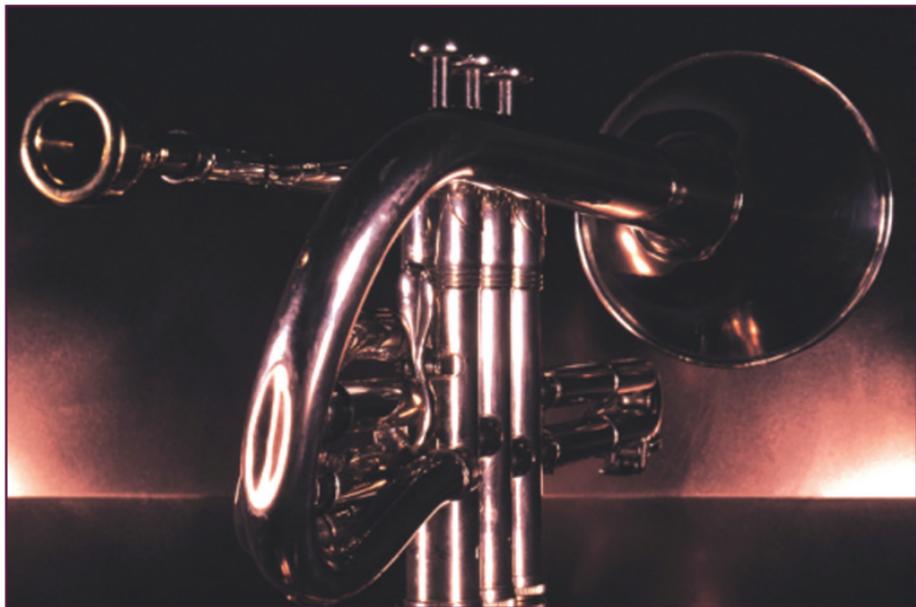


NAXOS

SYMPHONIC BRASS

**Verdi • Bizet • Gershwin • Elgar • Brahms
Williams • Holst • Tchaikovsky • Walton
Black Dyke Band • Nicholas Childs**



Symphonic Brass

Verdi • Bizet • Gershwin • Elgar • Brahms • Williams • Holst • Tchaikovsky • Walton

Connections between the British brass band in the wider world of music are not new, though links are becoming ever-stronger with the growing number of quality transcriptions now available. The trend began in the 1930s when Denis Wright devised a series from composers such as Bach, Handel, Tchaikovsky, Grieg and Elgar. These were played in BBC broadcasts by leading bands at a time when Wright had formed the Band Section of the BBC's Music Department. Links were strengthened during the 1940s when orchestral conductors such as Boult, Barbiroli and Sargent conducted performances of many of these works, particularly in spectacular massed band concerts organised in the Royal Albert Hall and other notable concert halls. Indeed, Sargent transcribed a number of works himself, some of which he recorded with Harry Mortimer's Men o' Brass.

Parallel to the transcription is the arrangement, though many would argue that whereas a transcription attempts to adhere faithfully to the original version, an arrangement deviates, with further musical ideas added by the arranger. Nevertheless, it is conventional nowadays to use the term arranger whether the work is a transcription or an arrangement. The art of the transcription moved forward again in later years, with transcriptions of larger-scale works such as the *Enigma Variations* of Elgar, arranged by Eric Ball, a leading brass band composer, conductor and adjudicator, and Mussorgsky's mighty *Pictures from an Exhibition*, arranged by Elgar Howarth, trumpet-player, composer and internationally-known conductor. It was scored initially for the Phillip Jones Brass Ensemble and later for standard brass band. *The Planets Suite*, by Gustav Holst, became available to the brass band in an arrangement made by Stephen Roberts, a noted conductor and adjudicator, and for twenty years the distinguished French horn player of Fine Arts Brass Ensemble.

Several other notable transcriptions were made at this time by former professional trumpet-players,

including Howard Snell, for many years principal trumpet with the London Symphony Orchestra and Ray Farr, a former lead trumpet-player with the BBC Radio Orchestra. Bram Gay, another leading light in the brass band world, also a former orchestral trumpet-player, but later becoming Orchestra Manager at the Royal Opera House, Covent Garden, transcribed the complete orchestral parts to Mozart's opera, *The Magic Flute*. The present recording contains a cross-section of fine transcriptions, some from earlier times but several made by a present-day group of writers continuing the tradition.

Track 2 takes us back to 1936, the year in which Denis Wright 'modernised' the transcription for brass of the orchestral overture with his noteworthy version of Brahms's *Academic Festival Overture*, described by the composer as 'a very lively potpourri of student songs à la Suppé'.

Track 11, that most memorable Elgarian musical poem *Nimrod*, reminds us of the monumental *Enigma Variations*, composed in 1899 and transcribed in 1983 by Eric Ball, perhaps the Elgar of the brass band world.

Our extract from *The Planets* (Gustav Holst, 1916) is *Jupiter, the Bringer of Jollity*, the fourth of the planets portrayed in Holst's work, and commonly known as *I Vow to Thee My Country*. The brass band arrangement, by Stephen Roberts, appeared in 1996.

Alan Fernie is one of the most prolific of writers for brass band at the present time. His work takes up a substantial amount of space here, beginning with his arrangement of the spectacular *Grand March* from *Aida*. Verdi was commissioned to write this opera for the festivities connected with the opening of the Cairo Opera House. The first performance took place on Christmas Eve 1871, when it was hailed as a great success. The *Grand March* is the focal point of Act 2 and for it, Verdi had six 'Egyptian' trumpets built, based on ancient designs.

Fernie's next contribution is his suite from Bizet's *Carmen*. Though one of the most popular of all operas

today, its first performance in Paris in 1875 was seen as a failure. Tragically, Bizet died three months later and therefore did not witness the enormous success the opera was to enjoy. The five well-known extracts from the opera that form this suite are beautifully contrasted, and portray well the Spanish flavour of the opera. The collection is brought to an end with the famous *Toreador's Song*.

The other suite included here also comes from Fernie, this one from the more modern Negro folk-opera *Porgy and Bess*, the ground-breaking work by George Gershwin, first performed in New York in 1935. In it Gershwin incorporated jazz and blues idioms within a full-scale opera. There have been many revivals of the opera, and during a European tour from 1950-52 it had a highly successful seventeen-week season in London. The opera, which reached the big screen in 1959, is based on the tragic story of Porgy, a crippled beggar, and his love for Bess, a much-sought-after girl from the slums. The suite comprises four well-known songs from the opera, all admirably suited to the idiom of the brass band.

Fernie's contribution is completed with his version of Sir William Walton's *Spiritfire Fugue*, from the sound track of the film *The First of the Few*. This was a 1942 film that told the story of R J Mitchell, the designer of the famous fighter plane, used so effectively by the RAF during the Battle of Britain. The transcription reflects Walton's affection for brass.

Music for the remaining tracks has been arranged by a group of prominent arranger/composers of recent years. Taken in the order in which they appear, we first hear *Deep Inside the Sacred Temple*. This comes from Bizet's second most successful opera, *The Pearl Fishers*, first performed in Paris in 1863. Goff Richards,

one of today's most prolific writers for brass band, has scored the duet to good effect for the band's two euphoniums.

Staying with Bizet, on track 10 we hear the exciting *Farandole*, from the incidental music to Daudet's play, *L'arlésienne*. Howard Lorriman, quickly climbing the ladder of success with several recent significant transcriptions, has made the arrangement. By profession, Lorriman is a teacher and is currently Director of Music at Batley Grammar School, in Yorkshire.

The penultimate track brings us music from the epic film of 1998, *Saving Private Ryan*. The film score is one of over a hundred by the legendary John Williams. Another giant of the cinema, Steven Spielberg, directs the film, based on the tragic story of four brothers who served in the US Army in World War II. The highly emotional *Hymn to the Fallen* is played during the closing credits of the film. It has been arranged by Klaas van der Woude, teacher and arranger, and conductor of the Belgian Brass Band De Bazuin Oenkirck.

To close this recording Nicholas Childs has chosen one of the most popular of all transcriptions from the orchestral repertoire, Tchaikovsky's *1812 Overture*. This was composed in 1880 to commemorate the invasion of Russia by Napoleon, his retreat, and the pealing of the bells of Moscow, celebrating his defeat. The final track re-unites the famous Childs Brothers, known for years as the Rawicz and Landauer of the euphonium, but now brought together as conductor and arranger through this arrangement of the famous overture by Robert Childs, brother of Nicholas who, of course, conducts.

Roy Newsome

Black Dyke Band

In 1816, in the Yorkshire village of Queenshead, later to become Queensbury, Mr Peter Wharton founded a brass and reed band. Amongst the players, on French Horn, was John Foster, owner of the John Foster & Son mill in that small village. The life of this band, however, was short lived through declining numbers of players. In 1837 a new band was formed, the Queenshead Band, and in September 1855 John Foster & Son 'adopted' the band, acquiring for it a new set of instruments and attracting new members. In addition to this, a room was provided for practising - The Black Dyke Mills Band had been formed. Most of the Band's musicians lived in Queensbury and worked in the mill, ensuring a close link to the community that remains to this day. The Band has been at the forefront of banding development throughout its history, making one of the earliest brass band recordings in 1904 and embarking on a five month tour of Canada and the United States in 1906, during which it played over 200 concerts and travelled over 13,000 miles. Since then, they have featured on no less than eighty recordings, and have toured widely throughout Europe and the rest of the world, including Sierra Leone, Japan, Australia and several re-visits to Canada and the United States. Amongst its recordings the band is proud to have been recognised in wider musical spheres, in 1996 winning the Music Industries Association Award for the best CD in the orchestral category with their recording of music by Sir William Walton. In February 1999 the Band were nominated for a 'Grammy Award' in the 'Crossover Classical Section', and this was followed a month later by an Oscar nomination, when it provided the backing for the song *That'll Do* by Peter Gabriel in the film *Babe 2*. The Band has been proud to enjoy success with other recording artists including Paul McCartney & Wings, Tori Amos, Beautiful South, Evelyn Glennie, and, decades earlier, The Beatles on their hit record, *Yellow Submarine*. Television shows, broadcasts, concerts at Music Festivals, the Proms and other high profile events have also seen the Band featured with household names such as Lesley Garrett, Elton John, Evelyn Glennie, James Morrison, Rod Franks, Ian Bousfield, Philip Smith and many more. In October 1993 Black Dyke Band created history as the first British brass band to appear at the Carnegie Hall, New York, and a year later they became the first brass band ever to perform at the Royal College of Music. In 2004 the Band was proud to be appointed the first ever 'Band in Residence' at the Royal Northern College of Music in Manchester.

Many 'legends' of the brass world have been associated with the Black Dyke Band over the years, together with a significant number who have gone on to enjoy successful careers in the orchestral world including Jack Pinches (who was solo trombone player in the band at the age of sixteen), William Lang, Maurice Murphy and Rod Franks. Today the Band is proud to be associated with a modern day 'giant' of the Composing World, Philip Wilby as Musical Associate.

The Black Dyke Band has, throughout its history, enjoyed unparalleled success in the contesting world, being awarded the title 'Champion Band of Great Britain' no less than twenty times, most recently in October 2004. In their 150th year they also became European and British Open Champions 2005, and retained the British Open title in 2006.

The Band is relentless in its quest to perform music of the highest possible standard and upholding its long and fine tradition. This desire is summed up perfectly in its motto, taken from the armorial bearings granted in 1857 to John Foster: *'Iustum Perficito nihil timeto'* - 'Act justly and fear nothing'.

Black Dyke Band



Photograph: Fergus Grant L.B.I. P. P.

Principal Cornet

Richard Marshall

Principal Euphonium

David Thornton

Principal Trombone

Brett Baker

Flugel Horn

John Doyle

Baritone Horns

Gareth Brindle (Solo)

Gareth Daniel (2nd)

Tenor Horns

Arfon Owen (Solo Horn)

Julie Backhouse (1st)

Alison Childs (2nd)

Soprano Cornet

Peter Roberts

Cornets

Richard Marshall (Principal)

Morvern Gilchrist (Assist. Principal)

Tom Hutchinson

Claire Allen

Paul Duffy

Repiano Cornet

Lee Rigg

Second Cornet

John O' Brien

Rebecca Marshall

Third Cornet

Keith Britcliffe

Stephen McGowan

Euphoniums

John French (Assist. Principal)

David Thornton

Trombones

Brett Baker (Solo)

Garry Reed (2nd)

Adrian Hirst (Bass)

Basses

Joseph Cook (1st Eb)

Phil Goodwin (2nd Eb)

Mathew Routley (1st Bb)

Daniel Sinclair

Percussion

Neil Edwards

Anne Armstrong

Paul Lovatt-Cooper

Lee Skipsey

Ashley Durrant

Administrator Emeritus

Geoffrey Whiteley

Secretary

Michael Shenton

Nicholas Childs



Heralded as a leading figure in the worldwide brass community, Nicholas Childs has rightfully achieved the highest international reputation as a performer, teacher/clinician, conductor, interpreter and advocate of new music, and producer of pace-setting recordings. Initial success came as a euphonium soloist and partner with his talented brother, Robert Childs, who together have toured the world as The Childs Brothers, performing in many of the world's most famous concert halls with the most prestigious bands and orchestras. Taking up the baton as a brass band conductor, Nicholas Childs has had phenomenal success with many brass bands, including highly acclaimed regional and national championships. His current tenure as Principal Conductor and Music Director of the famous Black Dyke Band has been marked not only with continued contest success, but with a series of innovative concerts, world premières and recordings of major works for brass band with a variety of soloists and musical combinations. He continues his advocacy of new music within the outstanding catalogue of brass and wind band recordings he has recorded and produced with his award-winning firm, Doyen Recordings. Not content with these activities, he is in great demand as a teacher, clinician, and consultant throughout the academic community. Further honours have come with his appointment as Artistic Director of the National Children's

Brass Band of Great Britain, and Founder and Artistic Director of the Yorkshire Youth Brass Band.

In recent years Childs has given the premières with Black Dyke Band of many new works by leading British composers and, with the Band, has featured in some of the most recognized festivals, including the Harrogate International Festival, Chichester, Newbury, Cheltenham, Kings Lynn, and City of London, as well as Gala Concerts at the National Brass Band Championships in London's Royal Albert Hall. As one of the world's most recognised masters of the euphonium and brass specialist, he has performed and taught throughout the United Kingdom, Europe, Australia, Africa, the Far East, Canada, and the United States. He has appeared with such groups as the BBC Philharmonic, Hallé Orchestra, United States Marine Band ("The President's Own"), the London Symphony Brass, and Canadian Brass. In addition, he has been featured with nearly every major brass band throughout the world and many wind bands, especially in university settings in the United States, where he has been equally acclaimed for his teaching and clinic work. Nicholas Childs holds a doctorate from the University of Salford and an honorary doctorate from Leeds Metropolitan University, in addition to other awards and honours.



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DDD

Playing Time
77:07

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Booklet notes in English
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A collection of popular classics though not as we know them, this recording includes perennial favourites such as the *Grand March* from Verdi's *Aida*, *Nimrod* from Elgar's *Enigma Variations* and Tchaikovsky's *1812 Overture*, transcribed for brass band by prominent arranger/composers from the 1930s to the present day. Founded in 1855, the legendary Black Dyke Band has been awarded the title 'Champion Band of Great Britain' no less than twenty times. In their 150th year they also became European and British Open Champions 2005, and they retained the British Open title in 2006.

SYMPHONIC BRASS

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|---|-----------------------------------------------------------------------------------------------------------------------------------------------|----|-----------------------------------------------------------------------------------------------------------------|
| 1 | Giuseppe VERDI (1813–1901): <i>Grand March from Aida</i> 6:39 (arr. Alan Fernie) | 10 | BIZET: L'arlésienne: Farandole 3:16 (arr. Howard Lorriman) |
| 2 | Johannes BRAHMS (1833–1897): <i>Academic Festival Overture</i> 9:50 (arr. Denis Wright) | 11 | Edward ELGAR (1857–1934): <i>Enigma Variations: Nimrod</i> 4:07 (arr. Eric Ball) |
| | Georges BIZET (1838–1875): | 12 | William WALTON (1902–1983): <i>Spitfire Fugue</i> (arr. Fernie) 4:22 |
| 3 | Pearl Fishers: Deep Inside the Sacred Temple (arr. Geoff Richards) 3:49 <i>David Thornton & John French, Euphonium Soloists</i> | | George GERSHWIN (1898–1937): <i>Porgy and Bess Suite</i> (arr. Fernie) 9:42 |
| | Carmen Suite: (arr. Fernie) 11:38 | 13 | <i>It Ain't Necessarily So</i> 1:58 |
| 4 | <i>Aragonaise</i> 2:18 | 14 | <i>I Got Plenty O' Nuttin'</i> 2:09 |
| 5 | <i>Habanera</i> 2:27 | 15 | <i>Bess You Is My Woman Now</i> 3:16 |
| 6 | <i>Entr'acte</i> 1:50 | 16 | <i>I'm On My Way</i> 2:19 |
| 7 | <i>Intermezzo</i> 2:56 | 17 | John WILLIAMS (b.1932): <i>Saving Private Ryan: Hymn to the Fallen</i> (arr. Klaas van derWoude) 6:04 |
| 8 | <i>Toreador's Song</i> 2:08 | 18 | Pyotr Il'yich TCHAIKOVSKY (1840–1893): <i>1812 Overture</i> 9:53 (arr. Robert Childs) |
| 9 | Gustav HOLST (1874–1934): <i>The Planets: Jupiter</i> 7:48 (arr. Stephen Roberts) | | |



Black Dyke Band
Nicholas Childs



Recorded in Morley Town Hall, West Yorkshire, UK on 2nd and 16th July, 2007

Producer: Keith Farrington • Engineer: Richard Scott • Digital Sound Editing and Mastering: R. E. Editing
Booklet Notes: Roy Newsome • Cover Picture: *Trumpet* by John Foxx (Stockbyte / Getty Images)