tone version of the theme brings the work to a fast close.

After completing the work, I discovered that the final resolutions of each movement followed the key pattern *C—D—Eb*. It seems that the initial idea of a *Concerto in C Minor* was guided by the kindly hand of the Goddess of Tonality - long may she prosper!

Concertino - Rodney Newton

Concertino for Solo Euphonium and Brass Band was written in August 2004 for Robert Childs and the work is dedicated to Mr Fred Harles (conductor) and the Brass Band du Conservatoire d'Esch/Alzette. It was first performed by them in September 2004 in a concert hall in Luxembourg City.

The work is of a light nature and is in three movements, the last two joined by a *cadenza* for the Solo Euphonium. The composer freely admits that he wrote the work with these particular performers in mind.

The first movement **Allegretto con moto** contrasts a pastoral theme with contrapuntal music of darker nature. It asks the performer to shape long musical lines requiring good breath control and a high degree of lyricism.

The second movement, *molto moderato e semplice* is a **Romanza** which explores the full compass of the Euphonium from the rich and intense sound in the extreme high register to the mellifluous tone in the depths. The movement concludes with a reflective *cadenza* leading segue into the final movement.

The final movement, **Allegro energico** is of a

robust nature and combines rapid semi quaver phrases with a strong *alla marcia* style. The movement culminates in a return of material from the first movement but this time in a more grandiose setting, followed by a brief, fast *coda*.

Euphonium Concerto Op. 64 - John Golland

Euphonium Concerto Op. 64 is one of the most intensely emotional of all Golland's works. It was written as a reaction to the composer's life and the underlying darkness of the music reflects the visual and other physical difficulties from which the composer suffered all of his life, as a result of his protracted and traumatic birth.

It is interesting to note that the opening eleven notes of the piece are derived as a cipher from the composer's name. In this musical code, the seven letters of the musical scale are repeated several times starting from A. John Golland is therefore musically: CAAG GAEAG D. This musical coding was common in the Germanic works that so influenced John's writing.

The busy and mechanical opening **Lento-Allegro** reflects his industrial heritage; both his parents were millworkers. It also reflects the changes and influences that formed his character, particularly in the jazzy quotations that punctuate the first movement. This section transforms into a

romantic and plaintive extended cadenza. The darkness of the underlying harmonies modulates into a more elegiac and reflective style where the lyrical qualities of the Euphonium's sounds are tested to the limits. This section was written whilst Golland was in a Swiss hospital with suspected cancer. The composer thought he was dying and poured his passion into the music. The relentless bass drum pulse towards the end of the movement echoes the sound of the composer's life.

A brief cheery dance section reminds us that John's life was not all doom and gloom, before it moves into an impressive finale which uses traditional bravura soloist techniques, which not only show off the instrument's versatility but display the range and depth of John's musical talents, making it a fitting celebration of the composer's life.

Whilst written as an autobiographical piece, it was first performed a long way from his Ashton-under-Lyne origins. The premiere was given by Robert Childs with the Grimethorpe Colliery Band under the baton of Ray Fan and took place in 1981 in Perth, Western Australia. The second performance was in Sydney Opera House.

Concerto for Euphonium - Philip Wilby

Concerto for Euphonium was originally written as a Brass Band piece, although it was

Robert featured as their star soloist on every occasion, in many cases performing concerti dedicated to him. Such performances included concerts at the Bridgewater Hall, Royal Festival Hall, Barbican, Royal Albert Hall and the Carnegie Hall, New York.

Unfortunately at a time when the 'Childs Brothers' had never been in such great demand, Nicholas decided to hang up his Euphonium in order to dedicate more time to conducting and running Doyen Recordings; this signalled the end of the most successful family ensemble since the Distins. Fortunately for Robert he had an ace up his sleeve, a prospective new talent that he himself had been nurturing in his role as Head of Brass at Hymers College, his own son, David, and so a new Childs duo was born.

"I've only had two teachers, my father and my brother Bob. As the Childs Brothers we were lucky enough to tour the world, but it was always good to know when you entered the stage and the lights came on your brother was next to you. He was almost like a genie in the bottle, he could play faster and higher and therefore I played the part he told me to play! He's a fantastic musician, friend and brother."

Nicholas Childs

As a result of his impressive qualifications and experience Robert increased his work in tertiary education becoming a Euphonium Professor at the Royal Northern College of Music and the University of Leeds. His continued success with the EYMS band saw his demand as a conductor increase greatly, which also led to his role at Black Dyke developing in this vein. In addition to being the band's principal soloist, he was appointed bandmaster, conducting the band at rehearsals, concerts and recordings. In this capacity Robert directed some of the world's finest musicians, including Lesley Garrett, Lady Susannah Walton, Philip Smith, Beautiful South, and of course James Watson.

As Robert's reputation as a conductor gained momentum he remained dedicated to his love for the Euphonium and in 1999 his efforts were rewarded when he won the highly coveted best soloist prize at the British Open Championships on Philip Wilby's notoriously fiendish *A Dove Descending*. This performance with the Black Dyke Band was especially significant for Robert not only because it was his last contest performance with the band, but also because he shared the stage with his daughter Lisa, who played in the Solo Cornet section on this occasion.

open-mindedness, hard work and intelligence."

Elgar Howarth

In 1989 Robert co-founded the City of Hull Brass Band with his friend Dixon Laing. In the same year as taking up the baton, a life long ambition was fulfilled for Robert when he became Principal Euphonium with the world famous Black Dyke Band, a position vacated by Euphonium legend John Clough. Whilst with Dyke Robert continued to work closely with brother Nicholas, not only touring and performing as the 'Childs Brothers', but also by forming a new company, Doyen Recordings.

At the same time the City of Hull Band had become extremely successful under Robert's direction and achieved remarkable success - at one point winning 19 out of 21 contests entered! With Robert's wife Lorraine on flugel horn and children Lisa and David bolstering the Cornet and Euphonium sections the City of Hull band had become a family affair and with the demands of a full time job, solo career, Childs Brothers, Doyen, conducting, and playing with Black Dyke, something had to give, so in 1990 Robert left Black Dyke.

With more time available to them the 'Childs Brothers' continued to gain even greater critical acclaim, commissioning new repertoire

and performing live to the highest standards. They also produced a number of commercial recordings including, *Childs Play*, *Euphonium Music* and *Welsh Wizards*, all on their new Doyen Label.

In 1991 Robert accepted the position of Principal Euphonium with the Yorkshire Imperial Metals Band and in 1992 rekindled his love for the Queensbury outfit when he once again joined the Black Dyke Band, this time at the request of their new Musical Director, James Watson.



first performed by Robert Childs as part of his Masters Degree recital at Leeds University in June 2006, Philip Wilby was at the piano. It was first performed by Band when Robert was the guest soloist with the National Youth Brass Band of Wales in August 2006, Howard Snell was the conductor. It was re-scored by the composer as an orchestral piece for Robert's son David to perform in the finals of the BBC Young Musician of the Year.

The **Concerto's** extended length seeks to explore that fine combination of sustained lyricism and explosive virtuosity which typifies the modern euphonium in the most expert hands. There are two parts which divide into four movements.

Part 1 opens with a sonata structure movement marked **Non troppo allegro**, which alternates between a melodic style and some rapid passagework. As the tempo indication suggests, however, the intention of the music is a firm and cerebral development of the opening fourth-based motifs. At the tranquil conclusion of this music, the second movement bursts in with a Greek Island dance. The movement is rapid and extrovert and is subtitled **Dance Zeibekikos** - that is, the traditional dance of the Greek Islands, which involves smashing plates and lifting tables in one's teeth!

Part 2 opens with an exploratory section which re-examines some of the opening material surrounded by cadenzas, and is centered upon a short and sustained **Adagio**. Interestingly this section of the work was added at the request of Robert and the quotation marks in bars 457-460 point the performer to Wagner's Opera *Tristan and Isolde*.

The final movement, marked **Allegro vivace**, opens with a rapid fugal section, which moves inexorably towards a climactic return of the music and tonality of the opening bars of the work.

THE COMPOSERS
Kenneth Downie

Kenneth Downie was born in Glasgow in 1946 and educated at Greenock High School, the Royal Manchester College of Music and Durham University. He then became a specialist music teacher in schools before finally leaving his position as head of music at Poole Grammar School to go into the jewellery business in 1976.

His published compositions which now number over 70, many of which has been recorded and broadcast on national radio, span a period of 30 years and are mainly for brass band or choir.

In 1997 and 1999 his *Purcell Variations* and *Music for the Common Man* were chosen as the 1st Section Regional test pieces for the National Brass Band Championships and in 2001 his *St. Austell Suite* was the 3rd Section test piece.

In April 1998 he was appointed Composer in Residence to the Yorkshire Building Society Band and thus began a fruitful relationship involving concerts, broadcasts and recordings.

In July 2001 he was appointed creative music consultant to The Salvation Army, working for three days each week in the Music Ministries Unit of the Evangelism Department. Also during this year with his wife Patricia he established the music publishing company Kantaramusik. Kenneth lives in Winchester with his wife Patricia, also a musician who teaches pianoforte and singing, and they are both active in the Salvation Army Church, Kenneth being Bandmaster and Patricia Songster Leader.

In 2006 he became Doctor in Musical Arts at the Adelphi Institute in Salford specializing in composition. Kenneth's involvement in The Salvation Army Music scene has afforded him the opportunity to travel throughout the world as, along with his wife, he has been involved in music schools and clinics in the USA, Canada, France, Sweden, and Holland.

Joseph Horovitz

Joseph Horovitz was born in Vienna in 1926 and emigrated to England in 1938. He studied music at New College, Oxford, while acting as an official lecturer in music appreciation to the Forces and giving piano recitals in army camps. After taking his BMus and MA degrees, he studied composition with Gordon Jacob at the Royal College of Music, where he won the Farrar Prize, and for a further year with Nadia Boulanger in Paris.

His first post was as music director of the Bristol Old Vic, where he composed, arranged and conducted the incidental music for two seasons. The Festival of Britain in 1951 brought him to London as conductor of ballet and concerts at the Festival Amphitheatre. He then held positions as conductor to the Ballet Russes, Associate Director of the Intimate Opera Company, on the music staff at Glyndebourne, and as guest composer at the Tanglewood Festival, USA. He toured extensively in Great Britain and abroad, conducting major London orchestras as well as on the BBC.

His compositions number sixteen ballets, nine concertos, two one-act operas including *Gentlemen's Island*, orchestral works - including



was awarded the title 'International Euphonium Player of the Year'.

In 1983, at the request of Geoffrey Whitham, Robert left Grimethorpe and joined the Hammonds Sauce Works Band also in this year he was appointed Euphonium Tuor at Salford College and a council member of the National Youth Brass Band of Great Britain (the youngest ever appointed) and in 1984 he was invited to be a member of the tutorial staff, a post he still holds today!

1984 proved to be a momentous year for Robert. At the suggestion of Boosey and Hawkes, for

whom Robert was already an endorsee, he teamed up with brother Nicholas and the 'Childs Brothers' was born. Their inaugural performance could not have been more prestigious; the Gala Concert of the National Championships of Great Britain at London's Royal Albert Hall. The Childs Brothers were an instant hit and their debut together was made all the more special as on this occasion they were conducted by their late father and mentor John, who sadly passed away soon after.

Following a brief spell with Hammonds, Robert joined the Brighouse and Rastrick Band as their Principal Euphonium, and in 1985, under the baton of James Watson, he won the coveted Granada Band of the Year Soloist Prize performing what would become his trade mark solo, *The Carnival of Venice*. By this time Robert and his brother Nicholas were in great demand, 'The Childs Brothers' became hugely successful undertaking tours of the USA, Australia, Japan, as well as giving concerts closer to home in Europe. Robert's success as a soloist and duet artist continued throughout the 80's and 90's.

"Robert Childs arrived at Grimethorpe as a teenage virtuoso and matured to become master of his trade. He is a stunning example of what can be achieved by natural talent allied to

50 Year Celebration

Robert was born in the small Welsh village of Crickhowell on 5th of April 1957. His playing career began with a very brief spell on Cornet before he began in earnest with the Baritone. The first band he remembers playing for was the Celenyn Colliery Band, before joining Cross Keys Silver Band and the Tredegar Band under the baton and guidance of his father John.

In 1970 he passed an audition to become a member of the National Youth Brass Band of Great Britain and in 1976 he moved to England to play with the GUS Footwear Band, playing 2nd Euphonium to virtuoso, Trevor Groom and taking lessons from the legendary Bert Sullivan. Geoffrey Brand was the Musical Director of GUS and he vividly remembers Robert joining.

"From the late 70's I have a very clear memory of a boy, in his early teens who spoke with a Welsh inflexion and hugged a Euphonium! His name was Robert Childs, a member of the National Youth Brass Band of Great Britain. Since that time, our paths have crossed in various ways and it has been a special pleasure to observe Robert's development as a player, a musician, an

educator, and a person."

Geoffrey Brand

In September 1977 Robert moved further north and joined the Grimethorpe Colliery Band. During his time there Robert had the pleasure of working with Elgar Howarth, a fine musician whom Robert continues to hold in the highest regard. Robert quickly established himself as a star soloist within the band and as part of their tour to Australia in 1981 he gave the premier performance of Golland's **Euphonium Concerto No 1** under the baton of Ray Farr. Ray fondly remembers the way Robert's performance lifted the band,

"He was absolutely amazing. I'll never know how he did it, not only did he produce superb euphonium playing in every technical and musical sense, but I don't know – somehow in his playing there was something spiritually dynamic and inspired. It was some of the best brass playing I've ever heard in my life."

Ray Farr

This was one of many highlights with Grimethorpe which included various European Tours, prestigious concerts and broadcasts and success within the contest field. Having played with Grimethorpe for 5 years, in 1982 Robert

Fantasia on a Theme of Couperin (1962) and *Sinfonietta for Light Orchestra* (1971). He has also written several works for brass band - including the *Euphonium Concerto* (1972) and *Concertino Classico* (1985) - and also for wind band.

His chamber music includes five string quartets and the often performed *Sonatina* (1981) for clarinet and piano and the *Music Hall Suite* (1964). His best-known choral compositions are *Horrortorio* (1959), a Hoffnung commission, the award-winning *Captain Noah and His Floating Zoo* (1970), and *Summer Sunday* (1975), an ecological cantata and an oratorio *Samson*

His activities have extended over a wide range of music, from Son et Lumière productions in England and overseas to scores for theatre, radio, and over seventy TV plays and series.

Rodney Newton

Rodney Newton was born in Birmingham in 1945 and studied at Birmingham School of Music (now Birmingham Conservatoire, of which he is an honorary member) He was a member of the BBC Training Orchestra in Bristol and, for eleven years, the English National Opera Orchestra (the last five as principal timpanist).

On leaving the English National Orchestra he worked for five years in film and television as a composer, arranger and conductor and as a freelance orchestral player with the London orchestras.

He has composed extensively in all genres, from symphonies to song cycles, taught in the composition departments of London College of Music and the Royal Academy of Music and lectured at the National Film Theatre. He has also been active in music publishing and editorial work in the field of neglected British music.

In recent years he has become associated with the brass and wind band movements, especially with the Williams Fairey Band for whom he arranged the famous *Acid Brass* programmes.

His music is frequently heard on the BBC's *Listen to the Band* programme and in concerts all over the world. Many of his works are available on CD. He is Music Consultant to London Film School, Co-ordinator of Light Music with Williams Fairey Band and Features Editor of British Bandsman magazine. Rodney is also Musical Associate to the Cory Band.

John Golland

John Golland was born in Ashton-under-Lyne in 1942, to John Edward Golland (b.1912) and Anne (nee Whitley, b.1912). John was an only child, who suffered problems with his sight until the age of 26, and with other physical disabilities.

At the age of 2 he was found playing nursery rhymes on his maternal grandmother's piano, and his parents bought their own piano when John was aged 4, learning with Peggy Mayers outside school.

He was educated at St Mary's Catholic Primary School, Dukinfield, moving to de la Salle College, Salford, on a scholarship aged 11. At de la Salle he was taught piano by the school music-master and began to learn the violin and recorder; he also began to compose and to arrange hymns for the annual speech days.

In 1960 he attended teacher training college in Oldham (also de la Salle), beginning his first job as a music teacher at St Anselm's School, Oldham in 1964. He also studied part-time at the Royal Manchester College of Music, with Thomas Pitfield (for composition) and Marjorie Clemans (for piano).

Initially John taught in schools full time, but from 1970 concentrated on composition and his work with brass bands. His best known band works include *Sounds*, *Atmospheres*, *Fives and Threes*, *Rêves d'Enfant*, and *Concertos for euphonium (2) and flugelhorn*.

In addition he wrote and arranged incidental music for television (*Dear Ladies*), and for young people including a children's opera *The Selfish Giant*. Compositions for other instruments include recorder, orchestra (including 3 *Sinfoniettas*), and wind quintet. He made over 150 arrangements, ranging from hymn tunes to popular classics. He also wrote regularly for the British Mouthpiece about various aspects of the band.

In the late 1980s he resumed teaching, in the department of Media Studies at Salford College of Technology. Golland died April 14th 1993, after a long illness.

Philip Wilby

Born in Pontefract in 1949 and was educated at Leeds Grammar School and Keble College, Oxford. Philip attributes the awakening of his interest in composition to Herbert Howells, whose extra-curricular composition classes he attended while a violinist in the National Youth Orchestra of Great Britain.

A serious commitment to composition developed during the years at Oxford and, having gained his B Mus in composition in 1971, Wilby continued to write music even while working as a professional violinist (first at Covent Garden and later with the City of Birmingham Symphony Orchestra). He returned to Yorkshire in 1972 and is Principal Lecturer in Composition at the University of Leeds.

In recent years, Wilby has established a very significant reputation in the field of brass band and wind band music. His first commission for brass band - *The New Jerusalem* (1990) for the National Youth Brass Band - was an instant success and led to further commissions: *Paganini Variations* (a BBC commission in 1991 for the Grimethorpe Band); *Flight for Solo Flugelhorn and Band* (Grimethorpe, 1991); *Revelation* (1995, for the British Open Championships).

Much of Wilby's recent wind band music has been commissioned by the Fresno campus of the University of California, where he has had a regular residency since 1985.

In addition to concert music, Philip Wilby has written educational works and incidental music for television. The academic environment at Leeds has also fostered a number of scholarly interests which have led to a remarkable series of reconstructions of Mozart fragments.

In 1985 these were the subject of a Yorkshire television documentary featuring the Amadeus String Quartet, and in 1990 they were recorded by the Academy of St Martin-in-the-Fields for the complete Philips Mozart Edition.