

DOY CD225

UNTOLD STORIES OWEN FARR

1. *Bride of the Waves* ©Carl Fisher USA Herbert Lincoln Clarke 4.50
2. *An Untold Story* ©Prima Vista Musikkk Paul Lovatt-Cooper 3.50
3. *Variations sur la Thema Favori* M/s
Jean Baptiste Arban arr. Farr 6.48
4. *Salm O Dewi Sant* ©Studio Music Karl Jenkins arr. Small 3.57
5. *Fugitive* ©Wright & Round Rodney Newton 9.42
6. *Variations on a Welsh Theme* ©R. Smith & Co. Peter Kneal 7.19
7. *Banks and Braes* ©Mostyn Music Charles Miller arr. Collinson 5.30
8. *Finale from Violin Concerto* ©Kirkless Music
Felix Mendelssohn arr. Hopkinson 3.23
- 9.-11. *Concerto for Tenor Horn and Brass Band* ©Prima Vista Musikkk
9. I. Allegro 5.34 Gareth Wood 16.43
10. II. Adagio 6.43
11. III. Finale 4.20

Total CD Playing Time 62.46

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ACCOMPANIED BY CORY BAND
CONDUCTOR DR. ROBERT CHILDS



Cory Band

Soprano Cornet	Michelle Ibbotson	2nd Baritone	Geraint Chamberlain
Principal Cornet	Ian Williams	Euphonium	David Childs
Solo Cornet	Christopher Turner		Matthew Jenkins
	Darren Thomas	Solo Trombone	Chris Thomas
	John Southcombe	2nd Trombone	Suzanne Hathaway
	Shamus Gallagher	Bass Trombone	Andrew Williams
Repiano Cornet	Richard Davies	Eb Bass	Oliver Browne
2nd Cornet	Lisa Childs		Austin Davies
	Phil Harris	Bb Bass	Fraser Bish
3rd Cornet	Laura Davies		John Prosser
	Travis Griffiths	Percussion	Alun Horgan
Flugel Horn	Joanne Childs		Dave Danford
Solo Horn	Owen Farr		Adam Davies
1st Horn	Lynne Turner		Alun Hathaway
2nd Horn	Lucy Rogers		Graham Bradley
1st Baritone	Susan Thomas		

Special Thanks

To all my friends at the Cory Band for their support, humour and exceptional talent.

To Bob Childs for his guidance, tuition, inspiration and motivation that encourage me to work harder and harder each day. To Alun Williams for those crucial early years of development and most of all to my mum and dad whose endless love and support over the years has helped make everything possible for me.

In 2002 the band were selected to play for the Queen's Jubilee celebrations and have since performed in many of the world's finest concert venues including the Grieg Hall, Stravinsky Hall, the Royal Albert Hall and Birmingham's Symphony Hall. In 2003 they performed with the Royal Philharmonic Orchestra at the Last Night of the Welsh Proms and were more recently featured

during the opening celebrations of the new Welsh Millennium Centre.

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



For further information
on the Cory Band visit
www.coryband.com

Bride of the Waves

Bride of the Waves was written in 1904 by the cornet virtuoso Herbert Lincoln Clarke. He is widely recognised as one of the greatest cornet players of all time and left behind a legacy that included celebrated compositions, recordings and tutor books from which this piece is taken. As a cornet soloist with bands led by Patrick Gilmore, Victor Herbert, Fred Innes and John Philip Sousa, Clarke toured the world demonstrating his flawless technique and lyrical tone through his compositions. *Bride of the Waves* was one of the many solos Clarke played on tour, along with the *Debutante*, *Sounds from the Hudson* and *From the Shores of the Mighty Pacific*, to name but a few.

An Untold Story

An Untold Story by Paul Lovatt Cooper was written at the request of myself to add a new, fresh work to the tenor horn repertoire. The piece opens with a lyrical motif which introduces the melody line played by the solo horn. In 6/8 time, the horn plays this romantic melody as various solo instruments take turns to accompany the soloist. The piece then builds in texture with the solo cornets taking over the melody line. This allows the soloist to explore the lyrical dexterity of the tenor horn whilst playing the counter melody. In complete symmetry to the opening, the piece then dies away with the soloist playing a free cadenza passage, bringing an end to this beautifully crafted work.

*Variations sur la
Thema Favori*

Variations sur la Thema Favori by Arban is especially arranged by myself for this recording.

Jean Baptiste Arban's variations are among some of the most popular and loved cornet solos in the cornet repertoire and played widely by most other brass instruments. His *Carnival de Venice* is easily the most performed of all his Air Varies, and *Variations sur la Thema Favori* is similar in construction. A lyrical introduction is followed by a theme. Arban then takes the theme and develops variations from it, each variation increasing in technical demand. The difficulty of performing these technically intricate variations is to relate to the simple theme.

Salm O Dewi Sant

Salm O Dewi Sant, or Saint David as he is known in the English language, is the patron saint of Wales. He was a Celtic monk, abbot and bishop, who lived in the sixth century and was thought to have lived on mostly bread and herbs. During his life, he was the Archbishop of Wales, and he was one of many early saints who helped to spread Christianity among the pagan Celtic tribes.

This piece is taken from Karl Jenkins' 4th Adiemus release entitled *The Eternal Knot*. All of the signature Adieums elements are in place, but newly infused with a variety of Celtic flavours. Tony Small adapted this arrangement from his published version for flugel horn.

contest successes came in 2000 following the appointment of Dr. Robert Childs as their Musical Director. During that millennium year they won both the British Open and the National Championships and made history in taking the British Open Shield home to Wales for the first time in the contest's 148-year history. This triumph was repeated in 2002 when the band won their second British Open title.

The Cory Band has also developed musically outside of the contest field. In 2001, together with the BBC National Orchestra of Wales they were appointed as resident ensemble to the Royal Welsh College of Music and Drama, and in the same year appointed Dr John Pickard as their '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 repertoire.

The band is dedicated to new music, raising the profile of the brass band genre and keeping music alive in Wales. They have an active commissioning policy and have 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. Since his appointment he has written *A Tear In The Fabric of Time*, *A Tenor Horn Concerto* and *Actaeon*.

Cory Band

The Cory Band hails from the Rhondda Valley in South Wales. They were 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 for them 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.

In 1998 Just Rentals, a locally based company, agreed to support the band, resulting in it being known as the 'Just Rentals' Cory Band. Just Rentals changed their name to Buy As You View to reflect developments in their business and with this the band became known as the 'Buy As You View' Cory Band and in 2004 Cory was removed from the band's name. However when the sponsorship package ended in March 2007 the band was delighted to return to their traditional name Cory Band.

In 1980 the band became European Champions and in 1984, their centenary year, they won the third in a hat-trick of National titles at the Royal Albert Hall, London. The culmination of their

Fugitive

Fugitive is programme music at its best and the composer Rodney Newton's experience in writing for films is admirably demonstrated throughout. His descriptive style of writing, displays the conflict between tenor horn and band. The horn represents the Fugitive who is on the run from the band, and the sudden time changes in the music appear as the Fugitive continues to change direction on the run.

The piece gets off to a very energetic start with rapid semiquavers on the back row cornets. After a hectic run, the music slows to a beautiful *Andante* section as the Fugitive remembers better times. A *cadenza* section then takes the music back to its wild and chaotic pace until the chase is finally over when the Fugitive gets caught in the final bar.

Variations on a Welsh Theme

Variations on a Welsh Theme written in 1981 by Peter Kneal uses one of Wales' most memorable themes as its foundation. This coupled with the expert writing for the instrument has made it one of the most popular pieces for horn. Based on the Welsh folk song *Watching the Wheat*, this remarkable set of variations demonstrates the tenor horn's tone and lyricism beautifully, and along with a rich, full brass accompaniment, it is no wonder that this work has become a real classic for horn players.

It opens with the *theme* before gently moving to the first variation – a *waltz*. A *scherzo* follows which unfolds into a minor key where an emotional slow section develops. After a short *cadenza* the final and fourth movement gets underway, building to an exciting *finale*.

Banks and Braes

Banks and Braes is an arrangement by Robert Collinson of the traditional Scottish air *Ye Banks and Braes o' Bonnie Doon*.

The melody was written in 1788 by Charles Miller who was advised by a friend to, 'keep to the black notes of the harpsichord and maintain some kind of rhythm.' This charming melody has been arranged by countless composers for a large number of various instruments and Collinson wrote this version in 2000.

Finale

Finale from Mendelssohn's *Violin Concerto* was written in 1844 at the request of Ferdinand David. In 1836, Mendelssohn was appointed as conductor of the Leipzig

Gewandhaus Orchestra and it was lead violinist, Ferdinand David who suggested he write a Concerto.

The Concerto is one of the most loved in the repertoire. Along with Brahms, Beethoven and Bruch this concerto is considered to be one of the most charming and enchanting of all violin concertos, and violinists all over the world continue to give new dazzling interpretations of this wonderful work.

The Concerto is in three movements: I. *Allegro molto appassionato* II. *Andante* III. *Allegretto non troppo – Allegro molto vivace*. It is the final movement that Michael Hopkinson has skilfully arranged for tenor horn and brass band.



Dr. Robert Childs

In a short space of time he revitalised brass banding in Wales by steering his new band to win the British Open Championship, the National Championship and runner-up at the European Championship in a single season.

In December, 2002, Robert was awarded the title 'Doctor of Musical Arts' from the University of Salford. Robert is also an Associate of the Royal College of Music, a Fellow of the London College of Music and gained a distinction in a Masters Degree from the University of Leeds. He holds a Post Graduate Certificate in Education from the Open University.

Dr. Robert Childs

Dr. Childs' status as a professional musician encompasses many fields of music making: He is Director of Brass Band Studies at the Royal Welsh College of Music & Drama, Cardiff, Founder and Director of Doyen Recordings Ltd, A Trustee and advisor to the Harry Mortimer Trust, Director of Prima Vista Musikk Publishing.

Robert is a tutor and council member to the National Youth Brass Bands of Wales and Great Britain. In July, 2002, Robert became Musical Director to the National Youth Brass Band of Wales.

Robert conducted and performed with the Yorkshire-based Black Dyke Band for almost ten years and before that he

played under Elgar Howarth with the Grimethorpe Colliery Band. He has also performed with many of the UK's leading orchestras and he regularly gives solo recitals in prestigious halls at home and abroad. He has performed in Carnegie Hall, the Royal Albert Hall, the Grieg Hall, the Royal Festival Hall and the Sydney Opera House. He frequently delivers master classes at Universities at home and abroad.

In May 2000, Robert was delighted to accept an invitation to become the Professional Musical Director of the Cory Band from the Rhondda in South Wales, thus re-uniting him with Wales and associating him with the band he has held in such high esteem since he was a boy.

Concerto for Tenor Horn and Brass Band

Concerto for Tenor Horn and Brass Band by Gareth Wood was commissioned by the Welsh Amateur Music Federation at Ty Cerdd-Music Centre Wales, with additional funding from the Arts Council of Wales and the PRS Foundation. The work was written for myself and the National Youth Brass Band of Wales.

The *Concerto* is a three movement work demonstrating the agility and lyricism of the tenor horn, a neglected solo instrument of the brass band.

The soloist begins alone with a singing melody in 5/4 time, and is soon joined by the Eb bass and solo cornet. The rest of

the band later emerges, leading the music into a strident *Allegro*. After a short tutti the soloist takes charge and a dialogue of melodic and rhythmic ideas follows. After a brief return to the opening theme the movement closes with a flourish.

The second movement is a true *Adagio*. A profound beginning, almost hymn like, leads into a gentle melody which builds into a large tutti for band. A more rhythmic section follows, rhapsodic in nature ending in a return to the melody used at the very beginning of the concerto. After another short tutti section the movement gently fades away.

The *Finale* is a combination of technical fireworks and an almost latin melody,

Owen Farr - Tenor Horn

Owen's involvement with brass music began when he joined Pontypool Brass Band at the age of six. He later joined Gwent County Youth Brass Band and the National Youth Brass Band of Wales, progressing to principal horn in both ensembles. Owen's emerging talent was recognised in 1995, when as a member of the BTM Brass Band, he became the British Open Junior Solo champion. He was later appointed solo horn for Tredegar, before studying at the Royal Northern College of Music. Six months later, he joined the world famous Williams' Fairey Engineering Band. Since moving back to Wales, Owen is currently playing for the Cory Band.

2002 was an extremely busy year for Owen; he graduated from the Royal Northern where his talent was recognised by his immediate appointment to the department as Tenor Horn Teacher. He also accepted a teaching post at Liverpool University.

On top of this busy teaching schedule, he also went on to form 'Sonar Brass' alongside 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 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 and the Royal Welsh College of Music and Drama. He also tours the country raising awareness of the tenor horn with his lyrical tone and stunning technical precision.

Owen continues to commission and promote new works for tenor horn. He has recently premiered three horn concertos:- one by Lucy Pankhurst with the Birmingham Conservatoire Brass Band, one by Darrol Barry with the Cambourne Youth Brass Band and one by Gareth Wood, with the National Youth Brass Band of Wales.