

<div>DMA</div> <div>David Childs</div> <div>2020</div>	<div>PERFORMANCE PORTFOLIO</div> <div>David Richard Peter CHILDS</div> <div>DMA2020</div>
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# PERFORMANCE PORTFOLIO

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Submitted in Partial Fulfilment of the Requirement of  
the Degree of Doctor of Musical Arts (DMA)

December 2020

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## Author Declaration

During the period of registered study in which this portfolio was prepared, the author has not been registered for any other academic award or qualification.

The material included in this portfolio has not been submitted, wholly, or in part for any academic award or qualification other than that of which it is now submitted.

A handwritten signature in dark ink, appearing to read 'DRP Childs', with a stylized flourish underneath.

David Richard Peter Childs

## Acknowledgements

I'd like to thank Dr Robin Dewhurst for his tremendous support and guidance throughout the completion of this Performance Portfolio, together with Professor Michael Alcorn for his encouragement and advice during my initial period of Doctoral study at Queen's University, Belfast.

I wish to express my sincere gratitude to the many performing musicians who contributed to my recordings and live performances: Ben Gernon and the BBC Philharmonic Orchestra; Owain Arwel Hughes and the Royal Philharmonic Orchestra; Dr Nicholas Childs and Black Dyke Band; and US based pianist, Michael Schneider. I'd also like to extend my thanks to St. David's Hall, the Welsh Proms and the University of North Texas for facilitating my live performances.

Recording projects of any kind require considerable expertise and *Symphonic Euphonium II* would not have been possible without the support and aptitude of Chandos Records; in particular Managing Director Ralph Couzens, Producer Brian Pigeon and Recording Engineer James Unwin. Equally, for the Black Dyke *Virtuoso* CD, I will be forever indebted to the late Producer and Recording Engineer Richard Scott, who sadly passed away prior to the completion of the project. Many thanks to Richard, Chandos, and Philip Hardman who has taken on the post-production of *Virtuoso*.

As musicians we need music to perform, which in most cases requires writers, publishers and commissioners. I am amazed at the wealth of composing talent I have been fortunate enough to feature in this portfolio and wish to place on record my gratitude to Michael Ball, Edward Gregson, Gordon Jacob, Paul Meall, Rodney Newton and Ralph Vaughan Williams for the contribution their artistry made to Projects 1-3. The support of Oxford University Press, Ralph Vaughan Williams Trust, James Gourlay, Paul McGhee and Michael Mammaia is also acknowledged and appreciated.

Project Four features several composers and arrangers to whom I'm grateful, but I'd especially like to thank Jonathan Bates, Dr Peter Graham, Dr Dan Price and Sir Karl Jenkins whose new settings receive première recordings. I'd also like to thank the many euphonium players, past and present, who inspired my repertoire choices, in particular my long-time teacher and mentor, Dr Robert Childs.

Finally, I wish to acknowledge the support of my entire family, not only for their encouragement during the undertaking of this project, but for their unstinting support throughout my musical life. I thank my parents, Robert and Lorraine Childs, my sister Lisa Fitzgerald-Lombard, and especially my wife, Joanne Childs and our sons, Benjamin and Samuel; their patience, enthusiasm and, at times, helpful interruptions have been a constant source of motivation throughout this process.

## Abstract

I have chosen to be assessed as an instrumentalist and interpreter of music. The criteria laid down by the University of Salford Senate Research and Graduate Studies Committee has influenced the selection of repertoire performed on both my studio recording projects (one and four), my live major première performance (project two), and my live performance of historical interest (project three).

My introductory chapter sets out to explore the progression of the euphonium from 1920 – 2020. I will briefly discuss the origins and development of euphonium solo repertoire with reference to performers, composers and the instrument's social environment. It is hoped that this will provide a meaningful context for my work in the development and dissemination of solo repertoire for the euphonium, and its performance on the international stage.

Through commercial recordings and live performances, the study represents an exploration of both new and traditional repertoire in a variety of settings.

Project One, *Symphonic Euphonium II* sees the euphonium paired with the symphony orchestra and sets out to offer new insights into the musical possibilities of this unique combination. The project not only explores newly commissioned major works and the collaborative process between performer and composer, but through the comparison of original manuscripts and published material, it also presents a new edition of an existing work by one of Britain's most respected composers. All four concerti featured receive their première recordings as part of this project.

Project Two represents the world première live performance of Paul Mealor's *Concerto for Euphonium* with the Royal Philharmonic Orchestra at the Last Night of the Welsh Proms, whilst Project Three celebrates the 50<sup>th</sup> Anniversary of what could be considered the euphonium's first major contemporary solo work by a well-established composer, through a live lecture-recital performance of Gordon Jacob's *Fantasia* at the University of North Texas.

Once again, looking to the past as well as the future, Project Four, *Virtuoso*, features the euphonium in its traditional British solo environment. Showcasing new and existing settings of brass band solo works, the project aims to fulfil perceptive and imaginative musical interpretations, through a historically important revival, whilst offering significant new insights into the performance of existing repertoire, documenting the artistic stature and excellence of several highly respected euphonium players of the past and present.

This body of work makes a significant contribution to the euphonium repertory and through collaboration with major record labels and music publishers, the commercial discs, and the music featured on them, will be accessible to a new generation of euphonium players worldwide.



# Introduction

In the year 2000, following my first experience playing a concerto with a professional symphony orchestra, I received some candid advice from the internationally renowned trombone soloist, Christian Lindberg: “If you want to make a career as a euphonium soloist, you need to find new clothes for your instrument to wear!”

I had just appeared in the Final of the BBC Young Musician of the Year, with the BBC Philharmonic Orchestra under Yan Pascal Tortelier. At that time, as a young euphonium soloist, my repertoire options were very limited, and having performed a specially orchestrated version of Professor Philip Wilby’s *Concerto for Euphonium*, in the company of Rachmaninov’s *Rhapsody on a Theme of Paganini*, Op. 43 for piano and orchestra, Richard Strauss’ *Concerto in D major for Oboe and Orchestra*, AV 144, TrV 292, Shostakovich’s *Cello Concerto No. 1 in E-flat major*, Op. 107, and James MacMillan’s percussion concerto, *Veni, Veni, Emmanuel*, Christian Lindberg’s words resonated with me immediately.

During the two decades that followed, I have striven to create and encourage an entirely new ‘wardrobe’ for my instrument, with ‘clothes’ for all occasions – some more fashionable than others. The inspiration behind this study is my continued interest in developing a diverse repertoire to further enhance both the expressive possibilities and reputation of my instrument within the wider world of music, as well as my passion for the euphonium itself.

During this research process I have looked back at the euphonium’s history, taking inspiration from well-respected players of the past, but also exploring its repertoire and environment to understand why, historically, the euphonium has been somewhat neglected as a solo voice.

Amateur brass playing was new in the mid 19th century and euphonium playing was part of that invention. Although the keyed serpent, keyed ophicleide and piston valved euphonium co-existed for a period, the fact that the euphonium was easier to play, and both cheaper and easier to manufacture in large quantities<sup>1</sup>, meant that the euphonium eventually replaced its keyed predecessors in the brass band during the latter part of the nineteenth century. By 1893 Algernon Rose was informed that there were 40,000 brass bands in Britain<sup>2</sup>, and as Arnold Myers states that brass band instrumentation had crystallized around the same period<sup>3</sup>, we can assume that there were approximately 80,000 amateur

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<sup>1</sup> Herbert, T. (Ed.). (1991). *Bands: Brass Band Movement in the 19<sup>th</sup> and 20<sup>th</sup> Centuries*. Oxford, UK: Oxford University Press. p.68.

<sup>2</sup> Rose, A. (1995). *Talks with Bandsmen*. London, UK: Tony Bingham Pub. p.5.

<sup>3</sup> Herbert, T. (Ed.). (2000). *The British Brass Band: A Musical and Social History*. Oxford, UK: Oxford University Press. p.182.

euphonium players in Britain at that time. The instrument's use within the orchestra was a different story, however. Mendelssohn wrote for the ophicleide in his *Midsummer Night's Dream*, as did Berlioz in *Symphony Fantastique*, but as the orchestral brass section continued to evolve in the early romantic era, the tuba, rather than the euphonium, replaced the ophicleide. By the time that Mahler and Strauss were composing their large-scale works, the euphonium and its continental equivalents were being used sparingly alongside the tuba, and eventually the orchestral brass section became standardised as: four horns, two trumpets, three trombones (two tenor and one bass) and one tuba<sup>4</sup> - no euphonium. Yet in *The Study of Orchestration*, Samuel Adler suggests that the euphonium, rather than the tuba, was closer in sound to the mellow quality of the ophicleide.<sup>5</sup>



Fig.1: An ophicleide (above) and serpent (below) at All Saints' Church, Seagrave, Leicestershire, UK

Whilst the instrument was flourishing in the British brass band movement, it was also becoming established in military bands throughout Europe and the USA, with Richard Franko Goldman, son of the esteemed American concert band conductor, Edwin Franko Goldman, claiming the euphonium to be indispensable in wind bands.<sup>6</sup> So, what were all these euphonium players playing? As a solo instrument the euphonium embraced the two most popular solo genres for brass instruments during

<sup>4</sup> Jimenez, K. (2011). *The evolution of the brass instruments and orchestral brass writing from the late Classical period to the end of the Romantic period*. Retrieved from: <https://www.d.umn.edu/~rperraul/MU5204-EnsembleLit/KJimenez.pdf.pdf>

<sup>5</sup> Adler, S. (1982). *The Study of Orchestration*. (2nd ed). New York, US: W. W. Norton. P.298.

<sup>6</sup> Goldman, R. (1946). *The Concert Band*. New York City, US: Rinehart, Incorporated. p.143.

this era: the air with variations and the lyrical ballad, often derived from operatic arias. Several British composers specialised in writing *air varies* including; John Hartmann, William Rimmer and J. Ord Hume. Most of these solos were written in easy major or minor keys and followed a tried and tested model, which included an *introduction, cadenza, theme* and a series of *variations*, usually increasing in difficulty. John Hartmann's *Facilita*, featured in Project Four, is one such example.

A comparison between British and American euphoniumists of the 1930s endorses the view that this old idiom was also established in America. The Italian born Simone Mantia, a contemporary of Herbert Clarke and Arthur Pryor, was a professional player with the famous John Philip Sousa Band and also played ballads and 'air varies'.<sup>7</sup> One of Mantia's famous solos was, *Believe Me If All Those Endearing Young Charms*, a work also featured in Project Four.

The main difference between British and American players was that the professional euphoniumists of America developed free from the type of orthodoxies that prevailed in the British brass band. Wallace suggests that the British brass band contest bred conformity amongst players<sup>8</sup>, whereas America had the advantage of a much freer musical environment. During his illustrious career Simone Mantia often played a five valve Conn non-compensating double bell 'duplex' euphonium, which had one small bell and a second larger bell. The performer could swap from one bell to the other using a switch valve. It was this kind of novelty invention (designed to entertain) that contributed to the separation of this genre of music from 'art' or 'classical' music making.



Fig. 2: Arthur Lehman of the U.S. Marine Band, with his double-bell 'duplex' euphonium, 1948

In the United Kingdom this separation was also taking place as the euphonium developed in a performance environment that focused primarily on entertainment for the working classes and

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<sup>7</sup> Bevan, C. (2000). *The Tuba Family*. Winchester, UK: Piccolo Press. p.565.

<sup>8</sup> Herbert, T. (Ed.). (2000). *The British Brass Band: A Musical and Social History*. Oxford, UK: Oxford University Press. P.292.

competition, with its home rooted firmly in the amateur brass band movement, rather than the professional orchestra. This divide between amateur entertainment and professional classical music was accentuated further in higher education, where at music conservatoires it was only possible to study an orchestral brass instrument. It is therefore understandable that the development of solo repertoire for the euphonium during the majority of the 20<sup>th</sup> century would be very different to that of its cousins in the orchestral brass section.

A limited amount of solo recital repertoire suitable for euphonium and piano was generated from the mid twentieth century by the Paris Conservatoire for its *Classe de Saxhorn*, but there was still no platform for euphonium concerti, neither in the UK nor further afield. Brass band and wind band euphonium players continued to perform classical transcriptions or shorter original solos that could be described as formulaic or lacking in substance, but despite this, historic recordings and oral accounts collected during my research highlight a high degree of musicianship and technical ability demonstrating that many of these musicians were 'amateur' in name alone. Project Four not only celebrates many of these well-respected euphonium players, but also aims to present their genre of music in an accessible manner for modern day euphonium players to explore.

Still referred to in orchestral circles as a tenor tuba, the nomenclature and taxonomy of the euphonium has been historically confusing. In 1823 William Wieprecht made a piston valved instrument called a tenorbasshorn, in 1838 Carl Moritz of Berlin made a similar instrument called a tenor tuba and, during the 1840's, Adolph Sax also produced valved instruments corresponding in size and pitch. The flicorno basso, bombardino, baryton, tenorbass and saxhorn basse are amongst other European names for similar tenor-voiced instruments in B-flat. However, in 1843 Sommer of Weimar designed and named a piston valved, conical instrument called a euphonion<sup>9</sup> - its name deriving from the Greek word, euphonos, meaning, sweet-voiced.<sup>10</sup> Although Bevan believes confusion in name was inevitable with so many manufacturers working in such a limited field<sup>11</sup>, it is Sommer's 1843 euphonion that many consider to be the true ancestor of the modern-day instrument, today known internationally as the euphonium.

A significant moment for the modern-day euphonium came in 1972 when Trevor Groom and the GUS Band, under Stanley Boddington, premièred Joseph Horowitz's *Euphonium Concerto* at the Gala Concert of the National Brass Band Championships of Great Britain at the Royal Albert Hall, London.

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<sup>9</sup> Bevan, C. (2000). *The Tuba Family*. Winchester, UK: Piccolo Press. p.258.

<sup>10</sup> Sadie, S (1980): *The New Grove Dictionary of Music and Musicians*. London, UK: Macmillan Publishers. p.722

<sup>11</sup> Bevan, C. (2000). *The Tuba Family*. Winchester, UK: Piccolo Press. p.226.

This work, widely regarded as the instrument's first concerto, would be the catalyst for many more concerti for euphonium, but not until later in the twentieth century. Although the euphonium appeared to be given a considerable springboard with a concerto from a mainstream classical composer of the time, and the exposure of it being premièred to a capacity audience in one of the world's most prestigious venues, the fact remained that without a 'special event', and a willingness to commission, promote and push boundaries for the instrument, opportunities for euphonium players to perform concerti were scarce, so demand for works of this nature was low.

One such 'special event' took place in 1981 when the Grimethorpe Colliery Band toured Australia giving concerts at venues throughout the country. It was on this tour that Dr Robert Childs premièred John Golland's *Euphonium Concerto No.1* in Perth, before performing the work at Sydney Opera House. By this time, the Grimethorpe Colliery Band, under the Artistic Direction of Elgar Howarth, was beginning to embrace contemporary music, and in 1984 the band were engaged to give a concert at the Royal Festival Hall on the Southbank, London, where Dr Nicholas Childs premièred John Golland's *Euphonium Concerto No.2*.

During the 1980's brass bands as a whole would see their repertoire become less traditional as a new school of contemporary composers developed the ensemble's sonic landscape and pushed boundaries for both bands and audiences, writing bespoke works for major competitions. Composers such as Robert Simpson, Derek Bourgeois, John McCabe, Edward Gregson, Howard Blake and Wilfred Heaton all had works commissioned for either the National Brass Band Championships of Great Britain or the British Open Championship<sup>12</sup>, resulting in bands and audiences being introduced to a more contemporary style of music, which in turn received national exposure via BBC Radio 3's *Bandstand* programme. This trend continued into the following decade, and in 1990 BBC Radio 3 discontinued *Bandstand* and launched its *Festival of Brass* - an 8-week series featuring contemporary music performed by the UK's finest bands, produced by Paul Hindmarsh. This Festival, and others like it, would eventually provide a platform for extended concerto works for euphonium and brass band to be performed.

In 1992 (28<sup>th</sup> January) BBC Radio 3 broadcast the première of Derek Bourgeois' *Euphonium Concerto* from the Colston Hall, Bristol, performed by Wendy Pickton and the Leyland Band conducted by Richard Evans.<sup>13</sup> In 1995 (5<sup>th</sup> February), Nigel Clarke's euphonium concerto, *City in the Sea*, received its première by Dr Robert Childs and the Black Dyke Band conducted by James Watson at the Festival

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<sup>12</sup> 4barsrest. (2020) *Results Archive*. Retrieved from: <https://www.4barsrest.com/archive/>

<sup>13</sup> Hindmarsh, P. (2020) Paul Hindmarsh, personal communication

of Brass, broadcast by BBC Radio 3 from the Royal Northern College of Music, Manchester. Brass band competitions and brass band institutions had continued to commission fresh compositional voices, and by this time, Professor Philip Wilby had made an impact with his *Paganini Variations* (commissioned by the BBC Festival of Brass and used at the 1991 British Open), *The New Jerusalem* (commissioned by the National Youth Brass Band of Great Britain and used at the 1992 National Championships of Great Britain), *Masquerade* (commissioned by and used at the 1993 British Open Championship) and *Revelation* (commissioned by and used at the 1995 British Open Championship). These compositions featured the euphonium heavily and in 1996, Wilby's *Concerto for Euphonium*, composed for Dr Robert Childs, received its première and remains a cornerstone of the repertoire. Further euphonium concerti followed by UK composers such as Martin Ellerby, Philip Sparke, Kenneth Downie and Elgar Howarth, and opportunities for euphonium players to perform extended solo works were increasing in both the UK and the USA.

The *Tubists Universal Brotherhood Association* (TUBA), formed in the USA in 1973 and now known as the *International Tuba and Euphonium Association* (ITEA), continued to generate new compositions and promote both the tuba and euphonium as solo instruments into the new millennium, having been responsible for American composer, Walter Hartley writing his *Euphonium Concerto* in 1980, inspiring subsequent concerti for euphonium and wind orchestra by composers such as James Curnow, Robert Jager and David Maslanka. However, as repertoire for solo euphonium with brass band and wind band continued to grow on both sides of the Atlantic, the instrument's solo repertoire with orchestral accompaniment remained limited.

Henry Charles Smith, who performed as principal trombone with the Philadelphia Orchestra for nearly twenty years, commissioned a number of composers, including Alan Hovhaness, Douglas Townsend and Rule Beasley, to write for euphonium and orchestra during the 60s and 70s<sup>14</sup>. However, despite their historical significance, little attention has been afforded to these works and, in 2007, when a list of original compositions for euphonium and orchestra was published in *The Euphonium Source Book*, the roster of composers alongside Hovhaness, Townsend and Beasley remained brief, consisting of: Torstein Aagaard-Nilsen, Jan Bach, Jean Ballisat, Vladimir Cosma, Edmond Dédé, Allen Feinstein, Jiras Filas, David Gaines, Francois Glorieux, Kevin Kaska, Tadeusz Kassatti, Christian Lindberg, Jukka Linkola, Dominique Roggen, Anthony Roper, John Stevens and Kenneth Young<sup>15</sup>. Noticeable omissions from this 2007 list include Alun Hoddinott, whose *Concerto for Euphonium I* premièred with Sinfonia Cymru

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<sup>14</sup> Frey, A. (2015). *Euphonium with Orchestra*. Retrieved from:  
<http://usir.salford.ac.uk/id/eprint/38471/1/DMA%20-%20MASTER%20FILE%203-22.pdf>

<sup>15</sup> Morris, R. Bone, L. Paull, E. (Eds.). (2007) *Guide to the Euphonium Repertoire: The Euphonium Source Book*. Bloomington, US: Indiana University Press. p.139.

(formerly Cardiff Bay Chamber Orchestra) on 13<sup>th</sup> July 2002<sup>16</sup>, and Kevin Hill, whose *Euphonium Concerto* I premièred with Haverhill Sinfonia on 28<sup>th</sup> November 2004<sup>17</sup>. However, at the time, author and acclaimed euphonium soloist, Dr Adam Frey was astute to observe:

*“More commissions are needed with symphony orchestra, yet the performance opportunities remain bounded. In the future, though, this will hopefully change, and more people will gain respect for the instrument in the orchestral circle, as this will lead to wider recognition and more repertoire.”*

Since 2000, I have striven to develop repertoire and performance opportunities for the euphonium with orchestra, and for the euphonium as a solo voice in general. Through the efforts of euphonium soloists around the world in creating commissions, high-profile performances and recordings, the euphonium has received wider recognition. My research and portfolio focus on this continuing endeavor.

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<sup>16</sup> Craggs, S. (2007). *Alun Hoddinott: A Source Book*. Retrieved from: <https://epdf.pub/alun-hoddinott.html>

<sup>17</sup> Haverhill Sinfonia. (2020). *Repertoire*. Retrieved from: <https://haverhillsinfonia.wordpress.com/repertoire/>

## Project 1: *Symphonic Euphonium II*

*Symphonic Euphonium II*, featuring the BBC Philharmonic, is a commercial CD project released in November 2019 and is the sequel to my earlier 2014 release, *Symphonic Euphonium*, featuring the BBC National Orchestra of Wales. As was the case in 2014, my intention for *Symphonic Euphonium II* was to produce a compact disc that fully represented the modern-day euphonium through four concerto compositions. Conscious that the orchestral concerto model represented a unique recording project, with the potential to take the euphonium to a new audience, repertoire selection was always at the forefront of my mind. I was aware that this disc could be the first introduction to the euphonium for many in the classical world, so creating a substantial yet eclectic track-list, with varied music to frame the instrument in an appealing way for a wide variety of musical tastes, remained an important factor.

My original concept included the commissioning of new works by Bramwell Tovey, Edward Gregson, Paul Mealor and Elgar Howarth, but it soon became apparent that due to time constraints, availability and more importantly style and musical balance, I would need to give the structure of the album more thought and consideration. In fact, my performance research has constantly involved the refining and re-evaluation of subject matter.

Taking a closer look at my previous *Symphonic Euphonium* release on the Chandos label, which both Ralph Couzens (Chandos Managing Director and Producer) and myself considered musically well balanced, with broad appeal, I began to analyse the style, duration and variety of repertoire within. I then tried to create a stylistic synergy between *The Symphonic Euphonium* and *The Symphonic Euphonium II*.



Fig. 3: The Symphonic Euphonium



Fig. 4: The Symphonic Euphonium II



### Tracks 1-3 - Ralph Vaughan Williams: *Concerto for Tenor Tuba and Orchestra*

The 2014 *Symphonic Euphonium* disc opens with Joseph Horowitz' *Euphonium Concerto*, an iconic work for the instrument, and in a three-movement classical style it created a conservative introduction to the euphonium. When considering a work to serve a similar purpose for *Symphonic Euphonium II*, I recalled a conversation with renowned tubist, Dr James Gourlay about Ralph Vaughan Williams' (RVW) *Concerto for Bass Tuba and Orchestra*. Gourlay's research into this particular work discovered that in 1956, at the suggestion of its dedicatee, Phillip Catelinet, the composer consented to the notion of a euphonium adaptation. With the seemingly posthumous blessing of the composer, the prospect of creating a legitimate euphonium version of RVW's *Concerto for Bass Tuba*, to open *Symphonic Euphonium II*, appealed to me greatly so I researched the work further.

The concerto was first performed on 13<sup>th</sup> June 1954 at the Royal Festival Hall London, by Phillip Catelinet and the London Symphony Orchestra, conducted by Sir John Barbirolli, and through published correspondence between the composer and Oxford University Press during the period June 1954 to November 1956, I was able to confirm that Ralph Vaughan Williams did indeed give his blessing for a euphonium version to be created. Following Philip Catelinet's initial suggestion that he himself arrange a version for euphonium and military band, on February 25<sup>th</sup> 1955, Alan Frank - Oxford University Press' Music Editor, wrote to RVW regarding a subsequent and more favoured request from respected orchestrator, Denis Wright, who wished to create a version, up a fourth, for euphonium with both brass and military band accompaniments. On February 27<sup>th</sup> 1955, RVW responded<sup>18</sup>:

*"By all means have Denis Wright: but I want to know exactly what he means to do."*

Correspondence in relation to a potential sub-publishing agreement between Oxford University Press and Messers Chappell revealed concerns over the commercial viability of a euphonium version, which sadly meant the idea was shelved. Sixty-five years later I made contact with both Oxford University Press and the Vaughan Williams Charitable Trust, to request that I be given permission to produce a new edition of the concerto, up a fourth, for tenor tuba (another name for euphonium) and orchestra to record on *Symphonic Euphonium II*. After lengthy correspondence with Simon Wright (Oxford University Press' Head of Rights and Contracts) I received an email on Tuesday 17<sup>th</sup> July 2018 confirming that Oxford University Press and the Vaughan Williams Charitable Trust had approved my proposal to create a version for Tenor Tuba and Orchestra<sup>19</sup>:

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<sup>18</sup> Correspondence: Letter from Ralph Vaughan Williams to Alan Frank, 27<sup>th</sup> February 1955 [Appendix I]

<sup>19</sup> Correspondence: Email from Simon Wright to David Childs, 17th July 2018 [Appendix I]

*“We have now had our internal meeting to discuss your proposal. Essentially, we and The Vaughan Williams Charitable Trust are happy to approve a version of this work adapted and transcribed for euphonium (both for euphonium and orchestra, and in a reduction for euphonium and piano).”*

I employed the services of Dr Rodney Newton to re-orchestrate the existing orchestral accompaniment and continued my own research into the solo part. An account from Philip Catelinet’s second meeting with RVW during the composition process raised some questions in relation to phrasing, slurs and the first movement’s cadenza. In a 1986 article for the ITEA Journal, Catelinet recounted<sup>20</sup>:

*“The composer did stress that he did not wish me to make suggestions regarding the notation of the composition. He informed me that he had suffered too much in this respect at the hands of Mr. Adler [RVW composed his *Romance for Harmonica* for Mr. Larry Adler] and was not prepared to undergo such an affront on this occasion. Matters regarding phrasing and fitting slurs, etc., were mutually agreed upon. However, the composer did allow the deletion of the two short high range phrases in the first movement cadenza, consequently, they didn’t appear in the first published piano edition. It was conceded that they were not commercially viable nor, at this first performance, in the instrumentalist’s best interest.”*

Having visited the British Library to compare RVW’s original manuscripts with OUP’s various published editions (1955 Editor, Roy Douglas; 1980 Editor, Michael Kennedy; 2012 Editor, David Matthews), the ‘mutually agreed’ matters of phrasing and slurs Catelinet alluded to became clear. On many occasions where RVW had notated long sweeping phrases in his manuscript, pencil markings suggesting additional articulations, influenced the 1955 published version. This can actually be seen in the very first entry the soloist plays.

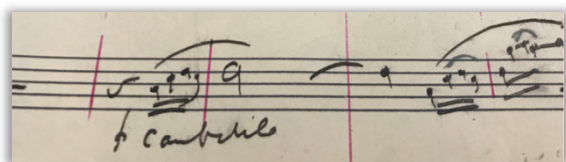


Fig. 5: RVW’s original orchestral manuscript, first entry

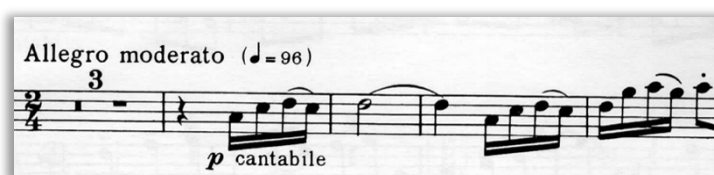


Fig. 6: OUP’s 1955 published edition, first entry

<sup>20</sup> Catelinet, P. (2020) *The Truth About the Vaughan Williams Tuba Concerto*, Retrieved from: <http://philipcatelinet.com/biography/the-truth-about-the-vaughan-williams-tuba-concerto-by-philip-catelinet-itea-journal-volume-14-number-2-november-1986/>

It is also particularly evident in the *Romanza* second movement, where more articulations certainly offer greater opportunity for clarity, and shorter phrases create more places to breathe, two useful benefits for the bass tuba. However, such ‘mutually agreed’ amendments do seem at odds with RVW’s expressive markings such as *cantabile*, found throughout the work, and the second movement’s *Andante Sostenuto*.

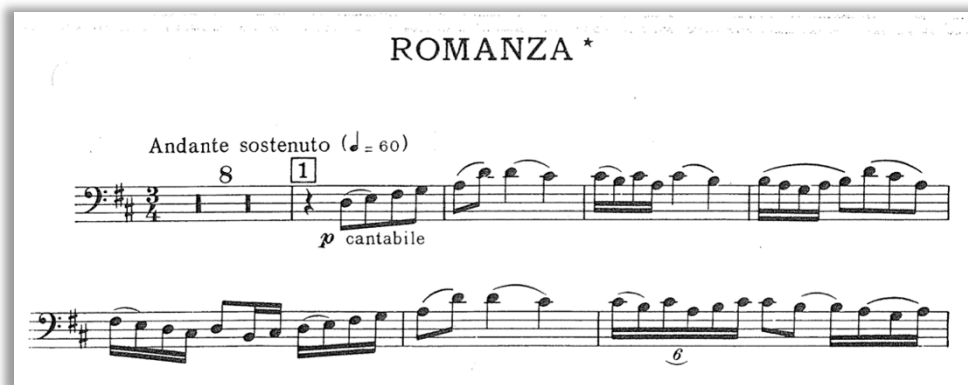


Fig. 7: OUP’s 1955 published edition, *Romanza* opening with ‘mutually agreed’ articulations

Given that the new edition I was to record would be at a higher pitch with the home key transposed up a fourth to B flat minor, coupled with the fact that the Bb Besson euphonium I play requires less air than the bigger F Besson Tuba that Catelinet premièred the work on, the need for greater clarity and shorter phrases would be diminished. With this, the euphonium’s innate lyrical capabilities, and stylistic authenticity in mind, I chose to base my critical edition on RVW’s original manuscript, allowing a more *cantabile* approach throughout, especially in the florid passages of the second movement. The comparison between RVW’s manuscript and OUP’s 1955 edition can be seen with all phrase markings notated on the 2012 revised edition.

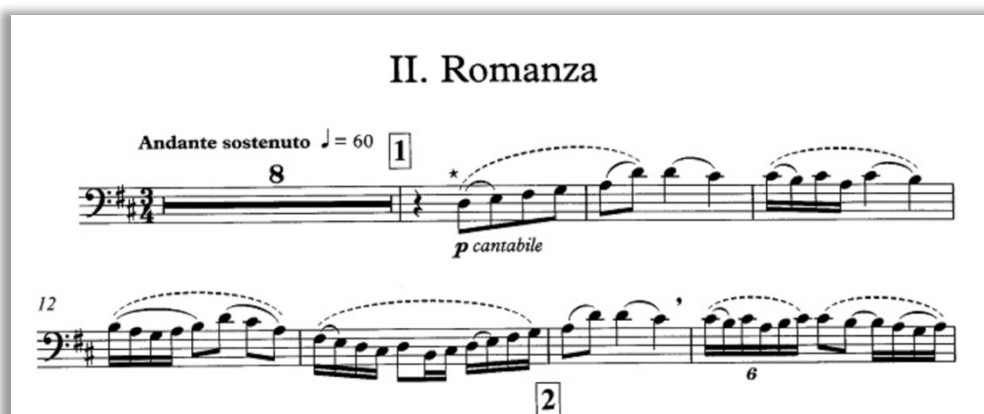


Fig. 8: OUP’s 2012 revised edition, *Romanza* opening offering RVW’s original markings as dotted lines

It is interesting to note that Richard Sandland, former Fine Arts Brass, Philharmonia, RPO and BBC Scottish Symphony tubist, suspects that RVW had something other than the tuba in mind when he wrote his *Romanza* second movement<sup>21</sup>:

*"I've always been suspicious of the second movement, which is described in the piano reduction as 'also playable' by cello or bassoon. Julian Lloyd Webber has recorded it. What does this actually mean? Is it just a sales pitch by OUP or does it indicate some original change of use by Vaughan Williams – he must have known that such a gem of a tune just wouldn't get many outings? There is some revolutionary arioso writing here, some florid pastoral weavings that put you in mind of a cello. Perhaps it is only revolutionary for the tuba because it was originally intended for something else – revolutionary by default, if you like."*

Whether RVW originally intended parts of the work for tuba or not, euphonium players will soon have the opportunity to perform this iconic work. Following the initial Licensee agreement issued to me allowing the orchestral arrangement and recording<sup>22</sup>, OUP are now preparing my euphonium and piano edition (including ossia for 3-valved baritone players), to compliment the full orchestral edition, both of which will be published 'around May' in 2021.<sup>23</sup> In a Gramophone review, Andrew Achenbach described the new edition as an<sup>24</sup>:

*"...outstandingly idiomatic reworking by the brilliant David Childs and superbly accomplished orchestrator Rodney Newton. Given the numerous subtle touches and deliciously deft tweaks in instrumentation, to say nothing of the irreproachable agility and eloquence shown by the expert performers here (the sublime central 'Romanza' could hardly be more ravishingly essayed), it's hard to imagine that the composer would have been anything other than delighted."*

Iwan Fox, Editor of 4barsrest.com, was also complimentary, acknowledging the suitability of the euphonium and the success of the orchestration<sup>25</sup>:

*"The Vaughan Williams is reinvigorated; lighter textures and timbres revealed by the lead voice that play off the orchestra in thoughtful dialogue. The music is so well-suited to the higher*

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<sup>21</sup> Sandland, R. (2005) *The Tuba Concerto: A Player's View*. Retrieved from: [https://rvwsociety.com/wp-content/uploads/2016/07/rvw\\_journal\\_34.pdf](https://rvwsociety.com/wp-content/uploads/2016/07/rvw_journal_34.pdf) (Accessed 10/12/20)

<sup>22</sup> Correspondence: Oxford University Press, Arrangement Licence No. 7059227, 18th December 2018 [Appendix I]

<sup>23</sup> Correspondence: Email from Philip Croydon, Head of Editorial, Music, Oxford University Press, 7<sup>th</sup> December 2020 [Appendix I]

<sup>24</sup> CD Review: Achenbach, A. Gramophone Magazine, February 2020, page 47 [Appendix I]

<sup>25</sup> CD Review: Fox, I. 4barsrest.com, 21 October 2019 [Appendix I]

*tessitura of the euphonium, aided in no small part by the soloist's glorious sense of phrasing and nuance in the yearning, achingly beautiful central Romanza, counterbalanced by his perfect jauntiness in the quirky Finale."*

When initially considering who I could ask, and trust, to carry out the adaptation of the orchestral accompaniment, I immediately thought of my friend, Dr Rodney Newton who, in addition to being a well-respected composer and orchestrator, also has a longstanding love of Vaughan Williams' music and enjoyed a friendship with his close friend and amanuensis, the late Roy Douglas. When listening to the recording with the BBC Philharmonic, Dr Newton commented<sup>26</sup>:

*"It became clear that the upward transposition brings a new brightness to the overall sound quality and I enjoy the sprightliness that the leaner sound and greater agility of the euphonium imparts to the piece. Your adaptation of the solo part certainly works and the whole piece sounds more fleet-footed and less elephantine than it normally does in its original version. I'm glad that OUP approved the project since this new version enables the concerto to be played by more than just bass tuba players, while still keeping it within the tuba family."*

A renowned member of the tuba fraternity, and one of the instrument's finest ever exponents, is Dr James Gourlay. In addition to being the Vice President and President Elect of the *International Tuba Euphonium Association*, Dr Gourlay has recorded and performed RVW's *Concerto for Tuba* on many occasions throughout the world and wrote to me following the release of *Symphonic Euphonium II*, commenting<sup>27</sup>:

*"The significance of your recording cannot be underestimated, as had Catelinet been able to realize his idea, the RVW Euphonium Concerto would have been the first concerto for the instrument. Finally, and it almost goes without saying: Your performance on the CD is exceptional. Bravo!"*

The first live public performance of the RVW Concerto for Tenor Tuba and Orchestra was scheduled to take place on 27<sup>th</sup> July 2020, featuring myself with the Orchestra of the Welsh National Opera under the baton of Owain Arwel Hughes CBE, at the *Last Night of the Welsh Proms* in St. David's Hall. Sadly, due to the COVID-19 global pandemic, the performance was postponed, but has now been rescheduled to take place in 2022, coinciding with the 150th anniversary of the birth of Ralph Vaughan Williams (1872-1958).

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<sup>26</sup> Correspondence: Letter from Dr. Rodney Newton, 1<sup>st</sup> August 2020 [Appendix I]

<sup>27</sup> Correspondence: Email from Dr. James Gourlay, 18<sup>th</sup> August 2020 [Appendix I]



Fig. 9: Ralph Vaughan Williams (left) and Philip Catelinet with his Besson F Tuba.  
Photo taken for Time Magazine at RVW's home following the première in 1954.

#### **Tracks 4-6 - Edward Gregson: *Euphonium Concerto***

When considering a new commission for this project, Edward Gregson was at the forefront of my mind as he'd written concerti for all the established orchestral brass instruments and had shown an interest in composing a euphonium concerto for me previously. I was also keen to mirror the ambition of Alun Hoddinott's twenty-two-minute *Concerto for Euphonium and Orchestra: A Sunne Rising – the King will Ride*, which brought a contemporary cutting-edge seriousness to my first *Symphonic Euphonium* release, creating so many different textures and colours through the full symphony orchestra, something Gregson achieved to great effect with his *Trombone Concerto*. Gregson was also well aware of the euphonium's technical, musical and emotional scope, having played the euphonium as a young man, so I was delighted when he accepted the commission.

The collaborative component during the development of this particular concerto was both unique and rewarding, with Gregson sending me drafts for feedback on a regular basis. Initially I visited his home, where he described his concept for the work and listened to me play a little, then a few months later we met at the Royal Welsh College of Music & Drama, Cardiff, to play through a complete piano draft. Although the main purpose of the commission was to generate a large-scale euphonium concerto with symphony orchestra, part of the agreement was that Gregson would simultaneously create a brass band version too. The primary reason behind this was performance opportunity; I was keen to familiarise myself with the concerto, developing my interpretation through live performance experience, before going into the studio to commit it to CD with the BBC Philharmonic, and I knew a brass band version would give me the opportunity to do this in advance of the recording.

I gave the première of the concerto, in its brass band form, as an educational performance in Japan with Senzoku Gakuan College of Music Brass Band on 16<sup>th</sup> June 2018, conducted by my father, Dr Robert Childs, and gave further performances in Belgium with Brass Band Willebroek under Frans Violet (27<sup>th</sup> October 2018) and in Austria with Tredegar Town Band under Ian Porthouse (18<sup>th</sup> November 2018), before going into the studio with the BBC Philharmonic in January 2019.

Although labour-intensive for the composer, producing both the piano reduction and brass band version of the concerto in advance of completing the orchestral version provided both Gregson and I with the opportunity to work on the piece together. Gregson first sent me a draft of the concerto's extended cadenza in an email on 2<sup>nd</sup> March 2017, in which he stated:

*"In advance of our meeting next week, I thought I'd have a go at writing the cadenza, so here it is attached. It's not completely 'formed' yet, and some of it might not work, but that's the point of you having something to look at in advance and work with when we're together."*



22

Slowly

pp legato

poco a poco accel.

mf

poco a poco accel.

mp cresc

f dim

rall.

PERC ENTERS

PERC

rasp

fill in

PERC STOP

11/2/4?

SLOW MOV

Fig. 10: Edward Gregson's draft cadenza, 2nd March 2017



During our meeting, I was able to play the *cadenza* and demonstrate other drafts the composer had prepared, which created a variety of discussion points, including keys, range and contemporary techniques. It was useful to demonstrate the varying timbres of notes in extreme registers, highlighting certain pitches that were slightly more ‘open’ sounding than others. This actually influenced the opening motifs of the concerto. The cadenza itself also proved to be a catalyst for discussion around the perception of the work as a whole. There are many pieces in the 21<sup>st</sup> century euphonium repertoire that seem to unnecessarily push technical boundaries, stretching range and overusing technique to the detriment of the music, whilst also making the work less playable. This was not something the composer or I wanted for this this concerto, so effects like the series of double octave *glissandi* in the initial draft were removed, and some of the harmonic flexibility lines were simplified by using less range.

Fig. 11: Edward Gregson's 2nd draft cadenza, 29th March 2018

Gregson and I continued to collaborate in this way, discussing other matters such as phrasing, articulations, octave placement, balance and stamina for more than a year. On 27<sup>th</sup> March 2018 Gregson provided this update:

*“A few changes to solo part Dave, I've incorporated your suggestions regarding phrasing and octaves, so I shall get a new part to you ASAP and also send the file of the full score so that you can cross reference - sorting out the piano reduction might take a while longer because of all the changes...”*

The composer and I first spoke about the possibility of this concerto back in 2003, and the process from commissioning to recording it for this project was almost three years, which provides some perspective around the time and energy expelled by both composer and soloist. Edward Gregson describes the concerto as, “a large-scale symphonic work in both its structure and scale” and provided this programme note:

*“The first movement, Dialogues, is concerned with contrast and development, using as a reference point a five note musical cypher (BACH – B flat, A, C, B natural – followed by a tritone F). This cypher is used in various guises throughout the movement and beyond and acts as a ‘pillar’ in an ever-changing musical canvass. The movement’s sonata form structure contrasts highly charged rhythmic ideas with a lyrical second section, where perhaps the euphonium takes on the cloak of a cello with its soaring melodicism. This leads to a central section, with scurrying semiquavers culminating in a frenetic fugal climax before returning to the opening ideas, now further explored and developed.*

*An extended cadenza, with brief but dramatic interruptions from the timpanist, leads directly into the slow movement – Song Without Words. Here, the peaceful mood of the opening tutti section leads to a wistful ballad for the soloist, which pays nostalgic homage to another era long since gone. The opening music returns, this time developing into an intense climax, before quietly sinking into a reprise of the opening music, with the soloist’s ballad now transferred from minor to major. The movement ends quietly and leads without a break into the final movement.*

*A Celtic Bacchanal is, as the title suggests, a wild dance that takes on some of the character of Celtic folk music (the dedicatee is a Celt, and the composer half-Celt!). Whilst primarily being a technical tour-de-force, a lyrical central section once again exploits the euphonium’s singing qualities, reaching a majestic peroration before subsiding into tranquility. The folk-like dance*

*starts up again, this time culminating, via a reference to the first movement, into an exuberant and life-affirming coda."*

The live British première of Edward Gregson's *Euphonium Concerto* took place in its brass band form and was given as a BBC Radio 3 broadcast, by myself and the Tredegar Town Band at the RNCM Festival of Brass on 27<sup>th</sup> January, following the BBC Philharmonic recording. A version for euphonium and wind band was commissioned by Eugene Corporon and the University of North Texas Wind Symphony, which I was scheduled to première and record in April this year, but both the recording and concert were cancelled due to the COVID-19 global pandemic. A studio recording of the brass band version with Black Dyke Band was also scheduled for November 2020, but this too has been postponed for the same reason.



Fig. 12: BBC Philharmonic Principal Guest Conductor, Ben Gernon with David Childs and Edward Gregson following the première recording at Media City, Salford

### Tracks 7-11 – Paul Mealar: *Concerto for Euphonium and Orchestra*

In 2012 Paul Mealar succeeded Sir Karl Jenkins when he was named the UK's most popular living composer through Classic FM's Hall of Fame<sup>28</sup>. I premièred Sir Karl Jenkins' *Euphonium Concerto* with the BBC Concert Orchestra during the Last Night of the 2009 Welsh Proms and included it on my first release in 2014. When selecting repertoire for *Symphonic Euphonium II*, I was keen to include a work of similar broad appeal and Paul Mealar's *Euphonium Concerto* was the obvious choice. Jenkins contributed significantly to the euphonium repertoire with a work of great musical invention; often virtuosic, humorous in places, lyrical at times, and especially endearing to the audience, a trait often associated with the music of Mealar too.

I will go into greater detail surrounding the collaborative process which led to the première of Mealar's *Euphonium Concerto* with the Royal Philharmonic Orchestra under Owain Arwel Hughes CBE at the 2017 *Last Night of the Welsh Proms* in Project Four, one of my live performances. However, as a composer who shares mainstream popularity of a similar kind to Welshman Sir Karl Jenkins, the inclusion of his original *Euphonium Concerto* on *Symphonic Euphonium II* seemed to make sense and continued a certain synergy with the 2014 *Symphonic Euphonium* release.

Mealar, also a Welshman, came to worldwide attention in April 2011 when his motet, *Ubi caritas* was sung at the wedding of the Duke and Duchess of Cambridge. During the same year he topped the Classical Charts for six weeks with his bestselling album, *A Tender Light*, which also saw him break records by becoming the first classical composer to hold both the classical and pop chart No 1's at the same time (December 2011)<sup>29</sup>. His *Euphonium Concerto* falls into four episodes and is prefaced by the last verse of a Gaelic song, 'Fear a' Bhata (The Boatman):

*I am all too sad and tearful  
Like a white swan that has been torn  
Sounding her death-call on a small grassy loch  
Having been forsaken by all*

The work begins in elegiac mood with the euphonium keening this 'sad and tearful' song, supported by a long pedal bass before high strings enter with a more intense harmonic backdrop. A dynamic *Allegro* section follows, in which soloist and orchestra exchange rapid figuration derived from the song

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<sup>28</sup> Wales Online. (2012). *Welshman Paul Mealar named UK's favourite living composer*. Retrieved from: <https://www.walesonline.co.uk/news/wales-news/welshman-paul-mealar-named-uks-2047342>

<sup>29</sup> Mealar, P. (2020). *Paul Mealar*. Retrieved from: <https://www.paulmealar.com/biography/>

theme, set against insistent repeated rhythms. An *Adagio* third section transforms the florid themes we have just encountered into a plangent song, from which the material of the cadenza is derived. An energetic *Allegro con spirito* follows and unlike the song which provided the spark of inspiration, the Concerto ends positively. As the composer writes, 'Hope always remains...' <sup>30</sup>

Published by Novello, a piano reduction has been released this year (2020), and in addition to my performances, other euphonium players are beginning to embrace this new addition to the repertoire with euphonium soloist, Philippe Schwartz and Philomusica of Aberystwyth performing the work on 8<sup>th</sup> December 2018 at the Aberystwyth Arts Centre, Wales, UK.<sup>31</sup>



Fig. 13: Owain Arwel Hughes CBE and David Childs at Cardiff's Hilton Hotel during a private read-through session of Paul Mealor's *Euphonium Concerto* in advance of its 2017 première

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<sup>30</sup> Chandos Recordings. (2020). *The Symphonic Euphonium II* - CHAN10997. Retrieved from: <https://www.chandos.net/chanimages/Booklets/CH10997.pdf>

<sup>31</sup> Wise Music Classical. (2020). *Paul Mealor Euphonium Concerto (2017) Past Performances*. Retrieved from: <https://www.wisemusicclassical.com/performances/search/work/57556/>

## Tracks 12-14 – Michael Ball: *Concerto for Euphonium and Orchestra*

The final major work on *Symphonic Euphonium II* received its first performance on 15<sup>th</sup> June 2002 when I premièred it in its brass band form at the Welsh Brass Arts Festival at Parc and Dare Theatre, Treorchy, South Wales, accompanied by the Parc and Dare band, conducted by Craig Roberts. Following the première, the composer made some significant revisions including replacing its dramatic bravura opening with a gentle introduction, marked '*as if awakening*'. On 18<sup>th</sup> January 2003 I gave the first performance of the revised version at the RNCM Festival of Brass and a subsequent performance at Birmingham's Symphony Hall on 9<sup>th</sup> March 2003, both with the Cory Band conducted by my father, Dr Robert Childs. The following year Ball recast the concerto for symphony orchestra, which I premièred on 14<sup>th</sup> November 2004 with the Worthing Philharmonic, and in 2005 I premièred the wind orchestra version at the Cheltenham Festival with the Royal Welsh College of Music and Drama Winds.

The piece falls naturally into three interconnected movements. The gentle opening leads into an initially aggressive *Allegro*, gaining in energy and momentum as it proceeds. The succeeding slow movement is lyrical and wistful in character in its outer parts although containing a more urgent central passage. This leads naturally into a thoughtful (rather than virtuoso) *cadenza* which in its turn leads without break into the *scherzo* finale, combining new figures with, in its later stages, a return to the main ideas from the first movement.<sup>32</sup>

The inclusion of this particular work in many ways reflects the inclusion of Professor Philip Wilby's *Concerto for Euphonium* on the 2014 *Symphonic Euphonium* release, in that both concerti were originally conceived for euphonium and brass band; a genre in which both composers are held in extremely high regard. The prospect of recording Ball's Concerto in its orchestral setting excited me for a variety of reasons that are also applicable to Gregson's Concerto. Obviously, the orchestra offers greater natural variation of colour and textures, but as a soloist I also find it much easier to achieve a successful dynamic balance when playing with orchestra. Although the orchestra is a much larger ensemble, it usually has no other conical instruments with similar sonic characteristics in the same tessitura, which cannot be said for the brass band. This is very much to the benefit of Michael Ball's Concerto in particular, as Iwan Fox alluded to in his review of the CD:

*"Michael Ball's recast orchestral version of his original 2002 Concerto frees the soloist from the homogenous tonal glue that so bedevils the instrument when cast with brass band accompaniment. Now he floats free in the opening 'reawakening', becoming ever more*

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<sup>32</sup> Turner, M. (2005). *Welsh Connection - DOYCD200 booklet notes*

*expansive and richly expressive in the central movement, before dancing with increasingly capricious extravagance to close.*<sup>33</sup>

Together with the Vaughan Williams, Gregson and Meallor, Michael Ball's concerto has contributed to a balanced CD that has been well-received with favourable reviews from BBC Music magazine, Gramophone magazine and MusicWeb-International.com, in addition to *Solo CD of the Year* awards from 4barsrest.com, British Bandsman magazine and Brass Band World magazine.

The disc has been featured on BBC Radio 3 on numerous occasions including by Andrew McGregor on the station's Record Review – 'the long-running showcase of the best classical releases.' On 30<sup>th</sup> November 2019, prior to playing the *Romanza* and *Finale* from Ralph Vaughan Williams' *Concerto for Tenor Tuba*, the presenter revealed:

*"I wasn't sure what to expect from a new album called The Symphonic Euphonium II. What you get is smart arrangements, world-class playing and impeccable musicianship from soloist, David Childs, and a première recording of this version of the Vaughan Williams' Tuba Concerto for the bigger instrument's little brother."*

On 25<sup>th</sup> October 2019 presenter Ian Skelly featured part of Edward Gregson's *Euphonium Concerto* on BBC Radio 3's Essential Classics: 'the best in classical music' allowing the listener to 'discover the greatest classical music through world class recordings' and on 29<sup>th</sup> June 2020, the entire work was broadcast on BBC Radio 3's Afternoon Concert. On 5<sup>th</sup> October 2020, Michael Ball's *Euphonium Concerto* was broadcast as part of BBC Radio 3's Afternoon Concert, and in a letter the composer wrote to me following the CD's release, he suggested that the endeavour so far had been worth it:

*"As one of your generation's most distinguished players globally, you've made it your personal mission to change certain embedded assumptions in the larger musical world and to insist that your instrument be given the status and attention it richly deserves, a process that was strongly signalled some twenty years ago when you fought your corner in persuading the BBC to include the euphonium in its list of admissible instruments in the Young Musician of the Year competition. By continuing to encourage the development of the repertoire for the instrument outside the immediate context of the brass & wind band, you have laid a significant marker and euphonium players in the future will undoubtedly share a debt of considerable gratitude for your work."*<sup>34</sup>

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<sup>33</sup> CD Review: Fox, I. 4barsrest.com, 21 October 2019 [Appendix I]

<sup>34</sup> Correspondence: Letter from Michael Ball, 3<sup>rd</sup> August 2020 [Appendix I]

## Project 2:

### World première: Paul Mealor *Euphonium Concerto*

This project details the World première performance of Paul Mealor's *Euphonium Concerto*, which took place during the 'Last Night' of the 2017 Welsh Proms at St. David's Hall, Cardiff.

The Welsh Proms Cymru is Wales' national classical music festival and was founded by its Artistic Director, Owain Arwel Hughes CBE, in 1986. The week-long season of classical concerts takes place in mid-July each year and features some of the world's leading orchestras, soloists, composers and additional artists.<sup>35</sup> Arwel Hughes invited me to make my debut at the Welsh Proms in 2002 and since that time I've made six different appearances as guest soloist, including five on the prestigious 'Last Night':

**2002** ('Last Night' 30<sup>th</sup> July) - *Fantasy* (Hummel); *A Little Prayer* (Dame Evelyn Glennie); *Carnival of Venice* (Paganini) accompanied by the Royal Philharmonic Orchestra, conducted by Owain Arwel Hughes

**2006** ('Last Night' 29<sup>th</sup> July) – *Czardas* (Monti); *Benedictus* (Sir Karl Jenkins); *Brillante* (Peter Graham); *Myfanwy* (Parry); *Flight of the Bumble Bee* (Rimsky-Korsakov) accompanied by the Royal Philharmonic Orchestra, conducted by Owain Arwel Hughes

**2009** ('Last Night' 25<sup>th</sup> July) – world première of *Euphonium Concerto* (Sir Karl Jenkins); *Over the Stone* (Welsh traditional); *The Hot Canary* (Paul Nero); accompanied by BBC Concert Orchestra conducted by Owain Arwel Hughes

**2011** ('Brass and Voices' 13<sup>th</sup> July) – *Euphonium Concerto* (Joseph Horowitz) accompanied by Cory Band, conducted by Robert Childs

**2015** ('Last Night' 25<sup>th</sup> July) – world première (orchestral version) of *UFO Concerto for Euphonium* (Johan De Meij) accompanied by Royal Liverpool Philharmonic Orchestra conducted by Owain Arwel Hughes

**2017** ('Last Night' 29<sup>th</sup> July) – world première of *Euphonium Concerto* (Paul Mealor) accompanied by the Royal Philharmonic Orchestra, conducted by Owain Arwel Hughes

Following a well-received première performance of Johan De Meij's *UFO Concerto* in 2015, Owain Arwel Hughes began to consider repertoire for the 2017 Welsh Proms. The list above is testament to his tremendous support of the euphonium, and I was delighted when he suggested the possibility of another potential concerto première in the future, should we find the right composer. Following

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<sup>35</sup> Welsh Proms. (2020). *Welsh Proms*. Retrieved from: <https://www.welshproms.com/about.html>



further discussions during 2016, it was agreed that I would commission Paul Mealor to compose a 16-minute concerto for euphonium and orchestra to be premièred at the ‘Last Night’ in 2017. Whilst seeking funding for the commission, several friends and colleagues provided me with letters of support, including Hughes who wrote<sup>36</sup>:

*“I believe that Paul Mealor is the perfect choice for composer. Paul is one of the most exciting young voices in Welsh – and world – compositional talent, and the prominence he has achieved, particularly through his lighter music, will bring exactly the level of exposure that David and the euphonium requires.”*

Fellow euphonium soloist and Senior Tutor in Brass Bands at the Royal Northern College of Music, Dr David Thornton, also agreed that Paul Mealor, a former euphonium player himself, was the perfect choice<sup>37</sup>:

*“In my opinion, David Childs continues to be the leader in the area of commissioning high profile works for the euphonium, from composers with high standing within the wider musical world. David also creates opportunities to perform this music in venues and at events that take the euphonium to new and larger audiences, more so than anyone has done before him. Paul Mealor has great profile and is an ideal choice for this commission.”*

Mealor and his publisher Novello, agreed to the commission and on Sunday 14<sup>th</sup> May, just over two months before the scheduled première, I received an email from the composer<sup>38</sup> with a first draft of the solo part, before receiving a Sibelius score of the complete work two days later on 16<sup>th</sup> May. My initial impressions were that it contained two beautiful lyrical melodies (movements 1 and 3), and two energetic *Allegros* (movements 2 and 4), but I immediately had some concerns over work’s technical hurdles and potential balance issues. We agreed that I would fly up to Aberdeen to meet with the composer on 10<sup>th</sup> June so that we could try parts of the piece out and address any issues. This was to be a quite a collaborative process, with Mealor requesting, in advance of the meeting<sup>39</sup>:

*“Please make any alterations you like to the euphonium part, as I want you to feel comfortable with the part... Let me have any changes back in an email once you’ve finished...”*

I studied the orchestral score and provided Mealor with a list containing the following observations and requests:

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<sup>36</sup> Letter of support from Dr. Owain Arwel Hughes CBE [Appendix II]

<sup>37</sup> Letter of support from Dr. David Thornton [Appendix II]

<sup>38</sup> Email from Paul Mealor, 14<sup>th</sup> May 2017 [Appendix II]

<sup>39</sup> Email from Paul Mealor, 16<sup>th</sup> May 2017 [Appendix II]

- The scalic demi-semiquaver groups of fifteen seem a little frantic during the *Adagios* and are proving impossible (for me) in the *Allegros*. I'd like to simplify these if possible.
- I'm struggling to make letter F (and H), particularly the first 10 bars or so, sound convincing. Again, I'd like to find an alternative if possible.
- The tranquilla bar at 254 is possible, but not segue from the *ffff* pedal E growl.
- Letter N (*Cadenza*) - I'm at a bit of a loss with this. After such natural lyricism I'm not only struggling with the various contemporary techniques, I also find them a little out of kilter with the rest of the piece - of course this could be because I'm not doing them properly! I will persevere, but I'm not confident I can make it sound musically convincing.
- There are several parts in the final *Allegro Vivace* where some of the tonguing is impossible (for me) at the given speed, which I think is the right speed. There are also occasions when the writing is a little too low for me to be able to project effectively at speed.
- I received your message about the idea of the euphonium getting swamped<sup>40</sup>, but I've been there before, at this very concert (The Last Night of the Welsh Proms). I played a concerto by a Dutch composer who had the same idea, but it ended up appearing to be a balance issue. It may seem a little vain, but from a soloist's perspective, it's always nice for the audience to be able to hear what you're playing, particularly nearing the end of a concerto.
- I'm also conscious that there will only be one short rehearsal on the day to put this together, so there just won't be time to work on things like balance. For that reason, it would be great if you'd consider clearing the way a little for me, whether that be reducing some of the *ff*'s or the instruments playing.

Paul responded to the concerns above with refreshing positivity<sup>41</sup> assuring me that he was happy to adapt and change aspects of the piece and requesting that I bring some suggestions written out with me to our meeting.

An example of the suggestions I made include Letter F of the Movement 2 where a rapid 15-note scale (over one beat at a tempo of 144 beats per minute) was simplified with a 7-note scale and unusually complex rhythmic lines with repetitive octave glissandi were replaced with more conventional florid passage work. Another example included Letter L of Movement 3, in which concern over balance and dynamics led to the inclusion of three bars rest in the solo part, where I felt I wouldn't be heard against the orchestra and that a rest would be more beneficial for stamina.

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<sup>40</sup> Email from Paul Mealor, 20<sup>th</sup> May 2017 [Appendix II]

<sup>41</sup> Email from Paul Mealor, 30<sup>th</sup> May 2017 [Appendix II]

130

**F**

15

Glissandi

gliss.

gliss.

gliss.

gliss.

135

7

7

The image displays a musical score for the song "The Rose Tree". It consists of two systems of music, each with a vocal line and a piano accompaniment line.

**System 1 (Measures 131-133):**

- Measure 131:** The vocal line begins with a whole note chord of F4 and A4, indicated by a box containing the letter "F". The piano accompaniment has a whole rest.
- Measure 132:** The vocal line has a whole rest. The piano accompaniment starts with a half note F4 (marked *f*) and a half note G4, beamed together. This is followed by a half note A4 and a half note B4, also beamed together.
- Measure 133:** The piano accompaniment continues with a half note C5, a half note D5, a half note E5, and a half note F5, all beamed together.

**System 2 (Measures 134-137):**

- Measure 134:** The vocal line has a whole rest. The piano accompaniment starts with a half note F4 and a half note G4, beamed together.
- Measure 135:** The piano accompaniment continues with a half note A4 and a half note B4, beamed together.
- Measure 136:** The piano accompaniment continues with a half note C5, a half note D5, a half note E5, and a half note F5, all beamed together.
- Measure 137:** The piano accompaniment continues with a half note G4, a half note A4, a half note B4, and a half note C5, all beamed together.

The piano accompaniment features a consistent rhythmic pattern of eighth notes, often beamed in groups of four or six. The key signature is one sharp (F#), and the time signature is 4/4.

280 **L**

*ff* *fff*

[illegible]

Following our meeting the composer was keen for me to make all my suggested revisions within the score, then send the Sibelius file back to him for approval before typesetting. On close inspection between Mealor's original score and the published revised score, these revisions were extensive, going beyond articulations and phrasing.

Although I met with conductor, Owain Arwel Hughes to play parts of the piece to him in advance of the concert date, the only rehearsal with the Royal Philharmonic Orchestra took place during the afternoon of the concert and was limited to forty minutes to allow time for the rest of the evening's concert programme.

It was certainly worth spending time improving balance issues within the score in advance of the performance date and I believe the many alterations made to the solo part have contributed to the work being more accessible for other euphonium players in the future. The composer wrote to me following the première<sup>42</sup>:

*"What a première. I'm still on cloud 9 – you were a star! We need to make a professional recording of this..."*

Media reviews were also kind. Writing in the Western Mail newspaper, critic Peter Collins gave the evening a four-star review, calling it, '...the undoubted highlight'. He went on to say that; '...it was played with great subtlety and skill' with the work having 'a mysterious, haunting quality... but also a lively sparkling edge that seemed to capture the essence of the Celtic soul'. Collins added: 'The evocative opening and closing sections had a lilting beauty which enchanted the capacity audience', before summing the composition up by saying; 'This is a genuinely impressive new work which deserves to be heard in concert halls around this land and beyond'<sup>43</sup>.



Fig. 18: World première of Paul Mealor's *Euphonium Concerto* with the Royal Philharmonic Orchestra at St David's Hall, Cardiff, UK

<sup>42</sup> Email from Paul Mealor, 31<sup>st</sup> July 2017 [Appendix II]

<sup>43</sup> 4barsrest review, 11<sup>th</sup> August 2017 [Appendix II]

## Project 3:

### 50<sup>th</sup> Anniversary performance: Gordon Jacob *Fantasia*

Following my appointment as Professor of Euphonium at the University of North Texas (UNT) in August, 2018, my predecessor, Dr Brian Bowman introduced me to former euphonium player and UNT alumnus, Michael Mamminga - the dedicatee of Gordon Jacob's euphonium solo, *Fantasia*.

As a standard work in the repertoire<sup>44</sup> I was familiar with Jacob's *Fantasia* and had long wanted to put a face to the name that appears as its dedicatee on the published sheet music (Boosey & Hawkes 1973). Michael lives in the Dallas metroplex, relatively close to UNT and I've now had the opportunity to meet with him on several occasions to discuss his early career and the origin of this historic piece of repertoire.

Mamminga graduated from UNT in June, 1968, with a Master's Degree and was awarded a Fulbright Scholarship to London's Guildhall School of Music and Drama to study *Euphonium and British Brass Bands*. There he studied euphonium with Denis Wick, brass band arranging with Frank Wright, theory with composer Peter Wishart and he earned a performance and teaching Licentiate Diploma, which was adjudicated by Eric Ball. It was Denis Wick who encouraged Mamminga to commission a piece for euphonium and suggested he make contact with Gordon Jacob. The acquaintance was made, Jacob accepted the commission and Mamminga made regular visits to his home at 1 Audley Road, Saffron Walden, Essex as the piece was developed.<sup>45</sup>

Details of the first performance have never been published, so I asked Michael Mamminga about this and he informed me that he gave the world première with a wind band made up of musicians from the Guildhall, conducted by Denis Wick. Sadly, a printed programme was not produced, and he couldn't remember the exact date of the performance, but he was able to confirm that it took place during May of 1969. This represented a significant discovery as it meant that despite its 1973 publishing date, Jacob's *Fantasia* pre-dates Joseph Horovitz's *Euphonium Concerto* of 1972.

Joseph Horovitz is on record as saying he was tremendously influenced by Jacob's style of composition and particularly by his concerti<sup>46</sup>. During a *Composer of the Week* programme for BBC

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<sup>44</sup> Morris, R. Bone, L. Paull, E. (Eds.). (2007). *Guide to the Euphonium Repertoire: The Euphonium Source Book*. Bloomington, US: Indiana University Press. p.102.

<sup>45</sup> Mamminga, M. (2019). Denton, Texas

<sup>46</sup> BBC Radio 3 Podcast. (2013). *Composer of the Week: Donald Macleod is joined by Joseph Horovitz*. Retrieved from: <https://www.bbc.co.uk/programmes/p04jyt77>

Radio 3, Donald Macleod interviewed Horovitz and asked him to elaborate on this. Horovitz spoke glowingly about his late teacher and friend, revealing:

*“I found his approach and his attitude to the concerto phenomenon interesting. The juxtaposition of a solo voice pitted against a larger group of instruments excited him and excited me. There was something of a modern Vivaldi about him, which appealed to me. You present your main motif and your main themes without too much introduction, making the orchestra perhaps not uninteresting, but at least subservient to the solo line. He typified the theatrical element of the hero standing in front of the audience with everyone else listening, and this is how I like to think of a concerto.”*

Given Horovitz’s admiration for Gordon Jacob, the notion that Jacob’s *Fantasia*, an extended work for solo euphonium and wind band, in some way influenced Horovitz’s decision to compose his own concerto for euphonium and brass band three years later, is not inconceivable. Michael Mamminga certainly believes this to be the case and commented<sup>47</sup>:

*“I consider Fantasia to be the first significant work for solo euphonium by a well-established composer. At the time it was ground-breaking.”*

With this new information concerning the origin of the work, I became aware that 2019 represented its 50<sup>th</sup> anniversary, so I included it on my debut recital programme<sup>48</sup> at UNT and invited Michael Mamminga to the performance to thank him publicly for commissioning the work.

Although Edward Elgar had written for muted euphonium in his 1930 brass band work, *Severn Suite*, Jacob’s *Fantasia* is considered to be one of the earliest euphonium solos to utilise a mute. Mamminga was able to explain how this transpired:

*“The inclusion of the mute is due to the fact that I met a trombone player in London, Jim Lea, who made me three mutes at his house! I took the straight mute to Dr Jacob and played it for him and he loved it, thus was incorporated the mute section!”*

Michael Mamminga still owns the Besson euphonium and Jim Lea mute that he used on the première. I played my own Besson euphonium for my 11<sup>th</sup> September 2019 performance, but was delighted to use Mamminga’s original mute, which will soon be added to UNT Music Library’s Special Collections. Mamminga also owns the original manuscripts, which he has treasured for the past fifty years:

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<sup>47</sup> Mamminga, M. (2019). Denton, Texas

<sup>48</sup> Recital programme 11<sup>th</sup> September 2019 [Appendix III]

*“Dr Jacob told me he had made all the arrangements for Boosey and Hawkes to publish it and wondered if I would take it to them when I returned to London. When I said I would be honoured to, he said: ‘you should make copies of everything and give the copies to Boosey and Hawkes. You keep the originals!’ I was thrilled!”*

Mammaing allowed me to study the original manuscripts, which highlighted some discrepancies in the work’s *cadenza* section. In the published 1973 edition, the highest note of the piece – the climax of the *cadenza* – is a written concert D-natural (or ossia A-flat), followed by an A-flat, then a G-natural. The original manuscript, albeit a little unclear, confirms that these three notes were actually intended as a concert D-flat (or ossia A-flat), followed by an A-flat, then an E-flat.

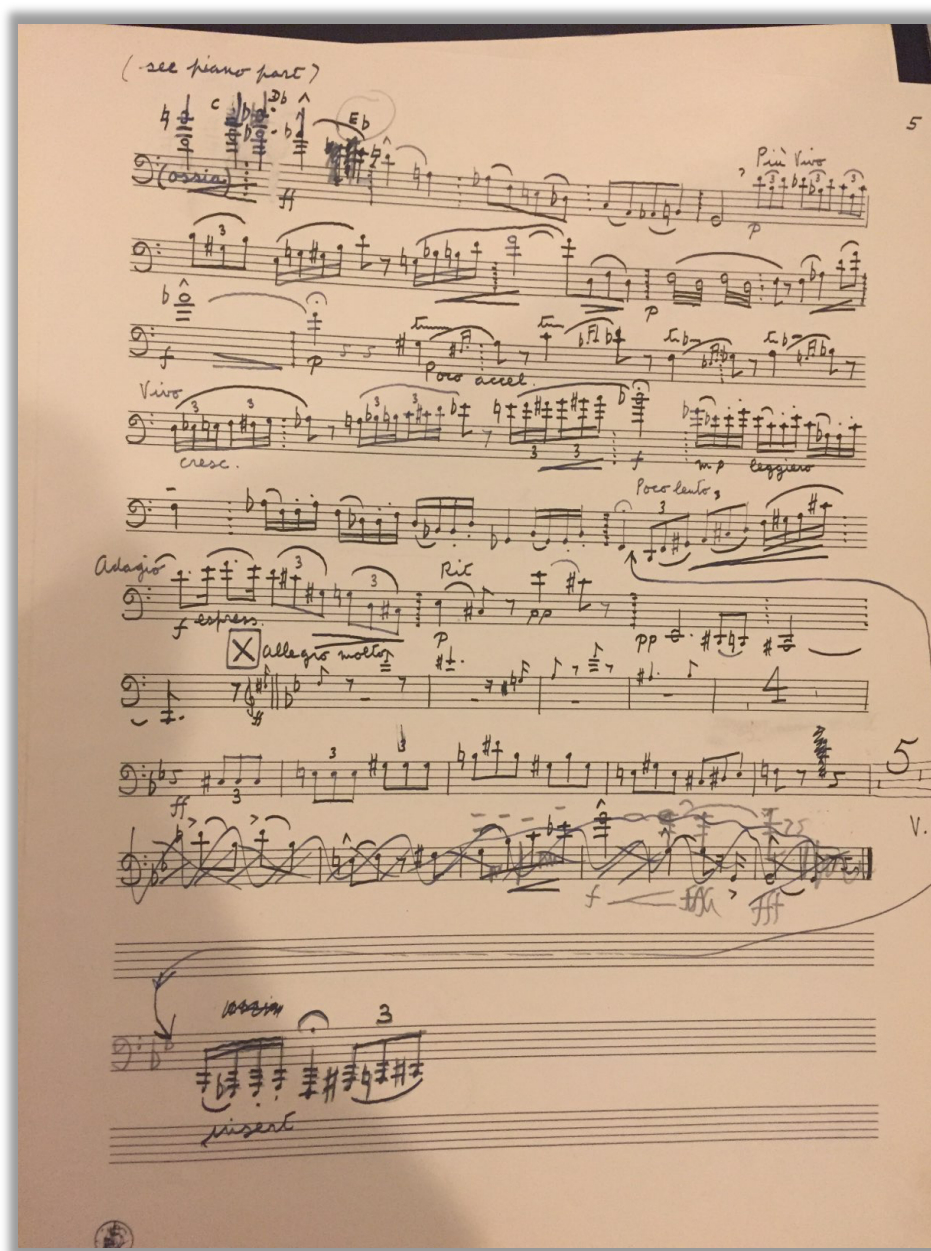


Fig. 19: Cadenza from Gordon Jacob’s hand-written manuscript



For my performance, in the presence of the work's dedicatee, I chose to play the notes written on Jacob's original manuscript, as Michael Mamminga would have in 1969.

It was particularly rewarding to reacquaint myself with Jacob's *Fantasia*, especially given that he followed closely in the footsteps of Vaughan Williams, whose *Concerto for Bass Tuba* features in Project 1. Together with Holst, these three composers were among the first to give bands music of quality<sup>49</sup>, and Jacob was possibly the first to extend this gift to the euphonium.

Although my performance was not with wind band, Michael Schneider's excellent piano playing ensured that the reduction worked well and was well received within UNT's Voertman Hall. Andrew Wainwright, editor of the *British Bandsman* reported<sup>50</sup>:

*"David's performance of the work, as was the case for the entirety of the programme, was flawless and mesmerising at the same time."*



Fig. 20: (from left to right) Pianist, Michael Schneider, David Childs and Michael Mamminga following the 50<sup>th</sup> Anniversary performance of Gordon Jacob's *Fantasia*

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<sup>49</sup> Gordon Jacob. (2019) *Gordon Jacob*. Retrieved from: [http://www.gordonjacob.net/w\\_fantasia\\_euph.html](http://www.gordonjacob.net/w_fantasia_euph.html)

<sup>50</sup> Wainwright, A (2019), *British Bandsman* review, Issue 6015, 19 September 2019 [Appendix III]



## Project 4:

### CD recording: *Virtuoso*

This project sees the euphonium reunite with the brass band through the exploration of traditional repertoire. Although the majority of the tracks feature existing solos of significance, many are presented through fresh new arrangements in a bid to broaden their appeal. In addition, the long-established tradition of classical transcriptions is celebrated through new and existing arrangements, with each track paying homage to both a wide-ranging genre of virtuoso solo repertoire and several of the euphonium artists that developed and availed themselves to it for over a century.

Black Dyke band has enjoyed an association with some of the finest British euphonium players throughout history, with many highly respected musicians passing through its ranks as principal euphonium during the past 165 years<sup>51</sup>:

John Taylor: 1855 – 1864  
Phineas Bower: 1864 – 1894  
Harry Waddington: 1894 – 1916  
Joe Ambler: 1916 – 1926  
Ernest Shaw: 1926 – 1930  
Percy Shaw: 1930 – 1940  
Artur Atkinson: 1940 – 1941  
Jack Emmott: 1943 – 1944  
Charles Emmott: 1944 – 1946  
Denzil Stephens: 1946 – 1950  
Roland Jones: 1950 – 1952  
Geoffrey Whitham: 1952-1963  
John Clough: 1963 – 1988  
Robert Childs: 1988 – 1990  
Morgan Griffiths: 1990 - 1992  
Robert Childs: 1992 – 2000  
David Thornton: 2000 – 2010  
Gary Curtin: 2010 – 2016  
Daniel Thomas: 2016 - present



Fig.21: Denzil Stephens, Geoffrey Whitham, John Clough, Robert Childs

In addition to an exceptional lineage of euphonium soloists, Black Dyke Band is also one of the finest ensembles of its kind, having recently topped the official Classical Music Charts with its 'Music of John

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<sup>51</sup> Black Dyke principal euphonium list (1855 – 1952) compiled by Geoffrey Whitham

Rutter' album on the Naxos label. It was an honour to perform with this world-famous band in the recording studio, and a great pleasure to work with its Director of Music, a former euphonium player of considerable talent, and my uncle, Dr Nicholas Childs.

Due to circumstances beyond my control, including the coronavirus COVID-19 global pandemic, postproduction for this CD is on-going and a release date has yet to be set. However, the recording sessions are complete, and a track-list has been formulated ready for submission.

### **Track 1 – Pablo de Sarasate: *Zigeunerweisen***

This popular violin solo, composed in 1878, is one of the more sophisticated examples of the classical transcription. During its 142-year history it has been arranged for many instrumental combinations with some excellent euphonium editions by Dr Robert Childs, Dr Adam Frey, Thomas Rüedi, and Howard Snell already in existence. However, I was keen to create a new edition of my own, exploring the higher tessitura of the instrument to better replicate the intensity of tone that the higher pitched violin creates naturally<sup>52</sup>.

During my research I listened to many performances by violinists, and also one by trumpeter, Timofei Dokshizer<sup>53</sup>, who was born in 1921. Dokshizer received his initial education at the Glazunov Music College in Moscow and created over 80 transcriptions for himself to perform during his lifetime. Through his own contribution to the art form and through compositions written especially for him, Dokshizer was responsible for a tremendous expansion of trumpet repertoire<sup>54</sup>. This is the première studio recording of this edition.

### **Track 2 – Irish Traditional: *Danny Boy***

Alex Mortimer was born in Hebden Bridge in 1905 and was appointed principal euphonium with Foden's Motor Works Band in June 1924. During his nineteen-year tenure he garnered a reputation for performing with great artistry and a big sound<sup>55</sup>. Although his signature solo was *Drinking – In Cellar Cool*<sup>56</sup>, following the 1937 British Open Championship he is reported to have provided the third encore of the Gala Concert in the form of *Londonderry Air*, also known as *Danny Boy*.

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<sup>52</sup> Music Excerpt: Zigeunerweisen solo part page 1 [Appendix IV]

<sup>53</sup> YouTube. (2012). *Timofei Dokshizer plays Sarasate Zigeunerweisen*. Retrieved from: <https://www.youtube.com/watch?v=XJtNjxaWOI0>

<sup>54</sup> Timofei Dokshizer. (2020). *Timofei Dokshizer*. Retrieved from: <http://www.dokshizer.com/eindex.html>

<sup>55</sup> Whitham, G. (2020). *Some thoughts on playing the euphonium by Geoffrey Whitham*. Retrieved from: <http://www.dwerden.com/forum/content.php/178-Some-Thoughts-On-Playing-the-Euphonium-by-Geoffrey-Whitham#.X9GZRI-l1Bw>

<sup>56</sup> Fox, I. (2020). *The 'musical navvie' who became a brass band genius*. <https://www.4barsrest.com/articles/2018/1758.asp>

This particular song is also a favourite of American euphonium soloist, Brian Bowman, former University of North Texas Euphonium Professor and highly respected principal euphonium of the US Air Force Band. Although most of Dr. Bowman's major study was done with his father, he told me he modelled his sound on the fire and excitement of Leonard Falcone, the depth and sonority of Raymond Young and the polish, beauty and smoothness of Harold Brasch<sup>57</sup>.

This arrangement by Sir Karl Jenkins receives its première studio recording and is adapted from a brass band and choir transcription I worked on with Karl for EMI's 2007 'This Land of Ours' release featuring Cory Band.

### **Track 3 – Gioachino Rossini: *Largo Al Factotum***

Composer Philip Sparke has now contributed three concerti and numerous shorter concert works to the euphonium repertoire, but *Fantasy* was his first substantial euphonium solo and he composed it for Ian Craddock in 1979. Craddock was principal euphonium with the Yorkshire Imperial Metals Band and recorded Denis Wright's arrangement of *Largo Al Factotum* on the Pye label in 1976<sup>58</sup>, three years before he received *Fantasy*. John Clough of Black Dyke Band also recorded Gordon Langford's arrangement of *Largo Al Factotum* for Chandos in 1982, but it was Clough's predecessor, Geoffrey Whitham who was known for playing this famous Italian Aria<sup>59</sup>.

For this project I chose to use Gordon Langford's band arrangement and edited my own solo part taking inspiration from a variety of operatic recordings, which tended to feature greater anticipation in *rubato* and generally longer notes at the phrase ends.

### **Track 4 – George Swift: *Elfriede***

The next three tracks have been grouped together as they share a certain synergy through their origination and association with a specific euphonium soloist. All three were arranged by Alan Catherall at the request of my father, mentor and teacher - Dr Robert Childs, described by Bramwell Tovey as "a master euphonium player, and a wonderful conductor and musician."<sup>60</sup>

I grew up listening to my father playing many different works, but this trio succinctly epitomises his vast and varied qualities as one of the leading euphonium players of his generation. As is the case with the other two tracks to follow, this arrangement was made by supplying Mr. Catherall with a tape

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<sup>57</sup> Bowman, B. (2018) Denton, Texas

<sup>58</sup> Euphonium Collective (2012) Available at: <http://www.euphoniumcollective.co.uk/Solos.htm> (Accessed : 10/12/20)

<sup>59</sup> Clay, J. (2020). *Black Dyke Archivist and Historian*. Queensbury, UK.

<sup>60</sup> Tovey, B. (2007). *About Robert Childs*. Retrieved from: <http://www.robertchilds.co.uk/?p=about>

recording for him to transcribe and arrange from. On this instance the tape recording was of George Swift playing his own stratospheric composition with pianist, Alec Templeton.

With a *cantabile* style at its core, *Elfriede* posed a gauntlet of technical hurdles, *glissandi* and ornamentations and took the instrument up to a high concert G in the closing bars; higher than any other piece of euphonium repertoire at that time (1991).

Like Robert, George Swift's first teacher was his father. He was born in 1911 and at the age of ten he played with the Boldon Colliery Band, before joining the Hebburn Colliery Band and Marsden Colliery Band. For three years he was a member of the famous St. Hilda's Colliery Band, where his great idol, cornet virtuoso Jack Mackintosh played from 1913 – 1919. Swift was featured in a 1961 Mantovani TV show, playing *Elfriede*, his own composition named after his German wife.<sup>61</sup>

#### **Track 5 – Paganini / Arban / Tutti Camerata: *Carnival of Venice***

For my father, the inspiration behind this arrangement was a recording by trumpeter, John Wilbraham playing a Tutti Camerata version of Arban's *Variations on Carnival of Venice* with the London Festival Orchestra on London Records (SPC21100) release, *The Well-Tempered Trumpet*<sup>62</sup>.

This arrangement, full of colour and invention, brought a new dimension to an aging solo, and once again Mr Catherall was sent a tape of Tutti Camerata's version for trumpet and orchestra to transcribe for euphonium and brass band. Dr Robert Childs performed this new arrangement with the Brighouse and Rastrick Band at the 1985 Granada Band of the Year competition and won the solo prize.<sup>63</sup>

#### **Track 6 – Japanese Traditional: *Song of the Seashore***

Also known as *Hamabe no Uta* - its Japanese title, *Song of the Seashore* symbolises perhaps the most important genre of music making for the euphonium. If *Elfriede* is a vehicle for outrageous range and virtuosity, and *Carnival of Venice* a more conventional means of expression for unbridled technique, *Song of the Seashore* frames the euphonium in what many consider to be its best light.

The simplistic *cantabile* melody brings to the fore the singing qualities of the instrument and the musicianship of the performer. Once again, this arrangement was inspired by an LP recording my father owned of a flautist he'd worked with at a Music Festival in Pittsburgh, USA during the early

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<sup>61</sup> O.J.'s Trumpet Page. (2020). *George Swift*. Retrieved from: <http://ojtrumpet.net/swift/>

<sup>62</sup> Discogs. (2020) *Discogs*. Retrieved from: <https://www.discogs.com/John-WilbrahamLondon-Festival-Orchestra-Tutti-Camarata-The-Well-Tempered-Trumpet/release/6971485>

<sup>63</sup> YouTube. (YouTube). *Robert Childs 1985 "Carnival of Venice"*. Retrieved from: <https://www.youtube.com/watch?v=RCqj8Lp1Vu8>

1980's. *Song of the Seashore*, played by 'The Man with the Golden Flute', Sir James Galway was sent to Alan Catherall and the arrangement for euphonium and brass band was made.

### **Track 7 – Dr Peter Graham: *Brillante - Fantasy on Rule Britannia***

Composed as a duet for the Childs Brothers (Robert and Nicholas) to perform at the British Bandsman Centenary Concert, in the Free Trade Hall Manchester on 5<sup>th</sup> September 1987, *Brillante* is presented here in its solo version.

In a similar vein to Tutti Camerata's vision for *Carnival of Venice*, composer Peter Graham brought extravagant tutti's and fresh variations to a solo that Prussian brass composer, John Hartmann had given to the brass fraternity a century earlier before his death in 1897.

Hartmann's Rule Britannia is still performed today and was a regular solo for highly respected euphoniumists: Lyndon Baglin, John Clough and Billy Millar. However, Dr Peter Graham's relatively modern take on the British patriotic song was composed for the players that influenced me the most, and through this recording I hope to pass on similar inspiration to others. When discussing euphonium players with Black Dyke's former principal euphonium (1952 – 1963), Geoffrey Whitham, prior to his passing in 2009, he said this of the Childs Brothers<sup>64</sup>:

*"For years euphonium players were marked out as being great players by the way they produced their sound. Tone was everything. Then appeared Nicholas and Robert Childs, and euphonium playing changed forever. Within a matter of a few years they had revolutionised euphonium playing with leaps in the standard of technique that were for the most part mind boggling. Both players had a sense of musicality, that added to their prodigious technique, made them sound unlike any other player. With prolific careers as euphonium soloists within the banding world and further afield, they were simply amazing."*

### **Track 8 – Dermot MacMurrough: *Macushla***

John Clough was a member of the Black Dyke Band from 1960 – 1988. Having joined the band on cornet, playing in the section with legendary trumpeter and former principal cornetist, the late Maurice Murphy, Clough spent a short spell on baritone before being appointed principal euphonium player in January 1964<sup>65</sup>, a position he held with distinction for 24 years.

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<sup>64</sup> Whitham, G. (2002) Geoffrey Whitham, recorded interview

<sup>65</sup> Black Dyke Band. (2020). *John Clough Solo Euphonium*. Retrieved from: <http://www.blackdykebandheritage.co.uk/content/people/john-clough-solo-euphonium-1963-88>

As a cornetist, Clough was a founder member of the National Youth Brass Band of Great Britain (NYBBGB). When he switched to euphonium, his formative years on the cornet provided him with a great technique, enabling him to perform all the 'air varies' of the time. However, it was his quiet controlled lyricism which he is best remembered for, and *Macushla* became his signature song.

This recording represents the first studio recording of Dr Dan Price's new arrangement, written especially for this project.

### **Track 9 – John Hartmann: *Facilita***

When Michael Mamminga (dedicatee of Gordon Jacob's *Fantasia*) visited the UK he recalled, "an outstanding brass band euphonium soloist: Barrie Perrins, a member of the Hendon Band under the direction of Don Morrison." Michael played next to Perrins at Hendon Band during 1968 -1969, but it was two years later in 1971 that Hendon released an LP on the Contour label, featuring Perrins playing John Hartmann's *Facilita*<sup>66</sup>. Lyndon Baglin also recorded *Facilita* with the Cinderford Band in 1978, and highly respected American euphoniumist, David Werden played the solo as part of a US Coast Guard Band tour.<sup>67</sup>

It is a nostalgic piece for me, as it is the first solo that I remember playing in concert with the EYMS (City of Hull) Band during the mid 1990's. The concert took place at Wold Road Primary School, in Hull, East Yorkshire, and I shared the stage with my mother Lorraine (flugel horn), sister Lisa (cornet), and my father who was conducting.

With this new inventive arrangement, produced especially for this project, Peter Graham breathes new life into the solo. The band parts are technically demanding, and I was given licence to add Jack Mackintosh inspired ornamentation to the solo line<sup>68</sup>

### **Track 10 - Erik Leidzén: *Home on the Range***

Trevor Groom premièred Joseph Horowitz's *Euphonium Concerto* at the Royal Albert Hall in 1972 with the GUS (Footwear) Band. As a Salvationist, Groom also played with the Kettering Salvation Army Band, and it was with this band under the baton of Bandmaster Don Manning that he recorded *Home on the Range* by Swedish Salvationist composer, Eric Leidzén in 1979<sup>69</sup>.

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<sup>66</sup> Euphonium Music Videos. (2020). *Barry Perrins – Facilita, by Hartmann*. Retrieved from: <https://www.dwerden.com/music-videos/euphonium-music-videos.cfm?vid=2476>

<sup>67</sup> Euphonium Music Videos. (2020). *David Werden Collection – Facilita [with band]*. Retrieved from: <http://www.dwerden.com/music-videos/euphonium-music-videos.cfm?vid=86&Artist=David%20Werden>

<sup>68</sup> The Cornet King. Choice Recordings Ltd: CHOICE CD1 BM1. Jack Mackintosh 'Virtuoso Cornet Solos and "Cowboy Cadenzas"

<sup>69</sup> Banners & Bonnetts BAB3510. (1979). Trevor Groom: *Home on the Range*.

Eric Leidzén also contributed to the euphonium repertoire with his popular *The Song of the Brother*, which has been recorded by many euphonium players, including former International Staff Band principal euphonium, Derek Kane<sup>70</sup>. *Home on the Range* represents the composer's lesser-known work so could be considered more deserving of the exposure a new recording might bring.

### **Tracks 11 & 12 – Wolfgang Amadeus Mozart: *Adagio and Rondo***

When studying transcriptions for euphonium, it is apparent that several exponents have turned to the music of Mozart over the years. In 1971 John Clough recorded Norman Henstridge's transcription of the *Allegro* from Mozart's *Bassoon Concerto* with Black Dyke on Pye record label<sup>71</sup>. A year later, in 1972, Pye also recorded Ian Craddock playing Denis Wright's transcription of Mozart's *Rondo* from *Horn Concerto No.4* with the Yorkshire Imperial Metals Band<sup>72</sup>. Barrie Perrins also made a new recording of Norman Henstridge's transcription of the *Allegro* from Mozart's *Bassoon Concerto* with Hendon Band on Pye Records in 1976<sup>73</sup>.

For this project I've chosen to record one of Mozart's best-loved pieces - the lively '*Rondo Alla Turca*' from his *Piano Sonata in A minor*, K331. However, in this arrangement by Dr Robert Childs, it is preceded by a little-known *Adagio*, K580a, which existed previously as a fragment scored for solo clarinet and three basset horns. This version of the *Adagio*, completed by Professor Philip Wilby, is in sonata form, its main theme closely resembling Mozart's famous motet, *Ave Verum Corpus*<sup>74</sup>.

### **Track 13 – Evelyn Glennie: *A Little Prayer***

Originally composed for solo marimba, this arrangement of a *A Little Prayer* was made in 1998 following Evelyn Glennie's collaboration with Black Dyke Band during the recording of their Grammy nominated *Reflected in Brass* CD. With Glennie's blessing, Dr Robert Childs, then principal euphonium with Black Dyke Band made an arrangement for solo euphonium and brass band, presenting the score and parts to me as a birthday present in March, 1998.

For the past twenty years it has remained exclusive in its manuscript form, but again with the composer's blessing, it has recently been made available to all through Prima Vista Musikk, and calls for purity of sound, control and phrasing; qualities that are too often neglected.

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<sup>70</sup> Banners & Bonnetts BAB3502. (1977). Derek Kane: *The Song of the Brother*.

<sup>71</sup> Pye GSGL 10477. (1971). John Clough: *Allegro from the Bassoon Concerto*.

<sup>72</sup> Pye GSGL 10488. (1972). Ian Craddock: *Rondo from Horn Concerto No.4*.

<sup>73</sup> Pye TB 3011. (1976). Barrie Perrins: *Allegro from the Bassoon Concerto*.

<sup>74</sup> Winwood Music. (2020). *Adagio and Rondo*. Retrieved from:  
<http://www.winwoodmusic.co.uk/shop/euphband/>

#### Track 14 – Simone Mantia: *Believe Me if All Those Endearing Young Charms*

Simone Mantia was born in Sicily in 1873 and emigrated to the USA at an early age. Whilst still in his teens he played professionally as a trombonist in orchestras and as a euphonium player in bands. He played under John Philip Sousa for seven years, acquiring a reputation equal to that of Herbert L. Clarke and Arthur Pryor<sup>75</sup>, and like his cornet and trombone counterparts, he composed his own solos, including variations on *Believe Me if All Those Endearing Young Charms*.

Bert Sullivan, who taught both Trevor Groom and my father Robert, was the first British Euphonium soloist to record Mantia's *Believe Me if All Those Endearing Young Charms* in 1960<sup>76</sup>, after Stanley Boddington, then Musical Director of the GUS (Footwear) Band, made a brass band arrangement for his principal euphonium player. To conclude this project I chose to record my own arrangement of this work.

The contribution that Bert Sullivan, Simone Mantia and all the prominent euphonium players of yesteryear have made cannot be underestimated or taken for granted. As a new generation of euphonium players continue to develop repertoire and take the instrument to new audiences, it is imperative that we preserve what has gone before and remember the sentiment of Isaac Newton's most famous statement<sup>77</sup>: "If I have seen further it is by standing on the shoulders of giants".



Fig. 22: (left to right) Nicholas Childs, David Childs, Trevor Groom, Robert Childs

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<sup>75</sup> Groves Music Online. (2020). *Mantia, Simone*. Retrieved from: <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002083999>

<sup>76</sup> Encore ONCR 514. (1960). Bert Sullivan: *Believe Me if All Those Endearing Young Charms*

<sup>77</sup> Isaac Newton's 1675 letter to Robert Hooke



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Welsh Connection - DOYCD200 booklet notes

# Appendix I

## Symphonic Euphonium II

CD cover for audio on data disc



# Symphonic Euphonium II CD Booklet



Simon McComb

Edward Gregson

## The Symphonic Euphonium II

Ralph Vaughan Williams (1872–1958)

*premiere recording in this version*

**Concerto for Tenor Tuba and Orchestra (1954)** 12:35

*in B flat minor • in b-Moll • en si bémol mineur*

Adapted c. 2018 from Concerto for Bass Tuba and Orchestra  
*in F minor • in f-Moll • en fa mineur*

by David Childs and Rodney Newton

- |     |   |      |
|-----|---|------|
| I   | Prelude. Allegro moderato – Cadenza – Largamente  | 4:26 |
| II  | Romanza. Andante sostenuto  | 5:08 |
| III | Finale. Rondo alla Tedesca. Allegro – Poco animato – Tempo I – Poco animato – Cadenza – A tempo | 2:52 |

3

**Edward Gregson (b. 1945)**

*premiere recording*

**Concerto for Euphonium and Orchestra (2018)** 22:43

For David Childs

- |     |   |      |
|-----|---|------|
| I   | Dialogues. Allegro agitato (Tempo 1) – Senza tempo – A tempo – Senza tempo – Tempo giusto (Tempo 2) – Poco meno mosso (Tempo 3) – Tempo 2 – Tempo 1 con fuoco – Tempo 2 – Tempo 3 – Tempo 1 – Cadenza – | 8:19 |
| II  | Song without Words. Not too slowly – Tempo 2. Gently flowing – Tempo 3. Calm and serene – Tempo 2 ma poco agitato – Triumphantly – Tempo 1 – Tempo 2 – Tempo 3 – Slower still –                         | 9:35 |
| III | A Celtic Bacchanal. Fast, with energy – Poco più mosso, ma espressivo – Tempo 1 – Faster, with exuberance   | 4:48 |

4

**Paul Mealar (b. 1975)**

*premiere recording*

**Concerto for Euphonium and Orchestra (2017)** 15:56

For David Childs

'I am all too sad and tearful, like a white swan that has been torn, sounding her call on a small grassy loch, forsaken'

Fear a' Bhàta

- |     |   |      |
|-----|---|------|
| I   | Adagio espressivo – Adagissimo, espressivo – Molto adagissimo –   | 4:43 |
| II  | Allegro con brio – Presto – Tranquillo – Presto – Adagissimo, espressivo – Lento, molto espressivo – Adagissimo, espressivo – | 3:22 |
| III | Cadenza – Allegro con spirito –   | 3:41 |
| IV  | Allegro vivace – Presto   | 2:27 |

5

**Michael Ball** (b. 1946)

*premiere recording*

**Concerto for Euphonium and Orchestra** (2002) 18:25

Recast 2004 by the composer from an original version with brass band  
For David Childs

- I ♩ = c. 52 – ♩ = c. 138 – *Meno mosso* – Reawakening –  
Tempo I – 7:00
- II ♩ = c. 54, but very flexible –  
Expansive but moving on a little more – *Meno mosso* –  
Come prima, flessibile – Cadenza – 7:20
- III ♩ = c. 96 4:03  
TT 70:06

**David Childs** euphonium  
**BBC Philharmonic**  
**Yuri Torchinsky** leader  
**Ben Gernon**

## The Symphonic Euphonium II

**Vaughan Williams: Concerto for Bass Tuba**

In 1952 an article appeared in a London magazine encouraging composers to think more seriously about the less heralded instruments of the symphony orchestra, such as the tuba. Entitled *Composers, Please Note*, it ended with this appeal:

Perhaps composers can be encouraged to make a serious study of the possibilities of these instruments and to compose music that will be an expression of their own genius?

I wonder if the eighty-year-old Ralph Vaughan Williams (1872–1958) read that article. He had been interested in the idea of a concerto featuring the tuba some years before the opportunity arose for him to compose one, as a contribution to the Golden Jubilee celebrations of the London Symphony Orchestra. The soloist at the anniversary concert, on 13 June 1954 in the Royal Festival Hall, was the orchestra's principal tubist, Philip Cateletet. After the premiere, the possibility of creating a version for euphonium (tenor tuba) was explored by Cateletet, who was also a composer and arranger of some note for brass bands

and was responsible for scoring Vaughan Williams's *Prelude on Three Welsh Hymn Tunes* (1954) for brass band, and Denis Wright, a composer and prolific arranger for brass and military bands. Both of them were keen to create versions with brass and military band accompaniments. Late in 1956, Vaughan Williams confirmed via his publisher, Oxford University Press (OUP), that he was happy for the concerto to be transposed up a fourth and made available for the euphonium. However, subsequent attempts to secure sub-publishing agreements foundered over issues of commercial viability. Over six decades later, with the approval of OUP and the Vaughan Williams Charitable Trust, an edition for Tenor Tuba (Euphonium) and orchestra has been realised for this recording by David Childs and the orchestrator Rodney Newton.

Vaughan Williams thought of his Tuba Concerto as rather like a Bach concerto, in which the soloist is the first among equals rather than the shining light. However, when transposed up a fourth, the soloist seems to occupy a more prominent position within a lighter and brighter orchestral canvas. The

jaunty humour of the first movement takes on a more agile profile, the initial flourish from the soloist recalling the opening of *The Lark Ascending*, as if to say, 'What a violinist can do the euphonium can, too!' Performing the beautifully measured beginning of the *Romanza* at a higher pitch emphasises its serene vocal quality; and in the Finale the euphonium has an elfin spring in its step amid dancing strings.

### Gregson: Euphonium Concerto

Unlocking the full potential of the euphonium as a concerto instrument with symphony orchestra has been the ambition of David Childs since he premiered the orchestral version of Philip Wilby's Euphonium Concerto in the BBC Young Musician final in 2000. Speaking shortly after Volume One of *The Symphonic Euphonium* had been released, David Childs identified the essential difference between two experiences: hearing a euphonium concerto with orchestra and hearing it with brass band:

In the orchestra, there are no other instruments that sound like the euphonium, but in a band there are other instruments of a similar character and range, such as the baritone and tenor horns and the other tubas. Sometimes you struggle to cut through. The orchestra is by

far the larger ensemble but it is always the easiest to balance in performance, in that you can play the dynamics you want to rather than having to project all the time.

In the most recent of David Childs's orchestral commissions, the distinguished composer Edward Gregson (b. 1945) exploits the full technical, musical, and emotional scope of an instrument which he knows from the inside, having played it as a young man. The movements of the Concerto, which was completed in 2018, could be labelled in purely musical terms with an alternative 'three Rs': rigour, romance, and revelry. Gregson's starting point in the first movement, 'Dialogues', is a five-note cell: A C H (B flat, A, C, B natural) followed by an F at the distance of a tritone, which adds an element of harmonic ambiguity. Observing such a familiar cypher as core material, one might expect an academic approach, but Gregson deploys it with heavy disguise and subtle sleight of hand, as a quarry for contrasting themes and harmonies.

Our ears are drawn not to the deft contrapuntal detail of the writing in this movement or to its fluid sonata structure so much as to the heroics of the soloist, whose bold opening B A C H F gesture – traversing three and a half octaves no less – commands our attention as if the main protagonist in a

drama. After announcing his presence with such authority, the soloist remains centre stage, playing out a daring cat-and-mouse scenario with the orchestra and its soloists by contrasting means – playful dances, brusque syncopations, piquant bi-tonal harmonies, soaring modal melodies.

The B A C H motif is heard unadorned as the starting point of a substantial cadenza, including short, dramatic interjections from the timpanist. This is a 'transformation scene', leading into an extended 'Song without Words'. A calm chorale-like theme rises out of the depths to be developed by the soloist as a wistful romantic ballad, redolent of distant memories. After a brief, pensive refrain, the opening music returns, this time developing into a passionate climax, before quietly sinking into a reprise of the nostalgic ballad, which achieves resolution in the major key. A few whispered bars of the refrain cross-fade into the revelry of the finale.

'A Celtic Bacchanal' is a wild, extrovert dance taking its cue from the character of Celtic folk music. Whilst the movement demands supreme technical agility from the soloist, a lyrical central section reaffirms the singing qualities of the euphonium. A return of the dance measure propels the music, as in most of Gregson's eleven previous

concertos, to an exuberant, life-affirming conclusion.

### Meallor: Euphonium Concerto

There are also Gaelic connotations in the concerto which David Childs commissioned from his fellow Welshman Paul Meallor (b. 1975), who came to worldwide attention in April 2011 when his motet *Ubi caritas* was sung at the wedding of the Duke and Duchess of Cambridge. Premiered at the Last Night of the Welsh Proms in 2017, the Euphonium Concerto follows a similar 'darkness to light' progression to that which Meallor explored in his elegiac choral setting of the *Stabat Mater* (2009).

The score is prefaced by the last verse of a Gaelic song, 'Fear a' Bhàta' (The Boatman):

I am all too sad and tearful  
Like a white ewan that has been torn  
Sounding her death-call on a small grassy  
Isle  
Having been forsaken by all.

The wife of a fisherman accompanies her husband to the seashore to bid him a fond farewell as he sets sail on a fishing trip, from which he never returns. She visits the shore every day to sing to him, but no answer ever comes. As in so many Celtic love-songs, passion and pain are expressed in terms of dark despair.

The Concerto's single movement falls into four contrasting episodes, revealing both the gift of Meallor for simple but beautiful melody and – owing perhaps to his experience as a euphonium player in brass bands when he was growing up in North Wales – his 'insider' understanding of the multi-faceted 'personality' of the instrument. We hear the soloist first in elegiac mood, keening a 'sad and tearful' song, supported by a long pedal bass before high strings enter with a more intense harmonic backdrop. A dynamic *Allegro* section follows, in which soloist and orchestra exchange rapid figuration derived from the song theme, set against insistent repeated rhythms. The soloist's technical trickery extends to the top of the range. An adagio third section transforms the running and leaping themes we have just encountered into a plangent song, from which the material of the cadenza is derived. Soloist and orchestra fly headlong into an *Allegro con spirito* full of finger-flying energy. Unlike the song which provided the spark of inspiration, the Concerto ends positively. As the composer writes, 'Hope always remains...'

### Ball: Euphonium Concerto

The versatile career of Michael Ball (b. 1946) has included teaching (at The Manchester Grammar School and Chetham's School of

Music) and conducting as well as composing. In the 1980s and '90s, his music featured regularly on BBC Radio 3, broadcast by the BBC Northern Singers, BBC Philharmonic, and leading bands from the region – among them the Royal Northern College of Music Wind Orchestra and the Black Dyke Band. His music is admired, by all who have performed it, for its energy, flair, and freshness.

The Euphonium Concerto was commissioned by David Childs at the start of his mission to extend the artistic reach of the euphonium beyond its brass band heartland. Premiered in its original version with brass band in June 2002, it was recast by Ball two years later for symphony orchestra, in which format its rich colour palette is fully revealed. The work celebrates the versatility of the euphonium in the hands of a master – from intense lyricism and full-throated drama to extravagant virtuosity.

The Concerto falls into three linked and closely argued movements. A gentle opening, marked 'as if awakening', reveals the lyrical warmth of the euphonium in a series of accompanied cadenzas. In its modality, harmonic character, and melodic gesture Ball's musical 'landscape' is unmistakably 'English'. In the early 1970s, Ball was a Ralph Vaughan Williams scholar at the Royal College of Music in London, studying under Herbert

Howells. That lineage is clear from the start. The rhythmic bite of the ensuing *allegro* suggests some kind of earthy dance. In contrast, an expansive melody at the heart of the movement soars into the stratosphere.

In the long slow movement, the soloist unfolds a sinuous *cantilena* against a haunting backdrop and builds to a powerful climax. The narrative continues in quiet contemplation, leading seamlessly into a pensive rather than virtuosic cadenza, which flows into a brief but brilliant finale. This is a true showpiece for the soloist, elevating the dance measure of the *allegro* into a whirlwind scherzo.

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### A note by the performer

In the year 2000 I had the honour of competing in the Final of the BBC Young Musician of the Year competition, a unique privilege which gave me the opportunity to perform as soloist with orchestra for the first time. The orchestra was the BBC Philharmonic, so to collaborate with many of the same musicians on this project, nineteen years later, has been a very special experience for me.

Containing four concertos that feature the euphonium with orchestra, this CD succeeds

the original *Symphonic Euphonium* release of 2014 and aims to showcase the instrument in a variety of styles through premiere studio recordings of four very different works.

Ralph Vaughan Williams's Concerto for Bass Tuba and Orchestra was first performed, on 13 June 1954, by Philip Cateletet, an exponent of both the tuba and euphonium. Following this initial performance, Cateletet himself suggested that the work, owing to its *cantabile* second movement and virtuosic Finale, could suit the euphonium well, so the possibility of a version for tenor tuba was explored. Although correspondence between the composer and his publisher confirms that Vaughan Williams gave permission for such a version to be created, subsequent correspondence raises concerns over its commercial value. We now have many such works for euphonium, but at that stage the first concerto had yet to be composed: the concerto by Joseph Horowitz of 1972. More than six decades later, with the support of Oxford University Press and the Vaughan Williams Charitable Trust, I am delighted that euphonium players will now have the opportunity to perform a concerto by this great composer and am honoured to present the first recording here.

Whilst I was a student at the Royal Northern College of Music, the Principal was



Professor Edward Gregson, a composer whose brass music I knew intimately, having grown up playing in brass bands. My father was the soloist on the first recording of Gregson's *Symphonic Rhapsody for Euphonium and Brass Band*, back in the 1980s, so when the opportunity arose to commission an extended concerto for euphonium and orchestra I was excited, to say the least! In contrast to much of the surrounding repertoire on this release, Gregson's Concerto exploits the versatility of the modern-day euphonium, calling for a variety of styles and tone colours without ever being overly reliant on extrovert technique. Euphonium players can now enjoy this long-awaited substantial concerto by a composer who knows how to write for the instrument.

The final two concertos on the disc have connections to my homeland of Wales. Over the years I have enjoyed a great relationship with the Welsh Proms and its Artistic Director, Owain Arwel Hughes CBE, having been privileged to perform at the Festival on several occasions. In 2017 Owain and the Welsh Proms brought the composer Paul Mealeor, the Royal Philharmonic Orchestra, and me together when the premiere of a new Euphonium Concerto was programmed for the Last Night: the result was a wonderfully approachable work drawing on the euphonium's juxtaposed qualities of lyricism and virtuosity.

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The Concerto by Michael Ball was also performed for the first time in Wales, having been commissioned in 2002 by the Welsh Brass Arts Festival and its Artistic Director, Craig Roberts. Conceived as a concerto for euphonium and brass band, the work was revised following its first performance and I had the pleasure of premiering the orchestral version in 2004. Once again, the music focuses on the lyrical capabilities of the solo voice and I am delighted to programme its premiere studio recording to close *The Symphonic Euphonium II*.

© 2019 David Childs

The grandson and son of well-respected euphonium players from the Welsh Valleys, and himself described by *The Observer* as 'a great ambassador for the euphonium, possessing an astonishing technique and an engaging stage presence', David Childs is regarded as one of the finest brass musicians of his generation, touring extensively throughout Asia, continental Europe, and North America, and recording actively for radio, television, and CD. He has appeared as soloist with the BBC Concert Orchestra, Manchester Concert Orchestra, and RTÉ Concert Orchestra, BBC National Orchestra of Wales, BBC Philharmonic, Philharmonie

Baden-Baden, Royal Liverpool Philharmonic, Royal Philharmonic Orchestra, Sinfonia Cymru, Welsh National Opera, Vancouver Symphony Orchestra, and many of the finest brass bands and military bands in both the UK and USA. He has made solo appearances at the Singapore International Festival of Arts, Harrogate International Festivals, Cheltenham Festival, Melbourne International Arts Festival, BBC Proms, and New York Festivals, given solo recitals at the Wigmore Hall, Purcell Room, and Bridgewater Hall, and performed concertos at the Concertgebouw, Royal Albert Hall, Queen Elizabeth Hall, Royal Festival Hall, Symphony Hall, Birmingham, and Lincoln Center and Carnegie Hall, New York.

A keen advocate of new music, David Childs has premiered fifteen concertos for euphonium, including *The Sunne Rising - The King Will Ride* by Alun Hoddinott, in a Royal Albert Hall BBC Proms broadcast, the Concerto for Euphonium and Orchestra by Sir Karl Jenkins, at the US premiere in Carnegie Hall, the Concerto for Euphonium and Orchestra by Christian Lindberg, in its UK premiere, directed by the composer, and the Concerto for Euphonium and Orchestra by Paul Mealeor, in its world premiere at the Welsh Proms. In 2019 he was appointed Professor of Euphonium at the University of North Texas and he continues to enjoy an association with the Royal Welsh

College of Music and Drama as an Honorary Associate and International Visiting Tutor. He is a founding member of *Eminence Brass*, Artistic Director of Cardiff Symphonic Winds, Editor of the magazine *Brass Band World*, and a Buffet Crampon Besson Artist. Through his own performances David Childs continues to showcase the euphonium as a serious solo vehicle within the world of classical music, leading the way for euphonium players worldwide. [www.davechilds.com](http://www.davechilds.com)

Based in Salford, Greater Manchester and having earned worldwide recognition as one of the most adventurous, innovative, and versatile orchestras in Europe, the BBC Philharmonic brings a rich and diverse variety of classical music to the broadest range of listeners. While performing more than 100 concerts a year for broadcast on BBC Radio 3, it undertakes its flagship season at Manchester's Bridgewater Hall every year from September to June - a residency that features world and UK premieres alongside the performance of landmark classics and little-heard repertoire rarities. One of the BBC's six orchestras and choirs, it also appears annually at the BBC Proms, performs across the North of England, tours frequently to Europe and beyond, and records regularly for Chandos, its catalogue now extending to

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more than 250 recordings and more than one million albums sold.

In October 2018 the orchestra appointed the Israel-born Omer Meir Wellber, internationally recognised as one of the most exciting young conductors working today, as its new Chief Conductor - a move that Richard Morrison (*The Times*) hailed as 'arguably the most inspired musical appointment the BBC has made for years'. The orchestra maintains strong relationships with the Finnish conductor and violinist John Storgårds, its Chief Guest Conductor, the brilliant young maestro Ben Gernon, its Principal Guest Conductor, and the former BBC Young Musician of the Year Mark Simpson, its Composer in Association. Making bold moves to re-imagine the orchestral experience, the BBC Philharmonic enthusiastically explores new ways of making classical music accessible to the widest audiences. Working with the BBC's Salford-based Research and Development team, it records many of its concerts in Binaural Sound - creating high quality three-dimensional audio for headphone listeners - and has brought new technology into the concert hall through its Notes web-app, which beams free digital programme notes to smartphones during concerts. [www.bbc.co.uk/philharmonic](http://www.bbc.co.uk/philharmonic)

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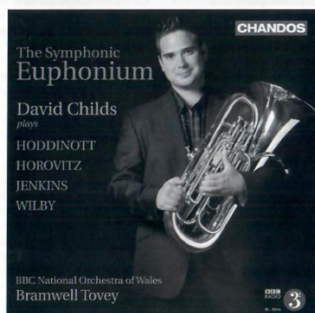
Praised repeatedly for his effortless authority on the podium, his drive and command of the orchestra, and his incisive, heartfelt, and evocative interpretations, the British conductor Ben Gernon has already conducted many of the world's major orchestras, including the Czech Philharmonic, Oslo Philharmonic Orchestra, Los Angeles Philharmonic, Chicago Symphony Orchestra, and BBC Symphony Orchestra, and now works increasingly in the opera house. In 2017 he took up the position of Principal Guest Conductor of the BBC Philharmonic, one of the youngest conductors to have held a titled position with a BBC orchestra. In 2018, he and the orchestra appeared in a televised performance at the BBC Proms, returning for two concerts in 2019. In the 2019/20 season, he will make his debuts with the hr-Sinfonieorchester Frankfurt, Nederlands Philharmonisch Orkest, Hallé, Adelaide Symphony Orchestra, and West Australian Symphony Orchestra, amongst others. He will also return to the Los Angeles Philharmonic at the Hollywood Bowl, Kungliga Operan in Stockholm, and Orchestre national du Capitole de Toulouse for his third consecutive seasonal visit, as well as giving several performances in London with the BBC Symphony Orchestra. Equally at home in the opera house, he made his debut in the 2018/19 season at

English National Opera, conducting Simon McBurney's production of *The Magic Flute*, and, following his debut the previous season with *Die Zauberflöte*, returned to Kungliga Operan for a new production of *Madama Butterfly*. He has conducted *Il barbiere di Siviglia* with Glyndebourne Touring Opera and *Le nozze di Figaro* at Staatsoper Stuttgart. He recently made significant conducting debuts with the Wiener Symphoniker, Royal Stockholm Philharmonic Orchestra, Deutsches Symphonie-Orchester Berlin, Münchener Kammerorchester, Royal Liverpool Philharmonic, and Swedish Chamber

Orchestra, and has appeared regularly with such UK orchestras as the Philharmonia Orchestra, City of Birmingham Symphony Orchestra, and Scottish Chamber Orchestra, notably at the BBC Proms on the occasion of the eightieth birthday of Sir Peter Maxwell Davies. His recent discography includes recordings with the Czech Philharmonic and BBC Scottish Symphony Orchestra. Ben Gernon studied at the Guildhall School of Music and Drama with Sian Edwards, with whom he still works closely, and with Sir Colin Davis, who was a profoundly influential figure in his musical development.

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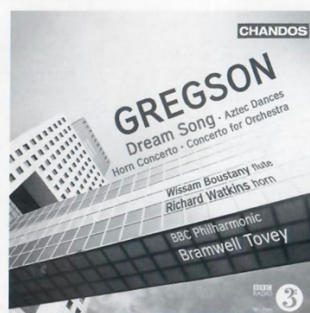
Also available



The Symphonic Euphonium  
CHAN 10830

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Also available



Gregson  
Dream Song • Aztec Dances • Horn Concerto • Concerto for Orchestra  
CHAN 10822

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Ben Gernon conducting  
the Czech Philharmonic

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Executive producer Ralph Couzens  
Recording producer Brian Pidgeon  
Sound engineer Stephen Rinker  
Assistant engineer Richard Hannaford  
Editor James Unwin

Chandos mastering Jonathan Cooper  
A & R administrator Sue Shortridge

Recording venue MediaCityUK, Salford, Manchester; 3 and 4 January 2019

Front cover, label, and inner inlay card Photographs of David Childs by Julian Fulton

Back cover Photograph of Ben Gernon by Simon Annand

Design and typesetting Cap & Anchor Design Co. ([www.capandanchor.com](http://www.capandanchor.com))

Booklet editor Finn S. Gundersen

Publishers Oxford University Press, Oxford (Vaughan Williams Concerto for Tuba in a new version for Euphonium and Orchestra), Kirklees Music, Bingley, West Yorkshire (Ball), Novello & Co. Ltd (other works)

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BBC Philharmonic, with  
its Principal Guest  
Conductor, Ben Gernon,  
26 January 2019



# Symphonic Euphonium II CD Track List

THE SYMPHONIC EUPHONIUM II – Childs / BBC Philharmonic / Gernon

**CHANDOS**  
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## The Symphonic EUPHONIUM II

**RALPH VAUGHAN WILLIAMS** (1872 – 1958)  
*premiere recording in this version*

1-3 Concerto for Tenor Tuba and Orchestra (1954) 12:35  
in B flat minor • in b-Moll • en si bémol mineur  
Adapted 2018 from Concerto for Bass Tuba and Orchestra  
in F minor • in f-Moll • en fa mineur  
by David Childs and Rodney Newton

**EDWARD GREGSON** (b. 1945)  
*premiere recording*

4-6 Concerto for Euphonium and Orchestra (2018) 22:43

**PAUL MEALOR** (b. 1975)  
*premiere recording*

7-11 Concerto for Euphonium and Orchestra (2017) 15:56

**MICHAEL BALL** (b. 1946)  
*premiere recording*


12-14 Concerto for Euphonium and Orchestra (2002) 18:25  
Recast 2004 by the composer from an original version with brass band

TT 70:06

THE SYMPHONIC EUPHONIUM II – Childs / BBC Philharmonic / Gernon

**CHANDOS**  
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Recorded in 24-bit/96 kHz	

**BBC RADIO 3**

90 – 93FM

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## Relevant music and scores on data disc

- Orchestral score: *Concerto for Tenor Tuba and Orchestra*  
(Ralph Vaughan Williams Trans. David Childs & Dr. Rodney Newton)
- Piano score: *Concerto for Tenor Tuba and Orchestra*  
(Ralph Vaughan Williams Trans. David Childs)
- Draft sketches: *Euphonium Concerto* Movt. 1 (Edward Gregson)
- Solo part: *Euphonium Concerto* (Edward Gregson)
- Solo part: *Euphonium Concerto* (Paul Mealor)
- Orchestral score: *Euphonium Concerto* (Paul Mealor)
- Solo part: *Euphonium Concerto* first edition (Michael Ball)
- Solo part: *Euphonium Concerto* revised edition (Michael Ball)

# Composer Profiles

## Michael Ball (1946 – present)

Michael Ball was born in Manchester in 1946. He studied at the Royal College of Music (where he was a Vaughan Williams Trust Scholar), principally with Herbert Howells, but also with Humphrey Searle and John Lambert. In his final year he was invited to participate in masterclasses with Nadia Boulanger and after winning the College's major composition awards including the Cobbett Prize, he was awarded the Octavia Travelling Scholarship to study with Franco Donatoni in Italy during the summers of 1972 and 1973. There he also participated in masterclasses with Luciano Berio and György Ligeti. He graduated from the University of London in 1967 and became a Doctor of Music of the same university in 2001.

His music spans most major genres, although writing for chorus, for wind, and for brass have been a particular interest from the 1980's onwards. *Pageant*, for chorus and wind instruments, is arguably his most internationally acclaimed work; it has been followed by a number of works for different grades of wind band, including a *Concerto for Saxophone and Wind Band* (1994) written for Rob Buckland and a *Concerto for Euphonium* (2002) written for David Childs and available in versions for wind band, brass band and for orchestra.

*Frontier!* was chosen as the test-piece for the 1987 European Brass Band Championship and is now a well-established test-piece. It has been followed in the 1990's by a series of contrasting works for brass band. The Shakespeare inspired *Midsummer Music* (1991), is perhaps the most 'symphonic' of the set. *Whitsun Wakes* (1997) is a virtuoso tour-de-force, commissioned by the BBC for its Music Live! Festival as an all-brass equivalent to *Omaggio*, paying homage to the heritage of the band movement in its northern heartland. *An English Suite* (2000) pays homage to the wider musical heritage of banding and to the music of Holst in particular. Its sequel, *A Cambrian Suite* (2001) is an affectionate exploration of the music of 'the land of song'. The sharply etched and colourful *Chaucer's Tunes* is available in two distinct and equally effective versions for brass and for wind band. BBC Radio 3 were again the commissioners of *...all the flowers of the mountain...* written as the test piece for the 2004 National Brass Band Championships of Great Britain.

His music is regularly played and broadcast in the UK and, increasingly, in the USA and Europe.<sup>78</sup>

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<sup>78</sup> Hindmarsh, P. (2004). *Brass Wind Publications*. Retrieved from: <https://www.brasswindpublications.co.uk/acatalog/Ball.html>

### Edward Gregson (1945 – present)

Edward Gregson was born in Sunderland, Co Durham, England in 1945. He graduated from London's Royal Academy of Music in 1967, having studied piano and composition (with Alan Bush), and then completed a B.Mus (Hons) degree at London University. He is a composer of international standing whose music has been performed worldwide. He has written orchestral, chamber, instrumental and choral music, as well as making major contributions to the wind and brass repertoire. He has also written music for the theatre, film, and television.

His orchestral music has been performed by many orchestras and conductors worldwide, including all the BBC orchestras, the London Symphony, Royal Scottish National, Hallé, Royal Liverpool Philharmonic, and Bournemouth Symphony orchestras; with conductors such as Martyn Brabbins, Edward Downes, Rumon Gamba, Ben Gernon, Alexander Gibson, Gunther Herbig, Kent Nagano, Gianandrea Noseda and Bramwell Tovey.

His music has been extensively broadcast and recorded, and perhaps of special note is the ongoing series of his symphonic music and concerti on the Chandos label performed by the BBC Philharmonic and BBC Concert orchestras, and London Brass – the latest volume being released in 2020. Included in this series are all his major concerti: horn (1971), tuba (1976), trumpet (1983), trombone (1979), clarinet (1994), piano (1997), violin (2000), saxophone (2006), cello (2007), and flute (2013). He has also recently embarked on a three-volume series of his instrumental and chamber music for the Naxos label, the first of which was released in August 2020. In addition, and of similar importance, is the six-volume survey of his complete music for brass band on the Doyen label.

His most recent compositions include *Three Études* for piano, recorded on the Naxos label by Murray McLachlan, an Oboe Concerto (*A Vision in a Dream*) for Jennifer Galloway and the BBC Philharmonic, a *Euphonium Concerto* for David Childs, *The World Rejoicing (Symphonic Variations on a Lutheran Choral)* – a commission from five European countries due for various premières in 2021 – and *The Salamander and the Moonraker*, a work for children's choir, narrators and orchestra commissioned by the Hallé Concerts Society in 2018, with story and libretto by his wife Susan Gregson. In 2016, as Composer in Association with Black Dyke Band, he composed a *Cornet Concerto* and *Four Études*, and in 2017, as Composer in Residence at the Presteigne Festival, his *2<sup>nd</sup> String Quartet* was premièred by the Nightingale Quartet from Denmark.<sup>79</sup>

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<sup>79</sup> Gregson, E. (2020). *Edward Gregson*. Retrieved from: <https://edwardgregson.com/>

## Paul Mealor (1975 – present)

Paul Mealor is one of the world's most 'performed' living composers and has been described as, 'the most important composer to have emerged in Welsh choral music since William Mathias' (New York Times, 2001) and his music is, 'marked by something outside of himself that is beautifully spatial and evocative of landscape... it illuminates both our past and our future' (The Guardian, 2011). Topping the Classical Charts for six weeks with his bestselling album, *A Tender Light* (featuring Tenebrae Choir and the Royal Philharmonic Orchestra) in November 2011, he also broke records by being the first classical composer to hold both the classical and pop chart No 1's at the same time.

Born in St Asaph, North Wales in 1975, Paul Mealor studied composition privately as a boy with William Mathias and later with John Pickard, and at the University of York (BA Hons, 1997, PhD, 2002) and in Copenhagen with Hans Abrahamsen and Per Nørgård.

Mealor wrote a number of works for HM Queen Elizabeth II's Diamond Jubilee. He has composed an opera, *74 Degrees North* (2010) for Scottish opera and three symphonies – No 1, *Passiontide* is for choir, soloists and orchestra (2009-2015); No 2, *Sacred Places* (2016) for the NEW Sinfonia and No 3, *Illumination* (2018) for the BBC National Orchestra of Wales. His *Euphonium Concerto* (2017) was commissioned and premièred by David Childs and the Royal Philharmonic Orchestra at the Last Night of the Welsh Proms, 2017, conducted by Owain Arwel Hughes CBE and recorded by Childs and the BBC Philharmonic (Chandos; 2019) and he composed a special work, *Twilight Falls on Temple View* to mark the 25th birthday of Classic FM and the 10th anniversary of the founding of Dumfries House in August 2017. His short *Requiem* was featured at the Welsh National Eisteddfod in 2017 by the BBC National Orchestra of Wales. His *Requiem: The Souls of the Righteous* was premièred by the National Youth Choir of Scotland and the Royal Scottish National Orchestra, September 2018 in Edinburgh prior to its USA première by DCINY at Carnegie Hall, New York on November 11th 2018.

Mealor is the first President of Ty Cerdd – Wales' National Centre for music making and Patron of the Welsh Music Guild.

In November 2020, The Saltire Society of Scotland presented him with The Fletcher of Saltoun Award for outstanding contribution to the arts and humanities in Scotland. Mealor is only the second composer, after Sir James MacMillan, to be given this award.<sup>80</sup>

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<sup>80</sup> Mealor, P. (2020) *Paul Mealor*. Retrieved from: <https://www.paulmealor.com/>

## Ralph Vaughan Williams (1872 - 1958)

Ralph Vaughan Williams was not only a composer of the utmost importance for English music but also one of the great symphonists of the 20th century. He was born on 12 October 1872 in the Cotswold village of Down Ampney, where his father was vicar. Antecedents included the interconnected families of Wedgwood and Darwin. Following his father's death in 1875 he was brought up at Leith Hill Place in Surrey and educated at Charterhouse School, the Royal College of Music and Trinity College, Cambridge. He was a pupil of Charles Stanford and Hubert Parry, later studying with Max Bruch in Berlin and Maurice Ravel in Paris.

At the turn of the century he was among the very first to travel into the countryside to collect folk songs and carols from singers, notating them for future generations to enjoy. As musical editor of The English Hymnal he composed several hymn tunes that remain popular. A long and deep friendship with Gustav Holst was a constructive relationship which was crucial to the development of both composers. Vaughan Williams took three years off his age in order to volunteer for the army during the 1914-1918 war; after a long period of training and waiting he was sent to France in 1916, serving as a stretcher-bearer in the Royal Army Medical Corps. Later, he was given a commission in the Royal Garrison Artillery and found himself in charge of both guns and horses. The carnage and the loss of close friends such as the composer George Butterworth deeply affected him and influenced his music after the war.

Youthful atheism eventually settled down into cheerful agnosticism. He was widely read, and heavily influenced by poets and writers including Shakespeare, Bunyan, Blake and Walt Whitman. Vaughan Williams was married twice: in 1897 to Adeline Fisher, and in 1953 to the poet Ursula Wood. He began his *Eighth Symphony* in 1953, finishing it in 1955 and in its lightness of mood it links with the composer's *Romance for Harmonica* (1952) and his *Concerto for Bass Tuba* (1954)<sup>81</sup>.

He died on 26 August 1958; his ashes are interred in Westminster Abbey, near Purcell. In a long and productive life, music flowed from his creative pen. Hardly a musical genre was untouched by his work. In addition to his iconic *Concerto for Bass Tuba*, his orchestral works include such popular favourites as *The Lark Ascending*, *Fantasia on a Theme by Thomas Tallis*, *Five Variants of Dives and Lazarus*, *The Wasps Overture* and the *English Folk Song Suite*.<sup>82</sup>

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<sup>81</sup> The Ralph Vaughan Williams Society. (2020) *A Longer Biography*. Retrieved from: <https://rvwsociety.com/comprehensive-biography/>

<sup>82</sup> The Ralph Vaughan Williams Society. (2020) *A Short Biography*. Retrieved from: <https://rvwsociety.com/short-biography/>

# Correspondence

Letter from Ralph Vaughan Williams to Alan Frank, 27<sup>th</sup> February 1955

vaughanwilliams.uk

The Letters of Ralph Vaughan Williams

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Letter from Ralph Vaughan Williams to Alan Frank (OUP)

February 27th 1955.

From R. Vaughan Williams,  
10, Hanover Terrace,  
Regents Park,  
London, N.W.1.

Dear Frank,<sup>1</sup>

By all means have Denis Wright: but I want to know exactly what he means to do. Does he mean to transpose it all up a fourth? Which will I think mean altering some of the instrumental passages. Or does he mean to keep the original key and alter those very characteristic passages from BB flat to FF, which will take away a lot of the character of the music.<sup>2</sup>

Yrs

RVW

1. Music Editor at Oxford University Press in succession to Norman Peterkin (1947); Head of Music from 1954 until his retirement in 1975.

2. Frank had written on 25th February asking VW about a suggestion from Denis Wright that the *Tuba Concerto* (Collected Works 1954/2) should be arranged for euphonium and Brass and Military bands.

From: Vaughan Williams, Ralph, 1872-1958

To: Frank, Alan, 1910-1994

General notes: Typewritten, signed.

Names: Wright, Denis, 1895-1967

Subjects: Military music

Musical works: Vaughan Williams, Ralph, 1872-1958. Concertos, tuba, orchestra, F minor.

Location of original letter: OUP Archive

Shelfmark of original letter: File 2008Q

Location of copy: British Library

Format: Letter

Letter No.: VWL3065

Original database number: 550227a

Editor's notes:

BL copy shelfmark



## RE: RVW new edition



WRIGHT, Simon

Tuesday, 17 July 2018 at 16:02

To: Dave Childs; Cc: WEGG, Jenny

Dear David

### Subject to Agreement

We have now had our internal meeting to discuss your proposal. Essentially, we both we and The Vaughan Williams Charitable Trust are happy to approve a version of this work adapted and transcribed for euphonium (both for euphonium and orchestra, and in a reduction for euphonium and piano). We have however decided that we are not able ourselves at this time to publish the work in this form, and therefore the way forward will be for us to license you (or another music publisher) to produce this new version. To be clear, a licence would enable you or a publisher to exploit the work in this new form according to terms and conditions agreed upfront with us; but our licence will assign copyright in the new version to OUP, worldwide and for the duration of copyright in the arrangement.

In order to facilitate you or a music publisher to make the new version we would be prepared to provide and license the use of the Sibelius notation files of our recently published new edition (the editor was David Matthews). We could also recommend a freelance (with whom we have previously worked on similar Vaughan Williams projects) who would be able to do, or help with, the necessary transposition and re-voicing and Sibelius work that would be required (however, you or the music publisher would need to be prepared to pay that freelancer, if you decided to use him). In any case, we'd ask you to work from the Matthews edition, as this is now the 'best text' version of the original Vaughan Williams work.

For both the right to make the new version, and for the supply of the Sibelius files, we would charge licence fees, the level of which would be subject to further discussion between us. If you are interested in exploring a way forward on this basis please let me know, and we can then set up a mutually convenient time to have a conversation. Where, by the way, are you based? Ideally, it might be best to meet up in person to take this forward – but we can telephone if that doesn't work out.

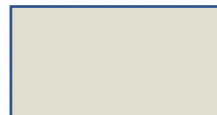
With all best wishes,

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Simon Wright  
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Email from Philip Croydon, Head of Editorial, Music, Oxford University Press,

7<sup>th</sup> December 2020

## RE: RVW Tenor Tuba Concerto



CROYDON, Philip

To: David Childs

Today at 14:59

Dear David,

I'm so sorry. I downloaded and saved these but clearly forgot to acknowledge. Yes, all safely received. I've an editor preparing them for publication next year, around May.

I'm not sure if you're aware, but our Hire/rental operation has moved to Boosey & Hawkes (see link below). This doesn't change our arrangement, and the piece will still be branded as OUP's, but it has led to some disruption this end. In the longer-term, it should lead to greater visibility for your arrangement, particularly given Boosey's large Hire (and brass) catalogue.

With best wishes,

Phil

Email from Dr. James Gourlay, 18<sup>th</sup> August 2020

## Vaughan Williams Euphonium Concerto



James Gourlay

To: David Childs

Wednesday, 19 August 2020 at 14:22

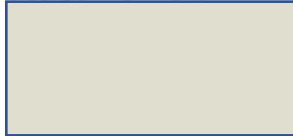
Dear David,

I am writing to thank and congratulate you for your recent recording of the Vaughan-Williams Tuba Concerto, now Euphonium Concerto. Of course, I am especially pleased, as your recording sprang from a conversation we had about my own research into the tuba concerto. When I found a letter from Philip Catelinet asking for permission to arrange the tuba concerto for euphonium and orchestra, followed by one from Vaughan Williams granting it, I could never have imagined actually hearing it. The significance of your recording cannot be underestimated as had Catelinet, been able to realize his idea, the RVW Euphonium Concerto would have been the first concerto for the instrument. Finally, and it almost goes without saying: Your performance on the CD is exceptional. Bravo!

Dr. James Gourlay  
Professor of Tuba Euphonium, Duquesne University  
International Chair of Brass Studies, RNCM  
Musical Director, River City Brass

## Rodney S. Newton

MA (dist.) Ph.D ALFS Hon. RBC FRSA



1<sup>st</sup> August 2020

Dear David,

Congratulations on the favourable reception of your recording of our adaptation for euphonium of the Vaughan Williams Tuba Concerto. I was so pleased that you invited me to do the transposition of the orchestral part and I'm glad that our efforts have met with approval.

When you contacted me about working on this project with you I was immediately interested, given that a version for euphonium was a notion to which VW warmed when it was suggested to him by Philip Catalinet, but never got round to doing anything about it. The idea of a tuba concerto seems to have risen Vaughan Williams' mind when attending a rehearsal of the London Symphony Orchestra during a Three Choirs Festival sometime in the late 1940s-early 1950s. According to Trevor Austin, he heard the tuba player (in those days probably Christopher Bell) warming up and said to him, 'I didn't realise you could do that on a tuba - you've given me an idea!' By the time the tuba concerto had been written, Bell had retired and Philip Catalinet had taken his place in the LSO, so he got to give the first performance.

As we discussed, simply transposing everything up a fourth was never going to work, so you were certainly wise to commission an adaptation of the accompaniment and I'm delighted that you asked me to do it, given my longstanding love of Vaughan Williams' music and my friendship with his close friend and amanuensis, the late Roy Douglas. Obviously I tried to maintain VW's original scoring but some adjustments, in particular to the wind instruments, were necessary to ensure that they were not uncomfortably high or out of their range altogether.

When listening to the recording with the BBC Philharmonic, it became clear that the upward transposition brings a new brightness to the overall sound quality and I enjoy the sprightliness that the leaner sound and greater agility of the euphonium imparts to the piece. Your adaptation of the solo part certainly works and the whole piece sounds more fleet-footed and less elephantine than it normally does in its original version.

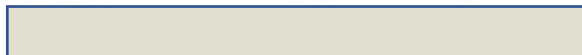
I'm glad that OUP approved the project since this new version enables the concerto to be played by more than just bass tuba players, while still keeping it within the tuba family.

Kind Regards,

Rod

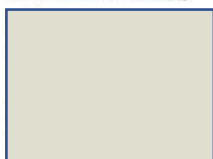
Letter from Michael Ball, 3<sup>rd</sup> August 2020

MICHAEL BALL D. Mus. (Lond.), ARCM



3<sup>rd</sup> August 2020

Mr David Childs



Dear David,

Earlier today I listened again to your splendid second CD featuring concertos for euphonium and orchestra and felt the urge to reiterate my message of last year as to how very much in debt I am to you for your superb performance of my own piece, its lyrical and athletic elements so persuasively and spaciouly presented with such a wealth of colour and musical nuance. As its dedicatee, you premiered the piece back in 2002 in its original brass band dress and subsequently in the wind band & orchestral versions two years later. Of the three concertos from my pen – for organ, alto saxophone and euphonium respectively – it's the only one that I've transcribed for other media and it's been an honour for me to have had you as its standard-bearer. I hasten to add that I also very much admired the performances of Eddie's & Paul's pieces, along with the enterprising new version of the VW.



As one of your generation's most distinguished players globally, you've made it your personal mission to change certain embedded assumptions in the larger musical world and to insist that your instrument be given the status and attention it richly deserves, a process that was strongly signalled some twenty years ago when you fought your corner in persuading the BBC to include the euphonium in its list of admissible instruments in the Young Musician of the Year competition. By continuing to encourage the development of the repertoire for the instrument outside the immediate context of the brass & wind band, you have laid a significant marker and euphonium players in the future will undoubtedly share a debt of considerable gratitude for your work.

Thank you so much, David.

With my very best wishes,

*Michael*

Social media post from Paul Mealor, 17<sup>th</sup> April 2017

**Paul Mealor**  
17 April 2017 · Aberdeen · 

Working on the final section of my Euphonium Concerto just now - almost finished. It includes two of the most beautiful melodies I've ever written, a scherzo in mirror canon and the cadenza from hell! Can't wait to hear the brilliant [David Childs](#) bring it alive with the Royal Philharmonic Orchestra, conducted by Owain Arwel Hughes CBE, at the Last Night of the Welsh Proms, St David's Hall Cardiff in July...

Social media post from Paul Mealor, 31<sup>st</sup> July 2019

**Paul Mealor**  
31 July 2019 · 

Just listened to the first full edit of my Euphonium Concerto. Wow!! [David Childs](#) is an astounding musician! He really makes the instrument sing! And, the BBC Philharmonic are totally amazing!! This is going to blow people away. What a treat - out on November 16th!!





Email from Professor Edward Gregson, 4<sup>th</sup> January 2019

## Yesterday



Edward Gregson [redacted]...

Friday, 4 January 2019 at 11:30

To: David Childs; Cc: Bob Childs [dropdown]

Hi Dave

Just a quick word to thank you for your wonderful playing yesterday. I was very impressed with your level of concentration as well as your stamina!

We were all in awe of your playing, and i include in that Ben, Brian, and Simon, plus of course those who already knew your playing.

The concerto will come out really well when it is all edited up. I hope you're pleased with this version - it is the one I always had in my head when I first started sketching it..

I hope the rest of today goes well.

Best wishes

Eddie

Email from Professor Edward Gregson, 19<sup>th</sup> October 2019



## CDs



Edward Gregson [redacted]

Saturday, 19 October 2019 at 23:14

To: David Childs; Cc: Mr Ralph Couzens; Simon Webb; +2 more [dropdown]

Dear David

Many thanks for the CDs which I received this morning. Having listened to it all the way through, I must say that it is a most impressive CD. Wonderful solo playing, combined with sensitive and intuitive musicianship, terrific orchestral playing beautifully directed by Ben. Top quality recording, as one expects from Chandos, and great production and editing. What more can I say!?

I was initially sceptical about the VW and if it would work being transposed up a 4th. But you've convinced me! The Romanza comes off particularly well and the final movt, which can often sound like a frenzied rush, shows both you and the orchestra in fine form.

I also really like Michael's Concerto (hadn't heard it before) and the first section of Paul's Concerto - very evocative. It's a great CD and deserves to take all the awards open to it...

Many congratulations!

Best wishes

Eddie

PS and of course I didn't mention my Concerto, but having heard the edits you know I am very pleased with it - what's more, you definitely 'own' it, no doubt about that...



# Reviews

Gramophone Magazine, February 2020, page 47

## ORCHESTRAL REVIEWS



Vladimir Jurowski directs the State Academic Symphony Orchestra of Russia 'Evgeny Svetlanov' in a refined account of Tchaikovsky's *Nutcracker*

wonderful Fasch, an underrated composer who more than matches Telemann for skill in giving the listener a pure uplift experience.

If Chandler's programming of oddities and fragments sometimes looks like a musicological download, the sound his orchestra makes soon makes you forget that. Bright, clear, open and gloriously brassy, with expansive but controlled wind-playing, rat-a-tat drumming and boldly projected string sound led by Chandler's wheeling and diving solo violin – all is light and energy. In places it is nothing short of magnificent. Listen to the Fasch finale and see if you can keep still! **Lindsay Kemp**

### 'The Symphonic Euphonium, Vol 2'

**M Ball** Euphonium Concerto **Gregson**  
Euphonium Concerto **Meallor** Euphonium  
Concerto **Vaughan Williams** Tuba Concerto  
**David Childs** euphonium  
**BBC Philharmonic Orchestra / Ben Gernon**  
Chandos © CHANI0997 (70' • DDD)



Vaughan Williams wrote his Concerto in F minor for bass tuba and orchestra for

Philip Catelinet, who gave the premiere with his LSO colleagues under John Barbirolli at the Royal Festival Hall on June 13, 1954. Catelinet was quick to suggest to the composer that the piece might also be adapted for the euphonium (tenor tuba). Towards the end of 1956, RVW consented to the idea; but sadly nothing came of it until 2018, when both Oxford University Press and the Vaughan Williams Charitable Trust sanctioned the present, outstandingly idiomatic reworking (with the home key transposed up a fourth to B flat minor) by the brilliant euphonium player David Childs and superbly accomplished orchestrator Rodney Newton. Given the numerous subtle touches and deliciously deft tweaks in instrumentation, to say nothing of the the irreproachable agility and eloquence shown by the expert performers here (the sublime central 'Romanza' could hardly be more ravishingly essayed), it's hard to imagine that the composer would have been anything other than delighted.

Originally scored for euphonium and brass band, Michael Ball's 2002 Concerto proves a work of invigorating substance and personality, boasting an especially fetching slow movement that would have pleased his composition teacher at the Royal College of Music, Herbert Howells. It's an

approachable, finely crafted offering, thoroughly deserving of wider dissemination – as, for that matter, is the Concerto that Edward Gregson wrote for David Childs in 2018. It, too, features a genuinely inspired slow movement ('Song without Words'), whose lyrical beauty and translucent textures cast quite a spell. I also love the banter between euphonium and timpani during the cadenza at the end of the satisfyingly cogent first movement (which is bound together by a dramatic five-note motif heard at the outset), while the vigorous finale ('A Celtic Bacchanal') makes quite a splash. Only Paul Meallor's 2017 Concerto slightly underwhelms, for all its undoubted mellifluousness and ample opportunities for solo wizardry (negotiated here with nonchalant aplomb).

As I've already intimated, performances are out of the top drawer. David Childs's contribution throughout strikes me as a marvel of technical security, nimble poise and rewarding musicality. What's more, he enjoys simply superb support from the BBC Philharmonic under Ben Gernon, and everything has been captured with demonstration-worthy realism by the experienced team of producer Brian Pidgeon and balance engineer Stephen Rinker. A classy issue and unexpected treat: do investigate! **Andrew Achenbach**

***The Symphonic Euphonium II***

**Ralph VAUGHAN WILLIAMS (1872-1958)**

Concerto for tenor tuba and orchestra (2018) adapted by David Childs and Rodney Newton from Concerto for Bass Tuba and Orchestra (1954) [12:35]

**Edward GREGSON (b.1945)**

Concerto for Euphonium and Orchestra (2018) [22:43]

**Paul MEALOR (b.1975)**

Concerto for Euphonium and Orchestra (2017) [15:56]

**Michael BALL (b.1946)**

Concerto for Euphonium and Orchestra (2004, arranged from Concerto for Euphonium and brass band, 2002) [18:25]

David Childs (euphonium), BBC Philharmonic/Ben Gernon rec. 2019, MediaCity, Salford, Manchester

**CHANDOS CHAN10997** [70:06]



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The first volume in this series teamed David Childs with Bramwell Tovey and the BBC National Orchestra of Wales for a programme of music by Hoddinott, Horovitz, Jenkins and Wilby. The second volume sees another orchestra and conductor but no lessening of reportorial inquisitiveness. Childs has teamed with Rodney Newton to adapt Vaughan Williams's 1954 Bass Tuba Concerto to one for the Tenor. This is an idea that went back to the work's first soloist, the LSO's Philip Catelinet who wanted to make a version for euphonium and brass – he had scored VW's *Prelude on Three Welsh Hymn Tunes* for brass band. As Paul Hindmarsh relates in his notes for this release, VW agreed to the idea, but it foundered because of concerns about commercial viability. Now, with the approval of the Vaughan Williams Charitable Trust and OUP, this edition has been made by Childs and Watkins – the latter being the orchestrator.

It's not an arrangement for euphonium and brass, of course, and nor is it really a case of 'old wine, new bottle'. It does give the solo instrument a more immediate and agile response and perhaps one could skittishly claim the result – in a Back to the Future kind of way – to be the first Euphonium Concerto, even though that was, in fact, the concerto by Horovitz. In any case Childs plays beautifully, as controlled in the cadenza as he is rich-toned in the cantabile of the *Romanza* – the solo brass player's equivalent of the similar movement in VW's Fifth Symphony. His embouchure takes no strain in the virtuosity of the finale and he proves an outstanding guide down to the finale's cadenza and brisk throwaway finale.

Edward Gregson's Concerto was composed in 2018 for Childs, a three-movement work with clearly defined and characterised movements; *Dialogues*, *Song without Words* and *A Celtic Bacchanal*. There are some lovely coastal sonics here – one imagines crying gulls – along with the strangely Arnoldian (Malcolm not Matthew) paragraphs. The central movement has a lullaby-like beauty though it clouds to admit a contrasting agitation emerging, finally, replenished and renewed. The finale unleashes full Celtic – hardly a twilight, more a boozy shindig. Here, too, though Gregson spins a lyric web in the central panel nothing is ever predictable in this ingenious work. Paul Meador's Concerto was also written for Childs who, like Meador, is Welsh. The Concerto evokes lines from a Gaelic song, *The Boatman*. A despairing wife calls to her fisherman husband who has never returned from the seas. One really does feel the spray and plume, the lyrical leaps in the euphonium, along with beautifully shadowing winds. But it's not merely a forlorn song of love and loss; the soloist proves taut and brilliant and sensitive too in the folkloric introspection of the slow movement – a real *Adagissimo* indeed. Despite this, the music ends in dizzying triumph.

All the concertos are heard in premiere recordings including Michael Ball's 2002 work, originally composed for euphonium and brass band. Recast in 2004 to a Childs commission with orchestral support it, too, is full of interest, segueing from lyricism to urgency, admitting some possible VW-like harmonies, as well as some lovely thematic writing. Ball's recasting ensures some warming work for the orchestral strings and allows Childs a cadenza that tests his virtuosity to the utmost. The perky finale with a quotient of folksy frolicsome bonhomie makes a fitting end for the concerto and indeed for the disc.

There is so much here that is so approachable and finely done that my final point feels churlish but necessary to make. My only complaint about the recording is that it seems to me that the euphonium has been given prominence far out in front of the orchestra – the excellent BBC Philharmonic under Ben Gernon – and to its detriment. Others may well have different views on this and welcome the closeness of the solo instrument but to me it is a misjudgment.

**Jonathan Woolf**



**BBC MUSIC**

## The Symphonic Euphonium II

BBC Music Magazine

24 Dec 2019

M Ball: Euphonium Concerto;  
Gregson: Euphonium Concerto;  
Paul Mealar: Euphonium Con-  
certo; Vaughan Williams: Tuba  
Concerto (arr. for euphonium)

David Childs (euphonium); BBC  
Philharmonic/ben Gernon

Chandos CHAN 10997 70:06  
mins

The euphonium, the tenor mem-  
ber of the tuba family, is familiar  
in brass bands, but a rarity in  
orchestral music. David Childs,  
brought up in the Welsh band  
tradition, has been active in  
broadening the appeal of his in-  
strument through performances  
and commissions. This disc pairs  
him with the BBC Philharmonic  
and its principal guest conductor  
Ben Gernon in three concertos  
written specially for the eupho-  
nium and one adapted for it.

The adaptation is of Vaughan  
Williams's genial Concerto for  
bass tuba, written in 1954 in the  
composer's lively old age. In his  
helpful notes, Paul Hindmarsh  
reveals that a reworking of the  
piece a fourth higher for eupho-  
nium was approved by Vaughan  
Williams, but not carried out in  
the absence of a publishing  
agreement. The transposition,  
now effected by Childs and Rod-  
ney Newton, has the effect of

lightening the orchestral sound,  
enabling the solo instrument to  
stand out more clearly against it.  
The more recent concertos by  
Edward Gregson (2018), Paul  
Mealar (2017) and Michael Ball  
(2002 with brass band, 2004  
with orchestra) all effectively  
balance lyricism with virtuosity;  
the Mealar makes striking use of  
extended techniques, including  
glissandos and chords.

Childs plays with richly expres-  
sive tone (using the customary  
brass band vibrato) and is fully  
on top of all the works' technical  
demands. He is responsively  
supported by the orchestra, al-  
though it is relegated slightly to  
the background of the recording.  
Anthony Burton PERFORMANCE  
★★★★

RECORDING ★★★



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## CD review: The Symphonic Euphonium II

David Childs

BBC Philharmonic Orchestra

Conductor: Ben Gernon

Leader: Yuri Torchinsky

Chandos Recordings: CHAN: 10997

MONDAY, 21 OCTOBER 2019



Like 672



### 4BR Verdict



With his first *'Symphonic'* CD release in 2014, David Childs set a benchmark for the euphonium as a true symphonic concerto instrument. Here he takes it to a level *'in excelsis'*.

It is a consummate display of artistry; superlative in every aspect of performance.

Works from Edward Gregson, Paul Mealeor and Michael Ball receive premiere recordings - as does a new orchestration of the Vaughan Williams *'Concerto for Bass Tuba'*, adapted for *'Tenor Tuba'* (with approval by the Oxford University Press and the Vaughan Williams Charitable Trust), with perceptive expertise by Rodney Newton.

## Flawless

From his first note the soloist holds his genius as an obedient slave to his masterful will; each concerto as complete in flawless execution as it is in musical inspiration; his measured rhetoric as eloquent as it is transparent.

The playing is secured to the structure of the works with a discipline of poise and flexibility riveted by an iron-clad appreciation of the composer's intentions. Ben Gernon's instinctive leadership of the BBC Philharmonic provides the balanced counterpoint (as does the recording production) for his cynosure command.

The Vaughan Williams is reinvigorated; lighter textures and timbres revealed by the lead voice (transposed up a fourth) that play off the orchestra in thoughtful dialogue.

From his first note, the soloist holds his genius as an obedient slave to his masterful will; each concerto as complete in flawless execution as it is in musical inspiration; his measured rhetoric as eloquent as it is transparent.

In his excellent sleeve notes Paul Hindmarsh reveals that the composer was happy for the concerto to be made available to the euphonium. He would surely have been thrilled to have known that it has found its perfect muse.

The soloist's propriety DNA is unquestionably infused throughout the Gregson *'Concerto'*.

Beautifully constructed, it provides the broadest canvas for self-expression; the opening *'Dialogues'* almost a peroration in reverse - from exclamatory forcefulness to the deftest touch of adroit argument. The central *'Song without Words'* yearns with melancholic, tender longing, the finale a *'Bacchanal'* of visceral energy.

## Stimulating

The mystical inspiration behind Paul Mealor's elegiac *'Concerto'* has a dark intensity of spirit, although one which is contoured with a stimulating sense of animation.

A tale of seafaring love lost but forever eternal, its singular scope embraces four distinct chapters – told in the first person by the soloist; from the depths of despair 'forsaken by all' through to uplifting optimism that 'hope always remains' that the wife will be reunited with her husband.

Michael Ball's 'recast' orchestral version of his original 2002 *'Concerto'* frees the soloist from the homogenous tonal glue that so bedevils the instrument when cast with brass band accompaniment.

Now he floats free in the opening *'reawakening'*, becoming ever more expansive and richly expressive in the central movement, before dancing with increasingly capricious extravagance to close.

It is a flourish of masterful artistry that brings a landmark recording to an end.

Iwan Fox



only when Veprik revised them in his final year. A nicely contrasted pair, they are not on the same level as the *Songs and Dances* or *Five Little Pieces*.

The *Pastorale* and two *Poems* are post-war, but both have roots in Veprik's 1938 Second Symphony. The *Pastorale* (1946, rev 1958) is a reworking of its slow movement, and it is tempting to hear in its haunted musings echoes Veprik's experiences of wartime isolation and the Gulag. The first *Poem* (1956) recycled themes from the Symphony's first movement, while the second (1957) opens strikingly with one of the few obviously Shostakovichian-sounding passages in any of these works. Despite greater length, the *Poems*, with their very varied expressive and textural profiles, grip the attention in ways the *Symphonic Songs* failed to. They are Veprik's valedictory masterpieces and the BBC National Orchestra of Wales' performance is the most nuanced on the disc, though their accounts throughout are beautifully prepared, rhythmically vital and eloquent. This disc is a real find, then, for which the credit goes to the Orchestra and to Christoph-Mathias Mueller, whose committed advocacy has brought this forgotten composer back into view.

Guy Rickards



**The Symphonic Euphonium II**  
Vaughan Williams:  
Tuba Concerto  
[adapted for euphonium by David Childs and Rodney Newton]; Edward Gregson: Concerto for Euphonium and Orchestra; Paul Meale: Concerto for Euphonium and Orchestra

Michael Ball:  
Concerto for Euphonium and Orchestra  
David Childs, euphonium/  
BBC Philharmonic/Ben Gernon  
★★★★★ Chandos CHAN 1097  
[70'06"]

This is an absolutely staggering disc: David Childs's playing is almost unbelievable in its combination of virtuosity and musicianship. Although I am sure many players can play as fast and with such brilliance and clarity, it is his total musicianship that shines through most of all, and he is backed up to the hilt by this most musical and virtuosic of BBC orchestras. Vaughan

Williams's Tuba Concerto (1954) has long been known through the pioneering recording by its first performer, Philip Catalinot, but to adapt it for euphonium the original key of F minor has been upped a fourth, which in some ways lightens the music – but not by much. In this new version, this masterly work shines anew and is given a terrific performance in the outer movements and a most beautifully phrased slow movement.

Edward Gregson's Concerto is, at 22 minutes, ten minutes longer than the Vaughan Williams, and of its three movements, it is the central Song Without Words that shows this very gifted composer at his finest – a truly inspired piece of writing.

Paul Meale's Concerto, however, is an absolute knock-out: brilliant, humorous, moving and startlingly virtuosic in the finale, this is a concert piece of considerable impact: any audience, of whatever persuasion, would love this, especially when played by its dedicatee. The dazzling finale, in David Childs's hands, is simply breathtaking.

Michael Ball's Concerto, orchestrated by the composer from the original with brass band, is another greatly successful composition for an instrument which many composers tend to shun. It is, like all the works on this superbly recorded disc, exceptionally well played.

With this release, and its predecessor – CHAN 10830 – which contains Alun Hoddinott's great Concerto, one can only hope that David Childs's supreme artistry (for such it is) will awaken interest in this nobly expressive instrument. The recording quality is in Chandos's highest class – which is saying something.

Robert Matthew-Walker



**Carl Davis:  
Intolerance**  
Complete score  
composed for DW  
Griffith's silent film  
[1916]

Luxembourg Radio Symphony  
Orchestra/Carl Davis  
★★★★★ ThreefoldRecords CDC 030  
[75'37"]

For film music collectors this is a most significant release. The making of DW Griffith's 3-hour silent film masterpiece is

one of the great stories of cinema history, and this is not the place to recount it. For the most important reconstruction of the film, by Thames Television 23 years ago, Carl Davis composed this powerful score, which has been performed live in public showings of the film across the world.

The music is a splendid piece of writing in 22 sections, many continuous, for full symphony orchestra (and organ, it seems, in *The Machine and Defeat of Cyrus*), with the work's leitmotifs cleverly threaded throughout the score at appropriate moments.

The result is engrossing listening, especially when played as well as here under the composer himself. Tracks 9, 'Fire machine and Death of Cyrus' and 13, 'Last Dawn' are truly, genuinely, impressive, but the remainder of the score is well worth any film music buff's attention. There is nothing here (including well-produced stills from the film, plus Davis's own notes for each track) to prevent a recommendation. Perhaps we can have Davis's fine Clarinet Concerto soon?

Robert Matthew-Walker



**JS Bach: Six Flute Sonatas [BWV 1030-1035]**

Michala Petri,  
recorder/Hille Perl,  
viola da gamba/  
Mahan Esfahani, harpsichord

★★★★★ Our Recordings 6.220673  
[74'19"]

Magnificent playing from all three exceptional artists, somewhat let down by the broad church acoustic [Garnisons Kirke, Copenhagen] which at times allows the sound to swim in too 'open' a space, rather than in a genuine chamber-music ambience. Otherwise, the sound quality is good, as is the general balance, although the harpsichord is a little backward, maybe because flute music is here played on the recorder. As this hour-and-a-quarter's music took four days to record (!), a less clinical approach may have produced more suitable results. Nonetheless, for admirers of these artists the CD is recommended.

Robert Matthew-Walker

# Reviews

## CDS



**THE SYMPHONIC EUPHONIUM II**  
Euphonium soloist: David Childs  
BBC Philharmonic Orchestra  
Conductor: Ben Gernon  
Chandos: [www.chandos.net](http://www.chandos.net)

Chandos released *The Symphonic Euphonium* a few years ago - boy, has the second been worth waiting for! The fulcrum of the disc is Edward Gregson's newly-minted Euphonium Concerto, a long-awaited essay from a composer celebrating his 75th birthday next year, whose *Symphonic Rhapsody* for the instrument was premièred by David's father, Robert, in the 1980s. It's a work of dazzling invention and creative brilliance, which brilliantly exploits the soloist's musicianship within a framework of the highest creative credentials. David Childs is nothing short of

brehtaking in his performance. The subtle touches of colour and shade; the instinctive responses to the music, and the remarkable levels of clarity he brings to every note make for an utterly compelling listening experience of a work that absorbs.

Some of those characteristics are shared with Vaughan Williams' Tuba Concerto - here transposed up a fourth and reorchestrated by Rodney Newton many years after Vaughan Williams sanctioned the, until now, unrealised transcription. The music is so well-suited to the higher tessitura of the euphonium, aided in no small part by the soloist's glorious sense of phrasing and nuance in the yearning, achingly beautiful central *Romanza*, counterbalanced by his perfect jauntiness in the quirky *Finale*.

Paul Mealor's Concerto, premièred by David Childs in 2017, is typical of the composer's gift for accessible melody, written with a very clear understanding of the instrument's capabilities. The Gaelic connections of the music are summed up in the touching simplicity of the opening section, in which the soloist's lament of a fisherman's wife for her husband lost at sea is played with heart-rending beauty, later contrasted by high-register virtuosity and effective, but sparing multi-phonics.

Michael Ball's 2002 Concerto for Euphonium and Orchestra is another perfect vehicle for the soloist's remarkable breadth. Whether in the haunting, free-flowing lyricism and subsequent

acerbically-tinged energetic rhythms of the opening movement, the slowly unfolding simplicity and ultimate climax of the slow movement, or the pyrotechnics of the *Finale*, David Childs dispatches all with disarming ease that one can only marvel at.

The musical empathy and enjoyment of the BBC Philharmonic is aided throughout by conductor Ben Gernon, whose own roots as a tuba player in the NYBBGB make him the perfect alternative to Bramwell Tovey, who conducted Volume I, and who was such an inspiration to the young Gernon during his early years as a budding conductor.

Above all, however, David Childs remains an ambassador for the euphonium without equal. A musician with a powerful combination of charismatic stage presence, unerring musical instincts, and a sound and completeness of technique that places him in a league of his own amongst his fellow practitioners of the instrument.

This latest, vitally important release provides yet further evidence, as if any was needed, that brass bands and perhaps, even more critically, the wider musical world is very lucky to have him.

CHRISTOPHER THOMAS

▲▲▲▲ Programme  
▲▲▲▲ Performance  
▲▲▲▲ Recording  
▲▲▲▲ Presentation

## Q&A

Christopher Thomas  
enjoys a Q&A with  
Ben Gernon



**This is the first CD that the BBC Philharmonic has recorded with David Childs.**

**How did you and the orchestra enjoy the project?**

It was hugely enjoyable for us to collaborate with David. We were all so impressed with his ability to play perfectly over six-hour recording sessions!

**David Childs is unprecedented in taking the euphonium into new territory. What makes him special as a brass musician?**

He makes everything look and sound so incredibly easy! I feel he is so at one with his instrument - a sensitive, generous and thoughtful musician. Combine this with his awesome dexterity and passion for music, and you have an incredibly powerful performer.

**We all know the Vaughan Williams Tuba Concerto in its original form, but this new transcription seems so wonderfully suited to the**

**lyrical characteristics of the euphonium?**

I was really struck by the second movement. It sounds really beautiful on euphonium - it has an even more soaring quality to it.

**Edward Gregson's new Concerto is an important addition to the euphonium's solo repertoire, outside of brass bands.**

I'm a huge fan of Edward Gregson's music. Indeed, I grew up playing his *Tuba Concerto*, not least *Dances and Arias* and *Connotations*! His new *Concerto* is so impressive in its structure. It's an incredibly colourful symphonic work and I love the devilish last movement. To have a *Euphonium Concerto* conceived as a symphonic work is a vitally important moment.

**Has the euphonium been accepted as an instrument in its own right within the orchestral world, rather than as an occasional addition in works such as *The Planets*?**

Yes, absolutely! I hope we've reached a point now in the orchestral world where there are no limits. I've done concerts with saxophones, guitars, accordions and DJs.

**Would you like to work with brass bands again?**

Brass bands are the foundation of my career. I really enjoyed playing in them as a teenager and particularly in the NYBBGB with Bramwell Tovey. I've conducted bands before, and have had some very positive experiences and some really not so. I have a really busy schedule travelling all over the World, but if there was an opportunity - who knows? ■



British Bandsman 'Solo CD of the Year', 19<sup>th</sup> December 2019







*Judged by a panel consisting of Paul Hindmarsh, Tim Mutum and Keith Wilkinson, Paul Hindmarsh described it as: “different class” demonstrating “David’s mission to reveal the full potential of the euphonium as a concerto instrument with orchestra in peerless fashion.”*

*For Tim Mutum the release was: “the clear winner” with “David Childs taking the art of euphonium playing to another level with sensational performances of four major concerti. Flawless and beautiful playing, sumptuously accompanied by the BBC Philharmonic and wonderfully engineered by Chandos. Perfection!”*

*Meanwhile, the disc won favour with Keith Wilkinson as it took the listener into the orchestral sphere: “an area where the euphonium is all too rarely heard.”*

*British Bandsman: “The judges were unanimous in awarding David Childs and his release, the Symphonic Euphonium II British Bandsman Solo CD of the Year 2019.”*

## 2019 4BR Solo CD of the Year

The votes have been cast and the winner can now be revealed...



2019 Solo CD of the Year

WEDNESDAY, 25 DECEMBER 2019



Like 387

### Winner: The Symphonic Euphonium II (David Childs)

- 2. Spotlight (Katrina Marzella)
- 3. Spot on! The Next Generation of Euphonium Music (Fabian Bloch)

An utterly magnificent display of consummate musicianship and artistry by David Childs deservedly claims the Solo CD of the Year title — adding to an ever growing list of awards and accolades since the recording was released.

His command of the instrument is a given, but it is the way in which is embossed into the very core of four diverse major works is quite incredible.

The superlatives — including the balanced nuance of the accompaniment by the BBC Philharmonic Orchestra under Ben Gernon make this a true landmark recording.

12 of the 13 judges agreed in placing it first in their order of preference.

In a year of excellent solo releases, Katrina Marzella engaging 'Spotlight' was the clear runner-up, with the innovative musical approach of Fabian Bloch on 'Spot on! The Next Generation of Euphonium Music', in third.

Our congratulations to all those who were nominated — the quality of the releases this year was outstanding.

His command of the instrument is a given, but it is the way in which is embossed into the very core of four diverse major works is quite incredible

— 4BR Editor Iwan Fox



Brass Band World, 'Solo CD of the Year', November 2019

The cover of Brass Band World magazine features a portrait of David Childs, a man with dark hair and a slight beard, wearing a black tuxedo and a white bow tie. He is holding a large, polished silver euphonium. The magazine title 'brassband' is in a large, white, sans-serif font, with 'WORLD' in a smaller, gold, sans-serif font to its right. Below the title, the text 'SYMPHONIC EUPHONIUM' is written in a bold, gold, sans-serif font. To the right of this, a short bio in white text reads: 'DAVID CHILDS GARNERS CRITICAL ACCLAIM FOR NEW RECORDING WITH BBC PHILHARMONIC'. At the bottom, a gold banner contains the text 'PLUS: BBW'S BAND AND SOLO CDS OF THE YEAR'. Below this banner, the website 'brassbandworld.co.uk' is on the left, and 'Issue 289 | November 2019 | £4.00' is in the center. On the right, there is a barcode with the text 'KAPITOL MEDIA LIMITED' above it and '9 771476 921014' below it.

# brassband

## WORLD

### SYMPHONIC EUPHONIUM

DAVID CHILDS GARNERS  
CRITICAL ACCLAIM FOR  
NEW RECORDING WITH  
BBC PHILHARMONIC

**PLUS: BBW'S BAND AND SOLO CDS OF THE YEAR**

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## THE PANEL



### CHRISTOPHER THOMAS

Along with his remit for the classical music website, Musicweb, Christopher Thomas is this month's Guest Editor and BBW's Chief Contributor, for which he has developed a reputation for providing insightful articles and interviews with many prominent musicians and composers. His knowledge of repertoire and contemporary music literature is such that all of the big CD releases find their way onto his desk to review for BBW.



### TOM HUTCHINSON

Tom Hutchinson is principal cornet player of Cory Band, last year's recipient of BBW's Solo CD of the Year accolade and this year's British Open Best Instrumentalist. A graduate of the RNCM, he is Professor of Cornet at the Royal Welsh College of Music and Drama, and Cornet Tutor for the National Children's Brass Band of Great Britain. As a Besson Artist, he also performs as a soloist across the World.



### TIM MUTUM

A former player, band administrator and concert promoter, Tim is now a leading authority on brass band recordings and the history of the movement, writing extensively for the band media on these topics. An experienced charity trustee, particularly on governance issues, he served on the Board of Crohn's and Colitis UK for ten years. Tim is currently Vice-chairman of Suffolk Mind mental health charity and a trustee of Abbeycroft Leisure.



### THOMAS DUNNE

Thomas graduated from the Royal Welsh College of Music and Drama, where he studied music performance, subsequently working as a brass peripatetic teacher and music journalist. He regularly contributes to BBW and plays euphonium with Filton Concert Brass. Currently an ESRC-funded postgraduate researcher at Cardiff University, he is exploring the impact of music service funding cuts on low-income families in Wales.



### ALLAN WITHINGTON

Known for his innovative approach to harnessing repertoire, and leading brass bands and orchestras, Allan Withington plays trumpet with the Bergen Philharmonic Orchestra and has influenced the Norwegian band explosion by conducting Krohnengen, Tertnes, Eikanger-Bjørsvik Musikklag and Manger Musikklag bands, as well as, in recent years, Stavanger Band. He has additionally conducted British outfits Williams Fairey Engineering, Brighouse and Rastrick, Foden's and Grimethorpe Colliery to many critically-acclaimed competition and concert successes, also winning several National Championships. In great demand as a teacher in Norway, England and the Continent, in 2006 4barsrest.com voted him Conductor of the Year.

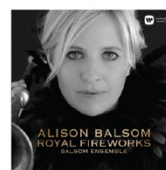
## SOLO CD OF THE YEAR



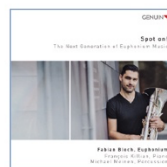
**Symphonic Euphonium II**  
David Childs  
BBC Philharmonic



**56 Degrees**  
Mike Lovatt  
Foden's Band



**Royal Fireworks**  
Alison Balsom  
Balsom Ensemble



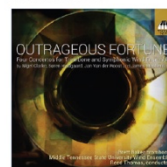
**Spot On!**  
Fabian Bloch  
François Killian and  
Michael Meinen



**Spotlight**  
Katrina Marzella  
Black Dyke Band



**Radiance**  
Bastien Baume  
Portugal Air Force Band



**Outrageous Fortune**  
Brett Baker  
Middle Tennessee State  
University Wind Ensemble



**Pulse**  
Steven Mead  
The Royal Band of the  
Belgian Air Force



**UFO**  
Steven Mead  
Brighouse and Rastrick

## Remarkable depth and diversity

The nine recordings shortlisted for our 2019 Solo CD of the Year are testimony to the remarkable depth, diversity and adventurous spirit of the performers involved, with 2019 having been a year that has reached new heights in the breadth and consistency of recordings by solo artists.

Thomas Dunne spoke warmly of Mike Lovatt's *56 Degrees North*, commenting: 'An exceptional union of Mike Lovatt's unforgettable style, featuring music to touch the heart and the toes.' Tom Hutchinson enthused: 'A pleasure to listen to, from start to finish. The soloist's versatility is something to behold, performed with such style and class.' Chris Thomas also observed: 'An ample demonstration of just why Mike is the go-to session trumpet player of today. Stunning virtuosity and versatility, and great accompaniment from Foden's too.'

Of Steven Mead's *Pulse*, Tim Mutum judged: 'A real showcase for the euphonium, with a gobstopper finale and impressive support from the Royal Band of the Belgian Air Force.' Tom Hutchinson thought: 'Steven's musicianship and

# Recordings



**Symphonic Euphonium II**  
David Childs

*"I'm delighted that Symphonic Euphonium II has received this award. A tremendous amount of effort, by so many, went into producing this release and I'd like to thank all those involved: Chandos Records and, in particular, its Managing Director, Ralph Couzens; the BBC Philharmonic and conductor, Ben Gernon; as well as, of course, all the featured composers. On a personal level, it's extremely humbling to see the disc receive this award in such esteemed company. Naturally, I'm extremely grateful and thrilled that Symphonic Euphonium II is being enjoyed."*

David Childs

*"Chandos Records is delighted that this album has won the solo CD Award, and congratulates Ben Gernon, the BBC Philharmonic and, of course, soloist David Childs."*

Simon Astridge, Sales and Marketing Manager, Chandos Records



lyricism are always his great qualities, and this disc showcases his talents in abundance.' Meanwhile, Chris Thomas observed: 'The array of colours and textures that this disc highlights is fascinating, with Steven demonstrating charismatic virtuosity.'

**Alison Balsom's *Royal Fireworks*** drew warm praise from Thomas Dunne, who reflected: 'A remarkable collection of widely beloved Baroque repertoire, exquisitely performed by one of the finest trumpet players in the business.' Tim Mutum thought: 'Trumpet playing as pure as spring water, but just lacking that sparkle of originality to make it a winner for me.' Chris Thomas was also enthusiastic in his praise of Alison's playing, enthusing: 'Faultless, radiant playing that highlights brilliance, as well as an enterprising musician.' The last words go to Tom Hutchinson, who said: 'An all-out classical album from a player at the forefront of both her instrument and profession.'

**Outrageous Fortune** by Brett Baker prompted Thomas Dunne to praise: 'A highly engaging set of concerti for trombone, performed with the technicality and musicality always associated with Brett Baker.' Chris Thomas thought that it comprised: 'A fascinating collection of works with a contemporary twist,' adding, 'Full marks for the programme, even if the consistency of performance was not always 100%.' Tom Hutchinson also praised the CD's repertoire, commenting: 'A slightly different release from Brett, featuring contemporary works that exploit the full technical capabilities of instrument and soloist.'

**Fabian Bloch's *Spot On!*** takes the euphonium into the jazz arena, as Thomas Dunne observed: 'A unique fusion of the 'jazz trio' style, with outstanding new compositions for euphonium that will appeal to a wide range of listeners.' Chris Thomas, meanwhile, spoke of the disc's enterprise, judging: 'I love the fact that this recording takes the euphonium into new and different territory, yet in the form of new music that is accessible to all with playing that is always engaging.'

Tom Hutchinson was glowing in his praise of **Katrina Marzella's *Spotlight***: 'The repertoire ranges from new commissions, to music that is personal to the soloist. A great CD that shows Katrina in her best light.' Tim Mutum spoke of Katrina's versatility with the comment: 'Wonderful sound and technique, and a widely appealing programme with Peter Graham's Concerto the stand-out track.' Chris Thomas thought: 'Katrina's purity of sound and instinctive lyricism are stand-out features of this CD, which takes the new, but also breathes new life into the familiar.'

The second of two of his discs shortlisted for Solo CD of the Year, **Steven**

**Mead's** new release with Brighouse and Rastrick, ***UFO***, drew an enthusiastic response from Chris Thomas: 'In every sense of the word, this is a big release, in which Johan De Meij's gargantuan five-movement *UFO Concerto* is the centrepiece. There are so many contrasts and the music is indelibly stamped with Steven's characteristic technical mastery.' Thomas Dunne thought: 'An excellent showcase of a memorable set of both classic and newer repertoire for the euphonium.' And Tim Mutum observed: 'Steven Mead consistently compiles engaging programmes of music, here compiling new and bold all wrapped up with De Meij's unconventional five-movement Concerto.'

The euphonium turned out to be the dominant instrument in BBW's solo shortlist from the end of 2018 - 2019, with Thomas Dunne reflecting on **Bastien Baume's *Radiance***: 'A glorious tone and expressivity breathes life into a fresh selection of repertoire, which will appeal to musicians across the spectrum.' Tim Mutum also spoke of the soloist's choice of repertoire, commenting: 'A fine disc of new music and arrangements, all first-time recordings that show the effectiveness of the euphonium, with the colour and blend of a high quality wind band.' Chris Thomas described the soloist's playing as 'flexible in its style, and his ability to shape and colour an engaging choice of programme highlights a thoughtful musician, as well as a talented one.'

Despite the strong contenders on the shortlist, BBW's Solo CD of the Year is one to be treasured – ***The Symphonic Euphonium II*** by **David Childs**, to which Chris Thomas paid tribute: 'I have simply not been able to stop listening to this disc since it dropped through my door. Edward Gregson's utterly gripping Concerto is simply magnificent in David's hands, but the level of exquisite musicianship he attains in Vaughan Williams' Concerto for Tenor Tuba is something very, very special indeed. I've been blown away.' Tom Hutchinson also eulogised: 'The soloist is in sublime form, and the combination of euphonium and orchestra works so well. I take my hat off to a musician that keeps breaking boundaries and setting new standards.' Tim Mutum was equally impressed, commenting: 'David Childs takes the art of euphonium playing to another level. Flawless and beautiful playing, sumptuously accompanied by the BBC Philharmonic.' Thomas Dunne summed-up: 'A landmark recording, both in terms of the spellbinding level of musicianship and also for elevating the euphonium as an instrument on the World stage.'

The warmest congratulations of our four Solo CD of the Year panellists, Chris Thomas, Tom Hutchinson, Tim Mutum and Thomas Dunne, go to David Childs for a towering achievement! ■



# Commercial Material



**CHANDOS**  
THE SOUND OF CLASSICAL

**SOLO CD OF THE YEAR 2019**

**CHANDOS**  
The Symphonic  
**EUPHONIUM II**  
David Childs  
plays  
VAUGHAN  
WILLIAMS  
GREGSON  
MEALOR  
BALL

**BBC Philharmonic**  
Ben Gernon

CHAN 10997

David Childs is joined by the BBC Philharmonic and Ben Gernon for this second volume of Euphonium concertos, featuring music by Vaughan Williams, Meallor, Gregson and Ball.

**CHANDOS**  
The Symphonic  
**Euphonium**  
David Childs  
plays  
HODDINOTT  
HOROVITZ  
JENKINS  
WILBY  
BBC National Orchestra of Wales  
Bramwell Tovey

CHAN 10830

Solo CD of the Year  
"...It's a disc that will appeal not only to brass players, but to music lovers throughout the world."

Brass Band World magazine - November 2014

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# **Appendix II**

## **Paul Mealor *Euphonium Concerto***

Live World première performance video  
and scores on data disc

- Video File: World première performance
- Draft solo part: Euphonium Concerto (Paul Mealor)
- Draft score: Euphonium Concerto (Paul Mealor)
- Revised solo part: Euphonium Concerto (Paul Mealor)
- Revised score: Euphonium Concerto (Paul Mealor)

# Reviews

4barsrest.com, 11<sup>th</sup> August 2017

## Critical acclaim for Childs concerto premiere

David Childs' premiere of Paul Mealar's new euphonium concerto has been met with widespread critical acclaim.



The performance of Paul Mealar's new concerto was met with widespread acclaim.

FRIDAY, 11 AUGUST 2017



Like 0

There has been widespread critical acclaim for David Childs following his world premiere performance of Paul Mealar's new 'Euphonium Concerto' at the 'Welsh Proms' in Cardiff on 29th July.

### Undoubted highlight

Writing in the Western Mail newspaper, critic Peter Collins gave the evening a four star review, calling it, '...the undoubted highlight' of all the 'delightful musical offerings'.

He went on to say that; '...it was played with great subtlety and skill' with the work having 'a mysterious, haunting quality... but also a lively sparkling edge that seemed to capture the essence of the Celtic soul'.

Collins added: 'The evocative opening and closing sections had a lilting beauty which enchanted the capacity audience', before summing the composition up by saying; 'This is a genuinely impressive new work which deserves to be heard in concert halls around this land and beyond'.



## Delighted

David was understandably delighted with the response when he spoke to 4BR — especially as it also gained a standing ovation from the audience at St David's Hall in Cardiff.

Local media reports all contained praise for the euphonium star and for the music, whilst one member of the Royal Philharmonic Orchestra told 4BR that they were 'astounded' by his 'world class' performance.

## Honour

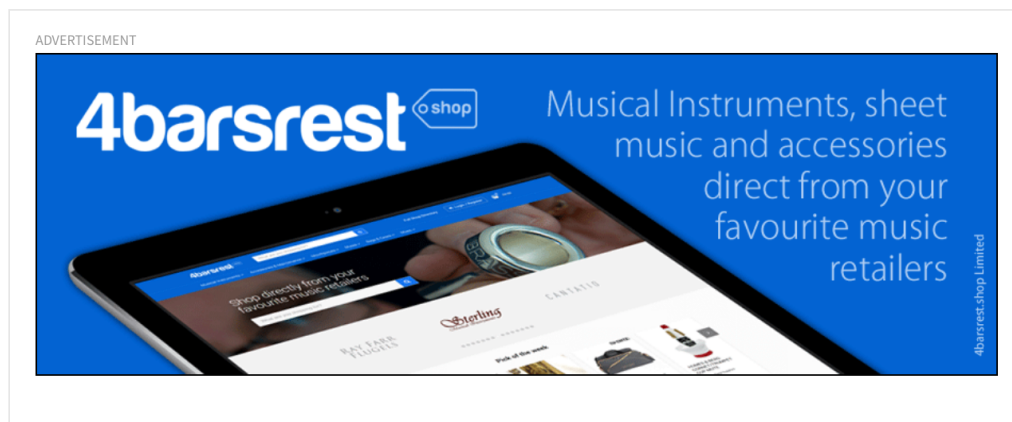
David said: "It's always a great honour to perform at the Last Night of the Welsh Proms — especially conducted by Owain Arwel Hughes and having the opportunity to perform with the Royal Philharmonic Orchestra.

Paul's writing is so evocative and engaging that you could feel the audience being pulled into the music from the very opening. He is a wonderful composer who we are lucky to have been able to attract to write for the brass band medium.

I hope to be able to record the work in the future and give many more performances."

Paul's writing is so evocative and engaging that you could feel the audience being pulled into the music from the very opening

— David Childs.



## Deep love

The work is inspired by a Gaelic poem about lost love, as Paul told 4BR before the event. "It tells the tale of a fisherman and his wife. She accompanies her love to the shores of the sea to wave him off; but, to her tragedy, he never returns.

Each day she returns to the sea and sings to him, but no answer ever comes. In the tradition of Celtic songs it is dark and full of passion and pain.

The song's lyrics show us the two sides of deep love — and there is no better performing in the world than David to show that."

# Correspondence

Email from composer Paul Mealor, 14<sup>th</sup> May 2017



## Euphinium Concerto



**Mealor, Professor Paul**

Sunday, 14 May 2017 at 13:38

To: Dave Childs



[Download All](#)



[Preview All](#)

Hi Dave - hope all's well. I've finished the first draft of the concerto. Here's the euph part. Now, this all needs to be edited and fancified; but here are the notes. Can you check to make sure all is possible and comfortable - I can adjust anything! There are lots of very low and lots of very high notes here. Can you also please check the cadenza, that you are happy with the multiphonics? Once you're ok with everything, I can send the full orchestral score on to whoever you suggested shall edit it. Also, I can do an mp3 mock-up of the Sibelius file so you can hear how the orchestra is going to sound...

Cheerio  
Paul

The University of Aberdeen is a charity registered in Scotland, No SC013683.  
Tha Oilthigh Obar Dheathain na charthannas clàraichte ann an Alba, Àir. SC013683.

Email from composer Paul Mealor, 16<sup>th</sup> May 2017



## Re: Euphonium Concerto



**Mealor, Professor Paul**

Tuesday, 16 May 2017 at 16:08

To: Dave Childs



[Download All](#)



[Preview All](#)

Hi Dave - excellent. Let's go with 10th June in Aberdeen. I attach the Sibelius file here. Please make any alterations you like to the euphonium part, as I want you to feel comfortable with the part. The piece is quite symphonic and epic in proportions... The cadenza stuff we can work out together... Let me have any changes back in an email once you've finished... Where am I sending this for editing? Novello have a copy but just for legal reasons...

Cheers  
Paul

Email from composer Paul Mealor, 20<sup>th</sup> May 2017



## Re: Euphonium Concerto



**Mealor, Professor Paul**

Saturday, 20 May 2017 at 12:11

To: Dave Childs

Thanks Dave, let's go with this. Let's chat about the balance issue in the final section: it's my idea that the euphonium becomes swamped - but I'll chat more with you and we can talk through my ideas in June. Will Paul need the file earlier? If so, just let me know. Very excited! I think it's going to be a blast! See you on 9th/ 10th.

All best wishes  
Paul

Sent from my iPhone

Email from composer Paul Mealor, 30<sup>th</sup> May 2017



## Re: Concerto



**Mealor, Professor Paul**

Tuesday, 30 May 2017 at 23:10

To: Dave Childs; Cc: Kate Johnson

Hi Dave - no worries at all. Please bring the cheque with you, that'll be fab. Ok, this all sounds good. Let's chat through all of this and find solutions. I'm happy to adapt and change to make this piece the best for you. No worries at all on that count. If you can bring some suggestions written out with you, we can try them out and get a conclusion. I'll then adapt and email to you for sending onto Paul. Copied Kate in here for you and her to chat re: contract etc... See you soon!

Cheerio  
Paul

Email from composer Paul Mealor following the première, 30<sup>th</sup> May 2017



## Re: THANK YOU



**Mealor, Professor Paul**

Monday, 31 July 2017 at 12:39

To: Dave Childs

Hi Dave - thanks for the recording. Much appreciated. Hopefully get the video too at some point. What a premiere. I'm still on cloud 9 - you were a true star! We need to make a professional recording of this and it'd go well with the Jenkins. Let me have a think about this and let's see what can be done. Thank you, Dave and see you in September.

Cheers  
Paul

# WELSH PROMS CYMRU

Dr. Owain Arwel Hughes CBE



To whom it may concern

I have absolutely no hesitation in recommending and commending David Childs' proposed commission of a Concerto for Euphonium and Symphony Orchestra from Dr. Paul Meallor for premiere at the 2017 Last Night of the Welsh Proms.

David is one of our nation's most exciting classical performers, and the euphonium an incredibly exciting emerging symphonic voice. The instrument's use by some of the most well-known classical composers [Gustav Holst – The Planets, Hector Berlioz – Symphonie Fantastique, Leoš Janáček – Sinfonietta, Leonard Bernstein – Divertimento for Orchestra and many more] is often unknown or overlooked. The work that David has undertaken over the past years in championing, developing and promoting new repertoire for the instrument, as well as promoting and developing the instrument itself, is quite fantastic.

I believe that Paul Meallor is the perfect choice for composer. Paul's is one of the most exciting young voices in Welsh – and world – compositional talent, and the prominence he has achieved, particularly through his lighter music, will bring exactly the level of exposure that David and the euphonium requires. I am also pleased to see the level of engagement that these two young icons have chosen to explore with young musicians of the RWCMD and Gwent Music in this project, and this investment in youth will I'm sure see additional dividends in years to come.

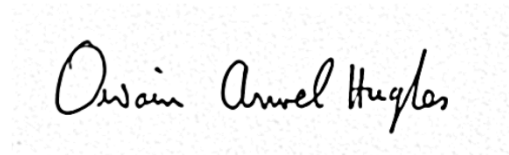
I am very pleased to support David in this work and particularly this latest endeavour, and I confirm that all costs related to the premiere performance, outside of the commission itself – including the engagement of the Royal Philharmonic Orchestra, the hire of St David's Hall as well as all marketing for the event, plus the support of Classic FM – will be met by Proms In Wales Ltd.

The fact that the world's finest exponent of the euphonium is a Welshman should be celebrated, and a performer of David's considerable talents should be supported. I commend David for achieving all he has to date, particularly it should be noted, in the main from private funds.

On this occasion, the gravitas of this particular project and all it could achieve for this instrument, this performer and this artform, does, I believe, warrant public support.

I firmly hope the Arts Council of Wales will support this excellent project.

Yours sincerely,

A handwritten signature in black ink, reading "Owain Arwel Hughes". The signature is written in a cursive, flowing style. The background of the signature area is a light, textured grey.

Owain Arwel Hughes CBE  
Artistic Director  
Welsh Proms Cymru  
[www.welshproms.com](http://www.welshproms.com)

*Bryn Terfel*



12 January 2017

To whom it may concern,

In recent months I've had the pleasure of working with David Childs on two occasions.

On October 8th 2016, David featured with me in the televised World Premiere of Sir Karl Jenkins' *Cantata Memoria*, and in the same concert we performed a new version of the composer's popular *Benedictus* as a duet for euphonium and baritone voice with orchestra. This was the first time for me to hear David perform and I was incredibly impressed by his playing and his boundless musicality. What a beautiful sound he has with the euphonium and everyone who heard him that night was truly impressed and transfixed by his performance. No wonder Karl Jenkins chose him for this impressive, powerful, moving work.

Following this initial encounter I invited David to perform as soloist with piano at my annual Shelter Cymru Charity Christmas Concert on December 16th 2016 at the RWCMD. Once again he impressed with his beautiful playing. A real display of what hard work and dedication can accomplish when seen at this very high standard of professionalism.

I am now a fan of the euphonium as a solo voice, and hope David is successful in continuing to expand its repertoire. Having now witnessed his musicianship first hand, I have no hesitation in supporting David's application.

Kind Regards,



Sir Bryn Terfel CBE





12<sup>th</sup> January 2017

**Re: Letter of Support**

Dear Sir / Madam,

I'm writing this as a letter of support for the application of funds for the commission of a new concerto for euphonium by Paul Mealor. The application is being submitted by David Childs.

In my role as Senior Tutor for Brass Bands at the Royal Northern College of Music it is a major part of my remit to encourage our brass band students to be expressive, creative and innovative within their music making. This is made more difficult by the fact that solo repertoire for these instruments is simply not as substantial as it is for other musical families.

It is through the hard work and creative thinking of colleagues such as David, that the solo repertoire, in this case specifically for the euphonium, is expanding in quality and high profile ways. This gives further gravitas to the euphonium as a solo instrument, but also provides the opportunity for countless of young players to perform quality, highly regarded repertoire for years to come.

In my opinion, David Childs continues to be the leader in the area of commissioning high profile works for the euphonium, from composers with high standing within the wider musical world. David also creates opportunities to perform this music in venues and at events that take the euphonium to new and larger audiences, more so than anyone has done before him.

Paul Mealor has great profile and is an ideal choice for this commission. I fully lend my support to this application.

Yours sincerely,

Dr David Thornton  
Senior Tutor in Brass Bands, RNCM

124 Oxford Road, Manchester, M13 9RD  
T +44 (0)161 907 5200 F +44 (0)161 273 7611  
E [info@rncm.ac.uk](mailto:info@rncm.ac.uk) [www.rncm.ac.uk](http://www.rncm.ac.uk)

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**NAVY COMMAND**

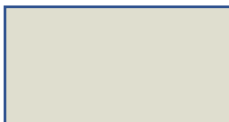
Royal Marines School of Music  
HMS NELSON  
Queen Street  
PORTSMOUTH  
PO1 3HH

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Email: [navyrmband-](mailto:navyrmband-studentdom1@mod.uk)

[studentdom1@mod.uk](mailto:studentdom1@mod.uk);

[Sam.Hairsine@hotmail.com](mailto:Sam.Hairsine@hotmail.com)



13 January 2017

Dear Sir or Madam,

My name is Sam Hairsine and I am a Director of Music in the Royal Marines Band Service (RMBS). Although I am now a conductor, I was a euphonium and cello player in the RMBS for 14 years before Commissioning. I have been asked to write to you regarding David Childs, and I have great pleasure in doing so.

I have known and worked with David for many years, but his artistry and musicianship strike me afresh every time I have the pleasure of hearing him perform. He has taken the euphonium onto a wider stage, across the globe, and has brought it convincingly into the orchestral sphere as a solo instrument. From the earliest stages of his professional career, David has been keen to perform serious works with professional orchestras. His performance in the Young Musician of the Year final required one such piece, and he has been commissioning and performing works ever since. The impact of these commissions has been great, and his collaboration with other musicians and organisations in order to bring them to the public has been extraordinary. A convincing canon of work for the euphonium is something that will help further its development and profile, and encourage more ensembles to consider it as a solo instrument in mainstream programmes. Having a high-quality concerto from a well-known composer such as Sir Karl Jenkins or Alun Hoddinott enables professional orchestras to feature the euphonium in concert series, as well as wind and brass bands. Royal Marines Bands and orchestras have featured David's commissions, and I had the great pleasure of conducting one last year. Bringing this fantastic new music to the public is a personal and professional pleasure, but the impact of a household name and 'Classic FM favourite' such as Paul Mealor is so much greater.

Great Britain is home to the finest euphonium players in the world, and such a rich vein of talent requires new music. The outstanding musicians that play the instrument, with David at their head, need serious and challenging repertoire from the best composers working today. They take any opportunity to perform, and pieces that can be performed with orchestras, brass and wind bands mean that players can take those opportunities, and native composers can have their works played more often.



David Childs is regarded as one of the finest brass musicians working today, and has gained huge regard within the professional circuit. As an ambassador for the instrument I think he is unparalleled, and his commissioning zeal has brought fantastic music that is being played around the world. There is, of course, much work to be done in realising the potential of the instrument in the wider musical world, and David Childs is the musician to do it. I urge you to give him your support.

Yours faithfully,

[Signed on original]

S Hairsine  
Captain RM  
Director of Music

Letter of support from Kevin Price, 11<sup>th</sup> January 2017

ROYAL WELSH COLLEGE  
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W: [www.rwcmd.ac.uk](http://www.rwcmd.ac.uk)

11/1/17

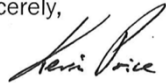
RE: David Childs

David Childs is a long-serving and highly valued member of our RWCMD teaching staff who has raised the profile of our institution through his work as a soloist, teacher, conductor and instigator of innovative musical projects. David's international reputation and commitment to the development of euphonium repertoire, brass teaching and solo performance is demonstrated through his extensive list of new solo commissions and repertoire for the ensembles that he brilliantly directs.

David has enabled the development of new solo settings for euphonium, through collaboration with composers, performers and audiences at all levels, due to his remarkable profile and proven track record as an unrivalled exponent of the euphonium. He is largely responsible for the euphonium's emergence as a respected orchestral and recital solo instrument and his ACW application for a new Euphonium Concerto by Paul Mealor will ensure the expansion and development of this outstanding work, with emphasis upon collaboration and musical innovation being evidenced through the creation of versions of the new work for Symphony Orchestra, Wind Orchestra and Brass Band.

David is a unique and distinctive Welsh musical ambassador, who stands amongst the finest Brass players in the world. His dedication to music performance and education is exemplary and we enthusiastically endorse his proposal.

Yours sincerely,



Kevin Price

Kevin Price

Interim Director of Music

Head of Department Brass, Brass Band and Percussion | Pennaeth Adran Pres, Band Pres ac Offerynnau Taro

Royal Welsh College of Music & Drama | Coleg Brenhinol Cerdd a Drama Cymru

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Patron: HRH The Prince of Wales  
Noddwr: EUB Tywysog Cymru

Letter of support from Sean O'Neil, 12<sup>th</sup> January 2017



January 12<sup>th</sup>, 2017

Dear Sir/Madam,

I am writing in support of David Child's application for funding to commission a new Euphonium Concerto from celebrated Welsh composer, Paul Mealar.

David is a world renowned virtuoso of the euphonium and has done more than any other artist to raise the profile of this instrument, which for so long has been predominantly associated with the brass band movement, through his selfless campaigning to get more works composed and performed for the euphonium, he is the instrument's finest ambassador and a huge inspiration to young brass musicians to what they might achieve.

By raising the profile of the euphonium, David has made it now a truly credible solo instrument on the classical orchestral stage and his performances across the globe with the many works written especially for him, especially the Karl Jenkins Euphonium Concerto, which reached new heights in the composition for any brass instrument, have given classical audiences new sound experiences and opened up more performing aspirations for future brass soloists.

The impact of the educational benefits of new works especially those that can be performed in orchestral, brass band and wind orchestra formats cannot be underestimated as it opens up the composition to many more listeners and performers. Past experience has shown that a work such as the Karl Jenkins Euphonium Concerto, which I was fortunate enough to premier with David in the Gala Concert of the 2010 New York Wind Band Festival in Carnegie Hall, left a lasting impression on all those performers and it has since been performed with Brass Band accompaniment version as well.

The opportunity for a new concerto by such a recognised composer as Paul Mealar, whose works are regularly performed on Classic FM; to be written for and performed by such a world class virtuoso and advocate of new Welsh music as David Childs, deserves your full consideration.

Transcribed in wind orchestra and brass band formats would definitely open up further performance opportunities to a wider audience and here in Gwent Music, we would be very keen to perform such a work. I support this application wholeheartedly and wish it every success.

**Sean O'Neill**  
**Cerdd Gwent / Gwent Music**  
**Pennaeth Pres a Chwythbrenau / Head of Brass & Winds**  
**Addysg / Education**  
**Cyngor Dinas Casnewydd / Newport City Council**  
**Office: 01633 210800 Mobile: 07811 179583**

Gwent Music  
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[www.gwentmusic.co.uk](http://www.gwentmusic.co.uk)

## **Appendix III**

### **Gordon Jacob *Fantasia***

Live performance video and  
scores on data disc

- Video File: Recital performance
- Piano Score: *Fantasia* (Gordon Jacob)

# Recital Programme



## University of North Texas College of Music

Faculty Recital | Wednesday, September 11, 2019 | 8:00 pm | Voertman Hall

**DAVID CHILDS, euphonium**  
**MICHAEL SCHNEIDER, piano**

- Caoine (1911) ..... Charles Villiers Stanford (1852-1924)
- Fantasia (1969) ..... Gordon Jacob (1895-1984)
- Euphonium Concerto (2009) ..... Sir Karl Jenkins (b. 1944)
- I. The Juggler (With a sense of fun)
  - II. Romanza (Romantically)
  - III. "It takes two..." (Seductively)
  - IV. A Troika? Tidy! (With energy)
- Zigeunerweisen, Opus 20 (1878) ..... Pablo de Sarasate (1844-1908)
- Pièce en forme de habañera (1907) ..... Maurice Ravel (1875-1937)
- Fantasy in G minor for Viola,  
Opus 94 (1820) ..... Johann Nepomuk Hummel (1778-1837)  
arr. Robert Childs/Philip Wilby

*For faculty biographies, please visit [music.unt.edu/faculty-and-staff](http://music.unt.edu/faculty-and-staff)  
Thirty-first program of the 2019-2020 season  
Photography and videography are prohibited*

*about our artists*

The grandson and son of well-respected euphonium players from the Welsh Valleys (UK), and himself described by *The Observer* as 'a great ambassador for the euphonium, possessing an astonishing technique and an engaging stage presence,' **David Childs** joined the UNT faculty in August 2018.

He has appeared as soloist with the BBC, Manchester and RTÉ Concert orchestras, BBC National Orchestra of Wales, BBC Philharmonic Orchestra, Philharmonie Baden-Baden, Royal Liverpool Philharmonic Orchestra, Royal Philharmonic Orchestra, Sinfonia Cymru, Welsh National Opera, Vancouver Symphony Orchestra and many of the finest brass bands and military bands in both the United Kingdom and United States. He has made solo appearances at the Singapore International Festival, Harrogate International Festival, Cheltenham Festival, Melbourne International Festival, BBC Proms and New York Festival, given solo recitals at the Wigmore Hall, Purcell Room and Bridgewater Hall, and performed concertos at the Concertgebouw, Royal Albert Hall, Queen Elizabeth Hall, Royal Festival Hall, Symphony Hall, Lincoln Center and Carnegie Hall New York. A keen advocate of new music, Childs has premiered fifteen concertos for euphonium including a Royal Albert Hall BBC Proms broadcast of Alun Hoddinott's *Sunne Rising - The King Will Ride*, a Carnegie Hall U.S. premiere of Sir Karl Jenkins' *Concerto for Euphonium & Orchestra*, a U.K. premiere of Christian Lindberg's *Concerto for Euphonium & Orchestra* directed by the composer and a Welsh Proms world premiere of Paul Mealor's *Concerto for Euphonium & Orchestra*.

As a Buffet Crampon Besson Artist, David continues to showcase the euphonium as a serious solo vehicle within the world of classical music, recording extensively for television, radio and commercial disc. Later this year his *Symphonic Euphonium II* CD of collaborations with the BBC Philharmonic Orchestra will be released on the Chandos label.

Critics have hailed **Michael Schneider** as 'a pianist with exceptional insight' and 'a performer with great panache' at venues around the world including Carnegie's Weill Recital Hall, Washington's Library of Congress, Budapest's Liszt Museum, and the Chopin Festival in Nohant, France at the legendary château of George Sand. He has performed Rachmaninoff's *Concerto No. 2* with the Fort Worth Symphony and Shostakovich's *Concerto No. 1* with the San Angelo Symphony. He has performed with violinists Frank Almond and Jun Iwasaki, and cellists Wendy Warner, Boris Andrianov, and Francesco Mastromatteo. In 2014 he released his first commercial recording on the TNC label, performing music of Ukrainian-American composer Virko Baley for clarinet and piano with Dr. Timothy Bonenfant. Schneider has performed with trombonists Ian Bousfield, Jörgen van Rijen, Jacques Mauger, Paul Compton, Jessica Buzbee, James Kent, and Steven Menard. In August 2017, Michael's *Rhapsody for Trombone and Orchestra* was premiered in Sante Fe, Argentina with the Trombonanza Festival Orchestra, Paul Compton as soloist. Schneider has been on the faculties of Youngstown State University, University of Mary Hardin-Baylor, Concordia University-Austin, and University of Texas. He earned a bachelor's and artist certificate from UNT; his greatest influences come from his studies with Pamela Mia Paul, Paul Schenly, Anton Nel, and Maria Curcio in London.



# Composer Profile

## Gordon Percival Septimus Jacob (1895 – 1984)

Gordon Jacob was an important twentieth century English composer whose eclectic conservatism and willingness to produce attractive trifles set him at odds with most of the progressives and elitists of his day. Over the 60 or so years of activity as a composer, he produced symphonies, concerti for various instruments, choral works, a ballet, chamber music, band music, patriotic scores during wartime, film scores, and various arrangements, including one of the more popular orchestrations of *Les Sylphides*. He also wrote four important books, including *Orchestral Technique: A Manual for Students* (1931), which illuminates issues of orchestration and instrumentation; and *The Elements of Orchestration* (1962), which further elucidates matters of scoring. Jacob also authored numerous essays on music and taught music for more than 40 years. He received commissions to write music for state occasions, including the 1953 coronation of Queen Elizabeth II, for which he produced a brassy arrangement of the *English National Anthem*. His more often encountered works include the two numbered symphonies and the comical overture *The Barber of Seville Goes to the Devil*.

Jacob was born in London on July 5, 1895, the youngest of 10 children. Educated at Dulwich College, he served in the army during World War I and was lucky to return home: he was one of only 60 survivors of the 800 soldiers in his battalion.

Jacob received his musical training at the Royal College of Music under Vaughan Williams, Stanford, and other notables. Jacob himself joined the faculty there in 1924 and held the post until 1966. He wrote music and arrangements for the Sadlers Wells Ballet Company in the 1930s, and in the next decade turned out patriotic pieces and film scores for the war effort.

Jacob's *Music for a Festival* was an immediate hit at the 1951 Festival of Britain. The 1959 Ken Russell-directed BBC TV documentary about the life of Jacob divulged both the composer's conservative artistry and his importance, then at its peak, in England. The year of the film's release Jacob remarried (his first wife died childless in 1958) and fathered two children to his second wife. After his 1966 retirement from the Royal College of Music Jacob remained active and in 1969 completed his *Fantasia* for euphonium, composed at the request of American euphonium player, Michael Mamminga. Jacob's 1984 *Concerto for Timpani and Wind Band* is among his more important late works.<sup>83</sup>

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<sup>83</sup> Cummings, R. (2020). *All Music*. Retrieved from: <https://www.allmusic.com/artist/gordon-jacob-mn0001465200/biography>

# Reviews

British Bandsman review, Issue 6015, 19 September 2019

EVENTS

page 11 british bandsman

## UNIVERSITY OF NORTH TEXAS RECITAL

# Childs continues to push limits



**Wednesday 11 September 2019**

Voertman Hall

University of North Texas

David Childs - euphonium

Michael Schneider - piano

**ANDREW WAINWRIGHT reports**

Just over a year ago David Childs took on the post of Professor of Euphonium at the University of North Texas (UNT), following in the footsteps of Brian Bowman, who had served with distinction in the position for some 19 years. As a result of Brian's work, the university has become something of a hotbed for euphonium players, and David is continuing that tradition with nearly 40 students enrolled in the programme now each year at UNT.

Wednesday 11 September saw David giving a recital at the university, which for many of the students was their first opportunity to hear him in such a setting. A highly engaging and varied programme, David performed it entirely from memory. It included Gordon Jacob's *Fantasia*, and of particular note was the presence of Dr Michael Mamminga, who had commissioned and premièred the piece 50 years earlier in London. One of the first Americans to study brass bands in the UK, in the late 1960s Dr Mamminga attended Guildhall School of Music and Drama under the guidance of Denis Wick, had euphonium lessons with Barrie Perrins and performed under him with the Hendon Brass Band, and studied arranging with Frank Wright and composition with Eric Ball. Quite remarkably Dr Mamminga had kept hold of the mute he used in that very first performance 50 years ago, and offered the chance for David to use it in this recital. David's performance of the work, as was the case for the entirety of the programme, was flawless and mesmerising at the same time.

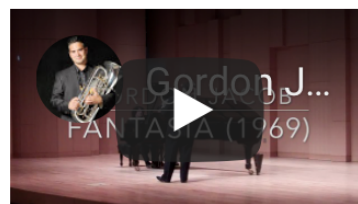
The first half of the programme celebrated British composers, commencing with Charles Villiers Stanford's *Caoine*, effectively a type of Irish lament. It is now ten years since Sir Karl Jenkins penned his *Euphonium Concerto*, commissioned for David and a work he has performed across the world to great critical acclaim. Set in four movements, *The Juggler*, *Romanza*, *It takes two...* and *A Troika? Tidy!*, it is light-hearted in nature but fiendishly difficult at the same time, not least in terms of the huge amounts of stamina required.

Following on with the virtuosity was Pablo de Sarasate's *Zigeunerweisen*, *Opus 20*, which was despatched with the flare and virtuosity that we have come to associate with David's playing. Interestingly, the Spaniard had died in Biarritz, a French town not far



from the birth place of Ravel, the composer of the next piece on the programme, as David had described in his informative introductions between items. Ravel's *Pièce en forme de Habanera* was as David revealed, written for "any solo instrument" and so could technically be classed as a euphonium solo!

Closing the recital was Hummel's *Fantasy in G minor for Viola* (arr. Robert Childs/Philip Wilby), which was played with the dexterity and finesse of the instrument it was originally written for, and resulted in a standing ovation at the end. There was just time for an encore in the form of the beautiful *Macushla*. Kudos must go to piano accompanist Michael Schneider, whose sterling work, particularly on several pieces which were transcribed from full orchestra, cannot go without mention. As for David Childs, here is a soloist who continues to push the limits of what is possible for the euphonium and set the standard that so many aspire to, and it was a pleasure to be in attendance to hear this extraordinary artist playing at the top of his game. ■



From left to right: Michael Schneider, David Childs & Michael Mamminga

## Appendix IV

### Virtuoso

Proposed CD cover assets for  
audio on data disc



# Virtuoso Track List

1. Zigeunerweisen (Pablo De Sarasate Trans. David Childs & Jonathan Bates)
2. Danny Boy (Traditional Arr. Karl Jenkins Trans. David Childs)
3. Largo Al Factotum (Gioachino Rossini Arr. Denis Wright)
4. Elfriede (George Swift Arr. Alan Catherall)
5. Carnival of Venice (Jean Baptiste Arban Arr. Alan Catherall)
6. Song of the Seashore (Japanese Traditional Arr. Alan Catherall)
7. Brillante - Fantasy on Rule Britannia (Peter Graham)
8. Macushla (Dermot MacMurrough Arr. Dan Price)
9. Facilita (John Hartmann Arr. Peter Graham)
10. Home on the Range (Eric Leidzén)
11. Adagio (Wolfgang Amadeus Mozart arr. Robert Childs and Philip Wilby)
12. Rondo (Wolfgang Amadeus Mozart arr. Robert Childs)
13. A Little Prayer (Dame Evelyn Glennie Arr. Robert Childs)
14. Believe Me if All Those Endearing Young Charms  
(Simone Mantia Arr. David Childs)

David Childs, euphonium | Nicholas Childs, conductor | Black Dyke Band

## Selected scores on data disc

- Zigeunerweisen (Pablo de Sarasate Trans. David Childs & Jonathan Bates)
- Macushla (Dermot MacMurrough Arr. Dan Price)
- Facilita (John Hartmann Arr. Peter Graham)
- Danny Boy (Traditional Arr. Karl Jenkins & David Childs)



# Music Excerpt

Zigeunerweisen solo part page 1 hand-written manuscript

*Euphonium Solo*  
*2008*

**ZIGEUNERWEISEN** Composed 1878 *Romantic Period*  
*Pablo Sarasate*

*f* *mp* *Chromatic* *Lento* *Allegro* *Ad tempo* *Rit.* *ad lib.* *rit*

*2008*

**MUSIC MANUSCRIPT**



# Appendix V - Curriculum Vitae

## David R.P. Childs

MMus (Dist.) B.Mus (Hons.) ARCM (Hons.) PPRNCM (Dist.) ARWCM

### EDUCATION:

1992 – 1999	Hymers College, Hull, Yorkshire, UK ARCM (Hons) - Associate of Royal College of Music (1998)
1999 - 2003:	Royal Northern College of Music, Manchester (RNCM) BMus (Hons) - 1st Class Bachelor of Music degree (2003) PPRNCM (Dist.) - Distinction in Professional Performance (2003)
2003 - 2004:	Royal Welsh College of Music & Drama, Cardiff (RWCMD) MMus (Dist.) - Master of Music degree (2004)
2015 - 2019:	Queen's University Belfast (PHD research specialising in Sonic Arts)
2019 – present:	University of Salford (DMA research specialising in performance)

### WORK HISTORY

- Low Brass Tutor, University of Ripon & York St. John (1998 – 2000)
- Principal Euphonium, Brighouse and Rastrick Band (1998 – 2000)
- Boosey & Hawkes Artist (1999 – 2006)
- Principal Euphonium, Cory Band (2002 – 2012)
- Euphonium Professor, Royal Welsh College of Music & Drama (2003 – 2018)
- Director, Prima Vista Musikk publishing (2003 – present)
- Euphonium Professor, Birmingham Conservatoire (2004 – 2014)
- York Artist (2006 – 2010)
- Artistic Director, Eminence Brass (2008 – present)
- Buffet Crampon Besson Euphonium Artist (2010 – present)
- Alliance Brass Products Mouthpiece Artist (2010 – present)
- Principal Conductor, Cardiff Symphonic Winds (2013 – present)
- Director, North American Brass Band Summer School (2014 – present)
- Editor, Brass Band World Magazine (2015 – present)
- Principal Conductor, Flowers Brass Band (2017 – 2018)
- Euphonium Professor, University of North Texas (2018 – present)
- Director, Brass Band Summer School (2019 – present)
- Principal Conductor, Dallas Brass Band (2019 – present)
- International Visiting Tutor, Royal Welsh College of Music & Drama (2019 – present)

### NOTABLE AWARDS:

- Hull Music Festival - Junior Brass winner (1993, 1994, 1995)
- Hull Music Festival - Senior Brass winner (1996)
- Junior International Euphonium Champion (1996)
- Harry Mortimer Champion of Champions NYBBGB Award (1997)
- Tutors Award National Youth Brass Band of Great Britain (1998)
- Hymers College Award for Excellence in Performing Arts (1998)
- Tutors Award National Youth Brass Band of Wales (1999)
- BBC Young Brass Musician of the Year (2000)
- International Euphonium Player of the Year (2000 & 2004)
- Silver Medal Award from the Worshipful Company of Musicians (2000)
- RNCM G. Evans Award (2001)
- RNCM Concerto Award (2002)
- Countess of Munster Star Award (2003)
- Making Music Dorothy Green Award (2003)
- Musician's Benevolent's Sir Charles Leggett Award (2003)
- RNCM Principal's Gold Medal Award (2003)

- European Championships Soloist Award (2004)
- Welsh Music Guild's Leo Abse and Cohen Award (2004)
- 4barsrest online brass site's Player of the Year (2004, 2005 and 2010)
- BBC Radio Wales Soloist Award (2006)
- Harry Mortimer Trust Award for Outstanding Contribution to Music (2006)
- Welsh Championship Best Instrumentalist (2009)
- ITEA Roger Bobo Excellence in Recording Award (2012)
- Arts Council of Wales Creative Wales Award (2013)
- Brass in Concert Championship Soloist Award (2008, 2014 and 2015)
- Brass in Concert Championship Best Euphonium Award (2005, 2009, 2015)
- Butlin's Mineworkers Championship Soloist Award (2014 & 2015)
- Butlin's Mineworkers Championship Best Instrumentalist Award (2016)
- French Open Soloist Award (2016)
- Brass Band World Solo CD of the Year (2010, 2014 & 2019)
- British Bandsman Solo CD of the Year Award (2010, 2014 & 2019)
- 4barsrest.com online brass sites's Solo CD of the Year Award (2010, 2014 & 2019)

#### **PROFESSIONAL PERFORMANCE HIGHLIGHTS:**

*Performed as a soloist with the following Orchestras /Wind Orchestras /Bands:*

Royal Philharmonic Orchestra, Royal Liverpool Philharmonic Orchestra, BBC Philharmonic Orchestra, BBC Concert Orchestra, RTE Concert Orchestra, BBC National Orchestra of Wales, Manchester Concert Orchestra, Sinfonia Cymru, Cardiff Sinfonietta, Philharmonie Baden-Baden, Camerata Wales, Vancouver Symphony Orchestra, Distinguished Concerts International New York Symphony Orchestra, National Swiss Army Band, The Welsh Guards, The Band of the Blues & Royals, The Irish Guards, United States Military Academy Band West Point NY, United States Army Band "Pershing's Own", United States Air Force Band, Central Band of the Royal Airforce, Coldstream Guards, US Marine Pacific Band, Guild Hall Wind Orchestra, Cleveland Winds, Chethams School of Music Wind Orchestra, RNCM Wind and Symphony Orchestras, RWCMD Wind and Symphony orchestras, Black Dyke Mills Band, Brighthouse & Rastrick Band, Cory Band, Brass Band of Central Florida, Fountain City Brass Band, Atlantic Brass Band, Fairey Band, Fribourg Band, Treize Etoiles, Buizengen, Willebroek, De Bazuin Oenkerk, Schoonoven, Manger, Brisbane Brass, NYBBGB, NYBBW, NJBBS, NYBBNZ etc.

*Played under the baton of the following conductors:*

Owain Arwel Hughes, Stephen Bell, Dr. Derek Bourgeois, Geoffrey Brand, Dr. Nicholas Childs, Dr. Robert Childs, Dr. Stephen Cobb, Dr. James Gourlay, Sir Mark Elder, Rumon Gamba, Ben Gernan, James Gourlay, Edward Gregson, Jonathan Griffiths, Vernon Handley CBE, Elgar Howarth, Sir Karl Jenkins, Gareth Jones, Professor David King, Christian Lindberg, Gareth Llywellyn, Johan De Meij, Dr. Roy Newsome, Manfred Obrecht, Major Peter Parkes, Frank Renton, Clark Rundell, Howard Snell, Wing Commander Duncan Stubbs, Sir Michael Tilson-Thomas, Yan Pascal Tortelier, Bramwell Tovey, James Watson, Barry Wordsworth, Takeo Yamamoto etc.

*Performed as a Concerto artist at the following venues:*

- Royal Albert Hall London (Hoddinott and Jenkins Concertos)
- Royal Concertgebouw, The Netherlands (Jenkins Concerto)
- Carnegie Hall, New York (Jenkins and Bernard Kane Jnr. Concertos)
- Lincoln Centre, New York (Ellerby Concerto)
- Royal Festival Hall, London (Horovitz Concerto)
- Bridgewater Hall, Manchester (Wilby Concerto)
- RNCM Concert Hall (Howarth Concerto)
- Llangollen International Pavillion (Clarke Concerto)
- Hoddinott Hall, Cardiff (Lindberg Concerto)
- BSO Centre, Birmingham (Meechan Concerto)
- Queen Elizabeth Hall, London (Rütti Concerto)
- Kulas Concert Hall, Cleveland (Gorb Concerto)
- Symphony Hall, Birmingham (Ball Concerto)

- St. David's Hall, Wales (Mealor Concerto)
- Brucknerhaus, Linz (De Meij Concerto)
- Adrian Boult Hall, Birmingham (Wood Concerto)
- Royal Concert Hall, Glasgow (Golland Concerto No.1)
- Musical Arts Center, IU, Bloomington (Bates Concerto)
- Albustan Palace, Oman (Wilby Concerto)

*Performed as a soloist in the following countries:*

• Abu Dhabi, Australia, Bahrain, Belgium, Bermuda, Brazil, Canada, Denmark, Dubai, Faroe Islands, Finland, France, Germany, Hong Kong, Hawaii, Italy, Japan, Luxembourg, Malta, Netherlands, New Zealand, Norway, Oman, Portugal, Singapore, Spain, Sweden, Switzerland, United Kingdom, United States of America

*Given Master classes at:*

- Royal Northern College of Music, UK
- Royal Conservatoire of Scotland
- Queen's University, Belfast
- Royal Birmingham Conservatoire, UK
- Koninklijk Conservatorium Den Haag, Netherlands
- Amsredamse Hogeschool voor de Kunsten, Netherlands
- Conservatório de Música do Porto, Portugal
- Norges Musikhøgskole, Oslo, Norway
- Kungliga Musikhögskolan, Stockholm, Sweden
- Musikhochschule, Luzern, Switzerland
- Conservatoire de Musique, Esch sur Alzette, Luxembourg
- Conservatorio Statale di Musica "Santa Cecilia", Rome, Italy
- Lemmensinstituut Leuven, Belgium
- Det Jyske Musikkonservatorium, Aarhus, Denmark
- Folkwang-Hochschule, Essen, Germany
- Nanyang Academy of Fine Arts, Singapore
- Hong Kong Academy for Performing Arts
- Senzoku Gakuen College of Music, Kanagawa, Japan
- Osaka College of Music, Japan
- Western Australian Academy of Performing Arts, Perth, Australia
- The Queensland Conservatorium of Music, Brisbane, Australia
- Melba Conservatorium of Music, Melbourne, Australia
- Cleveland Institute of Music, Ohio, USA
- Stetson University, Florida, USA
- Florida State University School of Music, Tallahassee, Florida, USA
- Indiana University School of Music, Bloomington, Indiana, USA
- James Madison University School of Music, Virginia, USA
- Montclair State University, New Jersey USA
- Rowan University College of Fine and Performing Arts, Glassboro, New Jersey, USA
- University of Kansas, USA
- University of Cincinnati College – Conservatory of Music, Ohio, USA
- University of Missouri Kansas City, Missouri, USA
- University of North Texas College of Music, USA
- Penn State University, USA
- Baylor University, Texas, USA

*Conducting Experience:*

- Atlantic Brass Band (USA)
- Black Dyke Band (UK)
- Cory Band (UK)
- Carlton Main Frickley Colliery Band (UK)

- Cardiff Symphonic Winds (UK)
- Dallas Brass Band (USA)
- Flowers Band (UK)
- Fribourg Band (Switzerland)
- Lyngby-Taarbæk Band, Denmark (2 successive National Championship victories)
- North American Brass Band Summer School (Canada)
- National Youth Brass Band of Wales (UK)
- RWCMD Brass Band (UK)
- University of North Texas Brass Band (USA)
- Woodfalls Band (UK)

## DISCOGRAPHY

### *Solo CDs:*

- Prodigy (Doyen)
- Metamorphosis (Doyen)
- Hear My Prayer (Doyen)
- Peace – The Music of John Golland (Doyen)
- Welsh Connection (Doyen)
- Music Was My First Love (Obrasso)
- Celtic Charm (Doyen)
- Moto Perpetuo (Doyen)
- Symphonic Euphonium (Chandos)
- Symphonic Euphonium II (Chandos)

### *Featured Soloist CDs:*

- This Land of Ours: Cory and Karl Jenkins (EMI)
- Cantata Memoria: Sinfonia Cymru & Karl Jenkins (Deutsche Gramophone)
- Out of this World: Cory (Doyen)
- Harlequin: XBY Concert Band (Anglo Records)
- Rejoice: Amsterdam Staff Band (SP&S)
- The Glory of Cory (Obrasso)
- Discovery Brass: Cory (Obrasso)
- Exaltation: Brighouse & Rastrick and Robert Venables (FHP)
- Philip conducts Sparke: Greve Harmoniorkester (GHO Records)
- Hymns and Marches: Brighouse & Rastrick (Doyen)
- Highlights from Champions Brass 2003: Black Dyke (Kapitol)
- An Italian Night: Cory (Obrasso)
- Day of the Dragon: Cory (Doyen)
- Echoes of the East: Cory (Doyen)
- Master Brass – Volume Sixteen: Cory (Polyphonic)
- The Lighter Side of Elgar Howarth: Cory (Doyen)
- National Brass Band Championship Highlights 2007: Cory (Kapitol)
- Enter the Galaxies: Cory (Doyen)
- Tonight! with the Brighouse and Rastrick Band (Grasmere)
- Triple Champions: Brighouse and Rastrick (Grasmere)
- Stratos - The Music of Jonathan Bates: Flowers (FB)
- Definity: Flowers Band (Prima Vista Musikk)
- Wonder of Christmas: Cory (Amadeus)
- Extreme Beethoven: Johan de Meij Banda de Lalin (Amstel Classics)
- Tender Symmetry – Michael Price (Erased Tapes)
- Dreams & Songs – Bryn Terfel (Deutsche Gramophone)
- Timothy Reynish International Repertoire Recordings Vol. 12: Cleveland Winds

*Ensemble / Band / Orchestral CDs:*

- Tribute: Eminence Brass (Doyen)
- Jewels: Eminence Brass (Doyen)
- The London Trumpet Sound (Cala)
- The Bax Symphonies: BBC Philharmonic (Chandos)
- Wildfire: Cory Band (Doyen)
- Brass Band Classics Vol. 1: Cory Band (Doyen)
- Brass Band Classics Vol. 2: Cory Band (Doyen)
- Brass Band Classics Vol. 3: Cory Band (Doyen)
- Gaia Symphony: John Pickhard (Doyen)
- The Promised Land: Cory Band
- Another Openin' Another Show: Cory Band (Obrasso)
- Actaeon: Cory Band (Doyen)
- Triumphant Brass: Cory (Doyen)
- Cathedral Brass: Black Dyke Band (Doyen)
- Celebrate – 50 Years of the Flowers Band (Independent)
- Gregson Music of the Angels: London Brass (Chandos)

*DVDs:*

- David Childs: Master Class in Brass (World of Sound)
- European Highlights 2003, Bergen, Norway (WOB)
- European Highlights 2004, Glasgow, Scotland (WOB)
- British Open Championships 2004, Birmingham, England (WOB)
- European Highlights 2005, Groningen, Netherlands (WOB)
- Brass in Concert 2005, Gateshead, England (WOB)
- European Highlights 2006, Belfast, Northern Ireland (WOB)
- European Highlights 2007, Birmingham, England (WOB)
- European Highlights 2008, Stavanger, Norway (WOB)
- Brass in Concert 2008, Gateshead, England (WOB)
- European Highlights 2009, Ostende, Belgium (WOB)
- World Music Contest Highlights 2009, Kerkrade (Mirasound)
- Brass in Concert 2009, Gateshead, England (WOB)
- Brass and Voices... and all that Jazz (WOB)
- European Highlights 2010, Linz, Austria (WOB)
- European Highlights 2012, Rotterdam, Netherlands (WOB)
- Brass in Concert 2014, Gateshead, England (WOB)
- Brass in Concert 2015, Gateshead, England (WOB)

**PUBLICATIONS:**

- Articles published by Gramophone, Classical FM, Classical Music, Brass Herald and Brass Band World magazines.

**PRESS QUOTES:**

- *"a great ambassador for the euphonium, possessing an astonishing technique and an engaging stage presence."* **The Observer**
- *"a charismatic advocate of the euphonium, a demonstration of versatility and extrovert musicality."*  
**The Guardian**
- *"a serious musician dedicated to raising his instrument's profile. Childs demonstrated a superbly focused, glowing tone."* **The Times**
- *"he makes the euphonium sound as flexible and as agile as a trumpet and as smooth as the trombone played by Tommy Dorsey."* **The Independent**



# **Appendix VI**

## **Summary of Professional Activity**

### **2016-2020**

#### **2016**

5 January 2016: Featured soloist with Flowers Brass Band  
Butlin's Brass Band Championships, Skegness, UK

6-7 January 2016: Principal euphonium, Flowers Brass Band  
Butlin's Brass Band Championships, Skegness, UK

23 January 2016: Guest Soloist with the Hendon Brass Band  
Cadogan Hall, London, UK

6 February 2016: Adjudicator at the Scottish Solo Championships  
Perth Concert Hall, Perth, UK

19 February 2016: Guest soloist CD Recording, Flowers Brass Band  
Gloucester, UK

28 February 2016: Featured soloist, Flowers Brass Band  
Stroud Subscription Rooms, Stroud, UK

29 February 2016 – 1 March 2016: Guest tenor tuba  
BBC Philharmonic orchestra, Salford, UK

12 March 2016: Principal euphonium, Flowers Brass Band  
West of England Brass Band Championships, Torquay, UK

14 March 2016: Producer of a new Trumpet Solo CD for Philip Cobb (Principal Trumpet of the LSO)  
RAF Central Band, London, UK

18 March 2016: Soloist - Deutsche Gramophone CD recording of Karl Jenkins' Cantata Memoria  
London, UK

25 March 2016: Euphonium & Baritone Tutor  
National Youth Brass Band of Great Britain, Taunton, UK

3 April 2016: Featured Soloist, Flowers Brass Band  
The Hawth, Crawley UK

4 April 2016: Guest Soloist, RAF Central Band  
London UK

18 April 2016: Besson Instrument Development Work  
Munich, Germany

21 April 2016: Adjudicator- Swiss National Solo & Quartet Championships  
Montreux, Switzerland

29 April 2016: Besson Masterclass/Ambassador  
European Brass Band Championships, Lille, France

24 May 2016: Concerto Artist - Last night of the Proms  
Vancouver Symphony Orchestra, Vancouver, Canada

4 June 2016: Principal euphonium, Flowers Brass Band  
French Open Championships, Amboise, France

24 June 2016: Masterclass, Musical Director & Soloist  
North American Brass Band Summer School, Halifax, Canada

3 July 2016: Concerto Artist - Karl Jenkins Concerto, Royal Philharmonic Orchestra  
Royal Albert Hall, London, UK

4 July 2016: Masterclass, Musical Director & Soloist  
North American Brass Band Summer School, Halifax, Canada

19 July 2016: Tenor Tuba - The Planets, Liverpool Philharmonic  
Philharmonic Hall, Liverpool, UK

19 July 2016: Tenor Tuba - The Planets at the Welsh Proms, Liverpool Philharmonic  
St David's Hall, Cardiff, UK

7 August 2016: Conductor, Masterclass and Tuition  
Brass Band Summer School, Framlingham, UK

28 August 2016: Guest Soloist - Switzerland Moonlight Festival  
Baden-Baden Philharmonic, Baden-Baden, Germany

18 September 2016: Adjudicator - National Brass Band Championships  
Cheltenham, UK

23 September 2016: Adjudicator - Swiss Open Brass Band Championships  
Luzern KKL, Switzerland

2 October 2016: Adjudicator - Bolsover Festival of Brass  
Bolsover, UK

8 October 2016: Featured Soloist – Karl Jenkins' Cantata Memoria with Sinfonia Cymru  
World Première - Wales Millennium Centre, Cardiff, Wales

15 October 2016: Guest Soloist Concert & Masterclass, Amersham Brass Band  
Amersham, UK

25 October 2016: Guest Soloist - Gwent Youth Wind Band  
Caerleon, UK

4 November 2016: Guest Conductor/ Clinician  
Brass Band Fribourg, Fribourg, Switzerland

15 November 2016: Masterclass and Tuition - Royal Air Force Music Training Day  
London, UK

29 November 2016: Masterclass and Tuition - Royal Air Force Music Training Day  
London, UK

5 December 2016: Recording Artist, Symphonic Brass Ensemble  
Angel Studios, London, UK

9 December 2016: Guest Conductor - Christmas Concert  
Royal Welsh College of Music & Drama, Cardiff, UK

14 December 2016: Masterclass and Tuition - Royal Air Force Music Training Day  
London, UK

## **2017**

6 January 2017: Guest Soloist, Wallace Collection  
Skegness, UK

15 January 2017: Featured Soloist, Karl Jenkins' Cantata Memoria with DCINY Symphony  
US Première Carnegie Hall, New York, USA

17 January 2017: Masterclass and Tuition - Royal Air Force Music Training Day  
London, UK

26 January 2017: Masterclass & Rehearsal, Downshire Brass Band  
Belfast, N Ireland

1 February 2017: Masterclass, Recital & Guest Soloist, Pershing's Own  
US Army, Washington. USA

8 February 2017: Masterclass and Tuition - Royal Air Force Music Training Day  
London, UK

10 February 2017: Brass Band Workshop  
South West Brass Band Association, Barnstaple, Devon

14 February 2017: Masterclass  
Salvation Army Territorial Youth Band, Southampton, UK

23 February 2017: Masterclass and Tuition - Royal Air Force Music Training Day  
London, UK

9 March 2017: Guest Conductor, Black Dyke Brass Band  
Queensbury, UK

14 March 2017: Masterclass and Tuition - Royal Air Force Music Training Day  
London, UK

18 March 2017: Principal euphonium, Black Dyke Band  
The Hawth, Crawley, UK

2 April 2017: Guest Soloist Concert, Great Gwent Youth Wind Orchestra  
Newport Cathedral, Newport, UK

8 April 2017: Guest Conductor, Black Dyke Band  
Queensbury, UK

10 April 2017: Masterclass  
Buffet Crampon Showroom, New York, USA

11 April 2017: Concerto Artist, Greater Gwent Youth Wind Orchestra  
Carnegie Hall, New York, USA

19 April 2017: Recital & Masterclass  
Egham Music Club, London UK

21 April 2017: Adjudicator, BBC 2 Young Brass Award  
Royal Northern College of Music, Manchester UK

22 April 2017: Guest Soloist, National Youth Brass Band of Great Britain  
Barbican Centre, London, UK

30 April 2017: Concerto Artist, Cleveland Winds Concert Band  
Cleveland, Ohio USA

1 May 2017: CD Recording, Cleveland Winds Concert Band  
Cleveland, Ohio USA

13 May 2017: Guest Conductor, Black Dyke Band  
Newbury Spring Festival, UK

1 June 2017: Masterclass, Recital & Guest Soloist, Pershing's Own  
Washington, USA

10 June 2017: Euphonium demonstration for composers  
Aberdeen University, UK

13 June 2017: Guest Conductor, Flowers Brass Band  
Chipping Sodbury Festival, Chipping Sodbury, UK

20 June 2017: Recital & Masterclass, International Euphonium & Tuba Festival  
Atlanta, Georgia USA

23 June 2017: Masterclass, Musical Director & Soloist  
North American Brass Band Summer School, Halifax, Canada

3 July 2017: Euphonium soloist, Cory Band  
Llangollen International Festival, Llangollen, UK

6 July 2017: Guest Soloist, Baden-Baden Philharmonic  
Baden-Baden, Germany

18 July 2017: Guest of Honour, Melicuccio Festival Calabria  
Calabria, Italy

26 July 2017: Masterclasses & Tuition, National Youth Brass Band of Scotland  
Edinburgh, UK

29 July 2017: Concerto Artist - Last Night of the Welsh Proms, Royal Philharmonic Orchestra  
St David's Hall, Cardiff, UK

6 August 2017: Masterclasses & Tuition  
Brass Band Summer School, Taunton, UK

8 August 2017: Commercial CD Recording - Featured Soloist with cornetist Roger Webster  
Fountains Abbey, Ripon, UK

9 September 2017: Conductor, Flowers Brass Band  
British Open Brass Band Championships, Birmingham, UK

18 September 2017: Cathedral Solo Recital, Aberdeen University Concert Series  
Aberdeen, UK

19 September 2017: Masterclass, Aberdeen University  
Aberdeen, UK

22 September 2017: Adjudicator, Swiss Open Brass Band Championships  
Luzern KKL, Switzerland

14 October 2017: Principal Euphonium, Woodfalls Brass Band  
National Brass Band Championships, London, UK

27 October 2017: Euphonium Consultation, Royal Air Force  
London, UK

10 November 2017: Adjudicator, Italian National Championships  
Innsbruck, Austria

16 November 2017: Euphonium Solo CD Recording, Black Dyke Band  
Yorkshire, UK

18 November 2017: Concerto Performance, Cardiff Sinfonietta Orchestra  
Royal Welsh College of Music, Cardiff, UK

19 November 2017: Conductor, Flowers Brass Band  
Brass in Concert Championships, Gateshead, UK

24 November 2017: Adjudicator, Swiss National Championships  
Montreux, Switzerland

1 December 2017: Recital & Masterclass, University of North Texas  
Denton, Texas USA

9 December 2017: Conductor, Flowers Brass Band  
Cheltenham, UK

9 December 2017: Conductor, Flowers Brass Band  
Morley Town Hall, Leeds, UK

13 December 2017: Euphonium solo CD recording, RAF Central Band  
London, UK

16 December 2017: Guest Soloist, Bryn Terfel & Friends Charity Concert  
Cardiff, UK

## **2018**

8 January 2018: Conductor & Guest Soloist, Mid Atlantic Brass Band Festival  
Philadelphia, USA

8 January 2018: Masterclass & Concert, Mid Atlantic Brass Band Festival  
Fort Wayne, Indiana USA

12 January 2018: Conductor, Flowers Brass Band  
Butlin's Brass Band Championships, Skegness, UK

18 January 2018: Masterclass & Concert, Bläserphilharmonie  
Internationaler Blasmusik Kongress, Germany

27 January 2018: Guest Soloist, Woodfalls Brass Band  
Sturminster, UK

4 February 2018: Guest Conductor, Cotswold Edge Brass Festival  
Gloucestershire, UK

12 February 2018: Recital & Masterclass, University of North Texas  
Denton, Texas USA

22 February 2018: Guest Soloist Concert & Masterclass  
James Madison University, Virginia USA

11 March 2018: Conductor, Flowers Brass Band  
West of England Brass Band Championships, Torquay UK



20 April 2018: Conductor – CD recording, Flowers Brass Band  
Gloucester, UK

24 April 2018: Buffet Crampon Showroom Visit  
Paris, France

5 May 2018: Low Brass Workshop  
Royal Marines, Portsmouth, UK

12 May 2018: Principal euphonium, Woodfalls Brass Band  
British Open Spring Festival, Blackpool, UK

19 May 2018: Conductor, Flowers Brass band  
Gloucester Cathedral, Gloucester, UK

29 May 2018: Recital and Masterclass  
Stavanger, Norway

1 June 2018: Recital and Masterclass  
Stavanger, Norway

7 June 2018: Recording, Bryn Terfyl Album Deutsche Gramophone  
Abbey Road Studios, London, UK

9 June 2018: Gala Concert Guest Soloist, Tokyo Brass Society  
Tiara Koto, Tokyo, Japan

10 June 2018: Masterclass and Tuition, Tokyo University of the Arts  
Osaka, Japan

11 June 2018: Recital with Piano, Osaka College of Music  
Miki Gakki Recital Hall, Osaka, Japan

12 June 2018: Masterclass, Osaka College of Music  
Osaka, Japan

14 June 2018: Masterclass, Sensuko Gakuen College of Music  
Senzuko, Tokyo, Japan

16 June 2018: Gregson Concerto Première, Sensuko Gakuen College of Music  
Senzuko, Tokyo, Japan

23 June 2018: Masterclass, Musical Director & Soloist  
North American Brass Band Summer School, Halifax, Nova Scotia

4 July 2018: Guest Soloist Concert, Samedan Brass Week  
Samedan, Switzerland

15 July 2018: Soloist, Iain Farrington's Gershwinicity - World Première  
BBC Concert Orchestra, Proms, Royal Albert Hall, London, UK

21 July 2018: Soloist, Sir Karl Jenkins: The Armed Man: A Mass for Peace  
Orchestra of the Welsh National Opera, St David's Hall, Cardiff, Wales, UK

23 July 2018: Recital, La Asociación Española de Tubas y Bombardinos  
TLV Auditorium, Real Conservatorio Superior de Musica de Madrid, Spain

24 July 2018: Masterclass, La Asociación Española de Tubas y Bombardinos  
Manuel de Falla Auditorium, Real Conservatorio Superior de Musica de Madrid, Spain

25 July 2018: Concerto Artist, Sir Karl Jenkins Euphonium Concerto  
Real Conservatorio Superior de Musica de Madrid, Spain

3 August 2018: Guest Soloist, Stratos Concerto by Jonathan Bates - UK Première  
National Youth Brass Band of Great Britain, 400 Hall, Repton, Derbyshire, England, UK

4 August 2018: Guest Soloist, Stratos Concerto by Jonathan Bates  
National Youth Brass Band of Great Britain, Albert Hall, Nottingham, England, UK

5 August 2018: Soloist and Tutor, Brass Band Summer School  
Bury St. Edmunds, Suffolk, England, UK

23 September 2018: Concerto Artist, Sir Karl Jenkins Euphonium Concerto  
Symphonisches Blasorchester Schweizer Armeespiel, KKL, Luzern, Switzerland

27 October 2018: Concerto Artist, Edward Gregson Euphonium Concerto - European Première  
Willebroek Brass Band, Cultuurcentrum Ter Dulf, Bornem, Brussels, Belgium

31 October 2018: Conductor, UNT Low Brass Ensemble  
Recital Hall, UNT College of Music, Denton, Texas

18 November 2018: Concerto Artist, Edward Gregson Euphonium Concerto - Austrian Première  
Tredegar Town Band, Brucknerhaus, Linz, Austria

19 November 2018: Solo recital with piano, International Brass Festival  
Brucknerhaus, Linz, Austria

19 November 2018: Masterclass, Basic technique and musicianship  
Kulturhaus, Linz, Austria

## **2019**

2 January 2019: Solo CD Recording, Chandos Records  
BBC Philharmonic Orchestra, BBC Studios, Salford, UK

26 January 2019: Solo recital, RNCM Festival of Brass  
Royal Northern College of Music, Manchester, UK

27 January 2019: Concerto Artist, Gregson Concerto - BBC Radio Broadcast  
Tredegar Town Band, Royal Northern College of Music, Manchester, UK

18 February 2019: Soloist and Conductor, UNT Brass Band  
Winspear Performance Hall - Murchison Performing Center, Denton, TX

20 February 2019: Concerto Artist, Sir Karl Jenkins Euphonium Concerto  
United States Air Force Band, Washington DC

22 February 2019: Soloist, UNT Brass Showcase  
Voertman Concert Hall, UNT College of Music, Denton, TX

27 February 2019: Conductors, Tuba-Euphonium Ensemble  
Voertman Concert Hall, UNT College of Music, Denton, TX

30 March 2019: Masterclass and chamber coaching  
Penn State University, PA

31 March 2019: Euphonium and piano recital  
Penn State University, PA

19 April 2019: Conductor, UNT Brass Band  
Winspear Performance Hall - Murchison Performing Center, Denton, TX

25 May 2019 Concerto Artist, Sir Karl Jenkins Euphonium Concerto  
Nidaros Brass Band, Trondheim Cathedral, Trondheim, Norway

21 June 2019: Euphonium, London Brass CD Recording for Chandos Records  
Henry Wood Hall, London, UK

23 June 2019: Guest Soloist, Black Dyke Band  
Chethams, Manchester, UK

25 June – 4<sup>th</sup> July 2019: Director, conductor and soloist, North American Brass Band Summer School  
Royal Nova Scotia International Tattoo, Halifax, Nova Scotia, Canada

26 July 2019: Guest Soloist - National Children's Brass Band of Great Britain  
Repton, Derbyshire, UK

4 August 2019: Euphonium tutor and soloist  
Brass Band Summer School, Harrogate, Yorkshire, UK

5 September 2019: Euphonium recital with piano  
Baylor University, Baylor, TX

11 September 2019: Euphonium and piano recital  
Voertman Concert Hall, UNT College of Music, Denton, TX

7 October 2019: Conductor - UNT Brass Band Concert  
Winspear Performance Hall - Murchison Performing Center, Denton, TX

20 October 2019: Conductor, Dallas Brass Band  
Texas Christian University, TX

30 October 2019: Conductor, Tuba-Euphonium Ensemble  
Recital Hall, UNT College of Music, TX

10 November 2019: Euphonium soloist, Superbrass ensemble  
Royal Welsh College of Music & Drama, Cardiff, UK

16 November 2019: Guest Soloist - Brighthouse and Rastrick Band  
World of Brass in Concert, The Sage, Gateshead, UK

1 December 2019: Conductor, Dallas Brass Band  
Lovers Lane United Methodist Church, Dallas, TX

## **2020**

30 January 2020: Conductor, Black Dyke Band Rehearsal  
Queensbury, Yorkshire, UK

1 February 2020: Conductor, Black Dyke Band Concert  
Octagon Theatre, Yeovil, UK

2 February 2020: Conductor, Black Dyke Band Concert  
Stroud Subscription Rooms, Gloucestershire, UK

28 February 2020: Director, Brass Showcase Concert  
Voertman Concert Hall, UNT College of Music, Denton, TX

2 March 2020: Conductor, UNT Brass Band Concert  
Winspear Performance Hall - Murchison Performing Center, Denton, TX

10 March 2020: Commentator, BBC Young Musician of the Year Brass Final,  
Royal Welsh College of Music & Drama Dora Stoutzker Hall

10 March 2020: Commentator, BBC Young Musician of the Year Brass Final,  
Royal Welsh College of Music & Drama Dora Stoutzker Hall

14 March 2020: Euphonium and piano recital followed by Masterclass  
Royal Welsh College of Music & Drama Dora Stoutzker Hall

15 March 2020: Superbrass and Guest Soloist  
Hampshire Youth Band Festival (\* COVID-19 '2020 lockdown' began the following week)

28 April 2020: Euphonium and piano virtual recital  
Together at home - Buffet Crampon Paris Showroom

10 May 2020: Conductor, UNT Brass Band virtual Starburst performance  
Together at home - Winspear Performance Hall - Murchison Performing Center, Denton, TX

8 June 2020: Virtual masterclass for Fulham Brass Band  
Together at home – Fulham, London, UK

14-21 June: Virtual guest artist, International Euphonium Tuba Festival  
Together at home – Atlanta, Georgia, USA

24 June 2020: Virtual masterclass for Woodfalls Brass Band  
Together at home – Woodfalls, Salisbury, UK

25 June 2020: Virtual masterclass for National Youth Brass Band of America  
Together at home – Kansas, Missouri, USA

27 June 2020: Virtual guest soloist with Downshire Brass  
Together at home – Belfast, Northern Ireland, UK

29 June 2020: Virtual masterclass for Wantage Silver Band  
Together at home – Belfast, UK

1 July 2020: Virtual masterclass for the Star Lake Music Camp Summer Series  
Together at home – New York, USA

18 July 2020: Adjudicator and presenter, Virtual Buckinghamshire Young Musician of the Year  
Together at home – Buckinghamshire, UK

21 July 2020: Virtual masterclass for Amersham Band  
Together at home – Amersham, UK

31 July – 7 August 2020: Virtual guest soloist, NYBBGB National Youth at Home  
Together at home – Taunton, UK

10-14 August 2020: Director, Brass Band Summer School  
Together at home – Harrogate, North Yorkshire, UK

21 August 2020: Virtual masterclass for Hannaford Youth Band  
Together at home – Toronto, Canada

5 September 2020: Virtual masterclass for SchoolOfBrass.com  
Together at home – Atlanta, Georgia, USA

2 October 2020: Virtual masterclass for Llwydcoed Brass Band  
Together at Home – Llwydcoed, Rhondda, UK

9 October 2020: Adjudicator, Virtual UNT Concerto Competition Brass Semi-Final  
Together at home – College of Music, Denton, TX

31 October 2020: Director, Virtual Tubaween Halloween Concert  
Together at home – Recital Hall, UNT College of Music, TX

5 December 2020: Virtual guest soloist with Salvation Army Texas  
Together at home - Lovers Lane United Methodist Church, Dallas, TX

7 December 2020: Virtual masterclass for James Madison University Brass Band  
Together at home – Harrisonburg, Virginia, US

# Appendix VII

## Supplementary Materials

### List of other première solo performances and recordings 2016-2020

#### Première solo performances (not listed within the project material)

Sir Karl Jenkins

**World Première - *Cantata Memoria: For the Children***

Mass for Orchestra and Choir with soloists: baritone voice, soprano voice, euphonium and harp  
Sinfonia Cymru and soloists  
Wales Millennium Centre, Cardiff, Wales  
8 October 2016

Sir Karl Jenkins

**US Première - *Cantata Memoria: For the Children***

Mass for Orchestra and Choir with soloists: baritone voice, soprano voice, euphonium and harp  
DCINY Symphony and soloists  
Carnegie Hall, New York, USA  
15 January 2017

Bernard Kane Jnr.

**World Première – *Seren Wen Concerto for Euphonium***

Greater Gwent Youth Wind Orchestra  
Carnegie Hall, New York, USA  
11 April 2017

Bernard Kane Jnr.

**World Première (orchestral version) – *Seren Wen Concerto for Euphonium***

Cardiff Sinfonietta Orchestra  
Royal Welsh College of Music, Cardiff, UK  
18 November 2017

Iain Farrington

**World Première - *Gershwinicity***

BBC Concert Orchestra with soloists: soprano sax, alto sax, clarinet, trumpet and euphonium  
Royal Albert Hall, London, UK  
15 July 2018

Jonathan Bates

**UK Première – *Stratos Euphonium Concerto***

National Youth Brass Band of Great Britain  
400 Hall, Repton, Derbyshire, England, UK  
3 August 2018



Première recordings (not listed within the project material)



Edward Gregson:  
*Music of the Angels*  
*Symphony in two movements*



Michael Price:  
*Tender Symmetry*  
*Fountains*



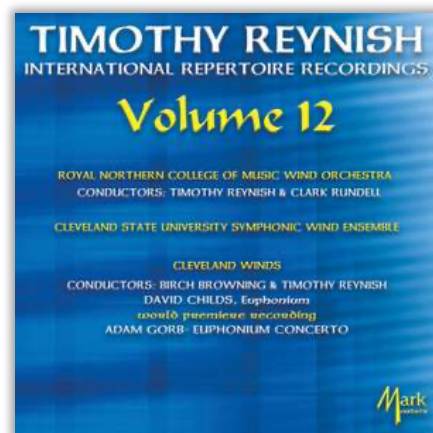
Sir Karl Jenkins:  
*The Shepherd Poet Of Passchendaele*



Sir Karl Jenkins:  
*Cantata Memoria: For the Children*



Ben Hollings: *Novella*  
Paul Sharman: *Battleground*



Adam Gorb:  
*Concerto for Euphonium*

# Solo Radio Broadcasts

Karl Jenkins' *Euphonium Concerto*

BBC National Orchestra of Wales, BBC Radio 3, 14.00 (GMT) 25<sup>th</sup> Jan 2017

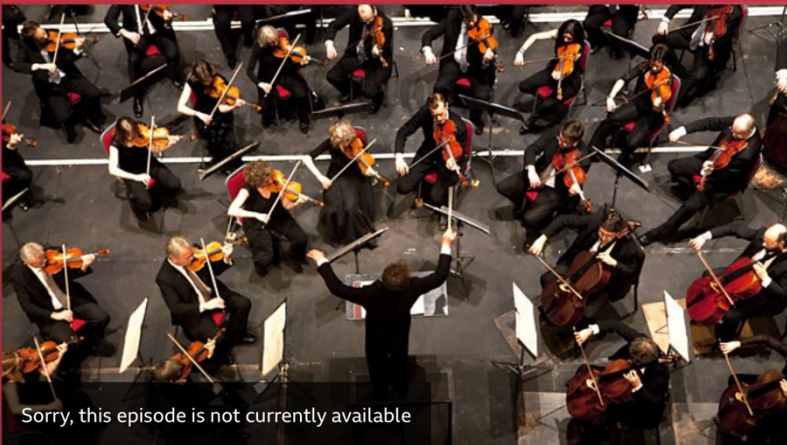
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# Afternoon Concert

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## Episode 3

**The BBC National Orchestra of Wales in British Music** Episode 3 of 4

Penny Gore presents a week of concerts by the BBC National Orchestra of Wales as part of Afternoon on 3's British Music Season. Today features recent concerto performances from Llandudno and Cardiff including highlights from the 2016 Vale of Glamorgan Festival.

🕒 1 hour, 30 minutes

2.00pm  
Elgar: Cello Concerto in E minor, Op.85  
Leonard Elschenbroich (cello)  
BBC National Orchestra of Wales  
Christoph Koenig (conductor)

2.30pm  
Guto Puw: Violin Concerto  
Madeleine Mitchell (violin)  
BBC National Orchestra of Wales  
Edwin Outwater (conductor)

2.50pm  
Mark David Boden: Ghyll  
BBC National Orchestra of Wales  
Edwin Outwater (conductor)

3.05pm  
Karl Jenkins: Euphonium Concerto  
David Childs (euphonium)  
BBC National Orchestra of Wales  
Bramwell Tovey (conductor).

### Last on

**BBC RADIO 3** Wed 25 Jan 2017  
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Proms

THE WORLD'S GREATEST CLASSICAL MUSIC FESTIVAL

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### Prom 3: BBC Young Musician 40th Anniversary

2018

Live at BBC Proms: BBC Concert Orchestra, conductor Andrew Gourlay. BBC Young Musician celebrates its 40th birthday with a concert featuring illustrious past winners and finalists, including Nicola Benedetti, Freddy Kempf and Sheku Kanneh-Mason, as well as this year's winner, Lauren Zhang.

Live from the Royal Albert Hall, London.  
Presented by Clemency Burton-Hill.

Ben Foster: Fantasia on the Young Musician Theme  
David Bruce: Sidechaining  
Steve Reich: Drumming, Part 1  
Giovanni Sollima: Violoncelles, vibrez!  
Iain Farrington: Gershwinicity

INTERVAL: Clemency Burton-Hill looks back over the history of the BBC Young Musician with the help of some of its winners.

Saint-Saëns, arr Farrington: Carnival of the Animals (excerpts)  
Ravel: Tzigane  
James MacMillan: Britannia  
Mussorgsky, arr Wood: The Great Gate of Kiev from Pictures at an Exhibition

Nicholas Daniel (oboe)  
Michael Collins (clarinet)  
Ben Goldscheider (horn)  
Jennifer Pike (violin)  
Alexander Bone (alto saxophone)  
David Childs (euphonium)  
Jess Gillam (soprano saxophone)  
Emma Johnson (clarinet)  
Alexandra Ridout (trumpet)  
Colin Currie (percussion)  
Owen Gunnell (percussion)  
Adrian Spillett (percussion)  
Sam Walton (percussion)  
Natalie Clein (cello)  
Laura van der Heijden (cello)  
Sheku Kanneh-Mason (cello)  
Guy Johnston (cello)  
Nicola Benedetti (violin)  
Martin James Bartlett (piano)  
Freddy Kempf (piano)  
Lara Melda (piano)  
Lauren Zhang (piano)

BBC Concert Orchestra, conductor Andrew Gourlay

BBC Young Musician has launched the careers of scores of artists since it began in 1978. We mark the competition's 40th anniversary with the help of an array of previous winners and finalists, joining this year's finalists; and we take a look at the competition's rich history.

### Last on

 Sun 15 Jul 2018  
**19:00**  
BBC RADIO 3

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**PREVIOUS**  
**Prom 2: Mozart, Ravel and Fauré**  
2018

**NEXT**  
**BBC Young Musician at 40**  
2018

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Edward Gregson's *Euphonium Concerto*  
Tredegar Town Band, BBC Radio 3, 19.30 (GMT) 6<sup>th</sup> Feb 2019

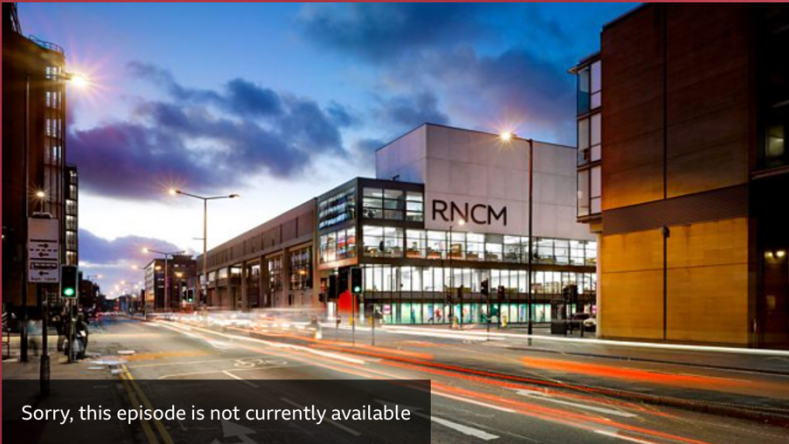
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# Radio 3 in Concert

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## Royal Northern College of Music Brass Band Festival 2019

Tredegar Town Band and Cory Band celebrate James MacMillan's 60th-birthday year and the centenary of renowned brass band composer Wilfred Heaton.

🕒 2 hours, 28 minutes

Programme:

Tredegar Town Band conducted by Ian Porthouse, David Childs (euphonium)\*

James MacMillan: Jubel  
Edward Gregson: Euphonium Concerto\*  
Hans Werner Henze: Ragtimes and Habaneras

Cory Band conducted by Philip Harper, Christopher Thomas (trombone)\*

Ray Steadman-Allen: Immortal Theme\*  
James MacMillan: The Gallant Weaver  
Wilfred Heaton: Variations

### Last on

**BBC RADIO 3** Wed 6 Feb 2019  
**19:30**  
BBC RADIO 3

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**PREVIOUS**  
**Bach's Mass in B Minor**

**NEXT**  
**Mahler's Roots and Resonances**

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Ralph Vaughan Williams' *Concerto for Tenor Tuba*  
BBC Philharmonic, BBC Radio 3, 14.00 (GMT) 17<sup>th</sup> March 2019

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# Afternoon Concert

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## Celebrating the BBC Philharmonic

Works by Rudi Stephan and Steve Elcock, live from MediaCityUK, Salford, plus music by Mendelssohn and Shostakovich. 3 hours

Composer Rudi Stephan's career was cut brutally short aged 28: a casualty of World War I. Considered the most promising German composer of his generation, today we hear his Music for Orchestra (1912) which searches for new paths in expressionist colours

There's also music by Chesterfield-born Steve Elcock, whose work was first performed by the BBC Philharmonic in 2009. Today, the orchestra give the world premiere of his Fourth Symphony – 'A golden rose fallen from the flat sea of time'. Of its title, he says: "I will only say that you must make of it what you can". The one-movement piece explores a move away from serial music to the magnetic pull of tonality

Presented by Kate Molleson

2.00pm  
Stephan  
Music for Orchestra (1912)  
Elcock  
Symphony no.4 "A golden rose fallen from the flat sea of time" (world premiere)  
Sarah Walker, presenter  
BBC Philharmonic  
Moritz Gnann, conductor

2.50pm  
Vaughan Williams (arr. David Childs & Rodney Newton)  
Concerto for Tenor Tuba & Orchestra  
David Childs, tenor tuba  
BBC Philharmonic  
Ben Gernon, conductor

3.00pm  
Vivaldi (arr. Jacob Reuven)  
Summer (The Four Seasons)  
Jacob Reuven (mandolin)  
BBC Philharmonic  
Omer Meir Welber, conductor/harpsichord

### Last on

Tue 17 Mar 2020  
**14:00**  
BBC RADIO 3

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**Celebrating the BBC Philharmonic**

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Edward Gregson's *Euphonium Concerto*  
BBC Philharmonic, BBC Radio 3, 14.00 (GMT) 29<sup>th</sup> June 2020


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## BBC Philharmonic

The BBC Philharmonic with an all-Beethoven concert recorded in Hanley in February. Plus works by Edward Gregson and Russian-born Swiss composer Paul Juon.  
Presented by Tom McKinney

🕒 2 hours, 30 minutes

2pm  
Beethoven: Coriolan Overture  
Beethoven: Piano Concerto No 4  
Beethoven: Symphony No 3 (Eroica)  
Martin Roscoe, piano  
BBC Philharmonic  
Ben Gernon, conductor

c.3.30pm  
Edward Gregson: Euphonium Concerto  
David Childs, euphonium  
BBC Philharmonic  
Ben Gernon, conductor

Eric Coates: The Merry-makers, Overture  
BBC Philharmonic  
John Wilson, conductor

Paul Juon: Suite Op 93  
BBC Philharmonic  
John Storgards, conductor

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### Last on

**BBC RADIO 3** Mon 29 Jun 2020  
**14:00**  
BBC RADIO 3

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**BBC Philharmonic**

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Edward Gregson's *Euphonium Concerto*  
BBC Philharmonic, BBC Radio 3, 14.00 (GMT) 5<sup>th</sup> October 2020


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## The BBC Philharmonic (1/4)

A week of performances by the BBC Philharmonic featuring symphonies by British composers and the young Schubert. Presented by Tom McKinney.

2 hours, 30 minutes

Rossini: Overture to *The Thieving Magpie*  
Mozart: Violin Concerto in G (K 216)  
Carolyn Widmann (violin)  
BBC Philharmonic  
Ben Gernon (conductor)

Schubert: Symphony No 1  
BBC Philharmonic  
Juanjo Mena (conductor)

Michael Ball: *Euphonium Concerto*  
David Childs (euphonium)  
BBC Philharmonic  
Ben Gernon (conductor)

Dorothy Howell: *Lamia*  
BBC Philharmonic  
Rumon Gamba (conductor)

Coates: *The Enchanted Garden* - ballet  
BBC Philharmonic  
John Wilson (conductor)

Bainton: Symphony No 2  
BBC Philharmonic  
Vernon Handley (conductor)

[Show less](#)

### Last on

Mon 5 Oct 2020  
**14:00**  
BBC RADIO 3

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**PREVIOUS**  
**Royal Concertgebouw Orchestra**

**NEXT**  
**The BBC Philharmonic (2/4)**

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# Reviews

Brass Band World: Conductor, Flowers Brass Band, 12<sup>th</sup> January 2018

## RETROSPECTIVE

# FULL BLOOM SPRING FLOWERS AT EVER-BRACING BUTLIN'S

The snow might have stayed away and the Army wasn't drafted in to deal with sea walls in danger of being breached by mountainous seas, but the 2018 Butlin's Mineworkers' Open National Brass Band Festival was as bracing as ever – and we're not just referring to the wintry temperatures, as BBW's Chief Contributor, Christopher Thomas, reports



Flowers - 2018  
Champion of Butlin's



David Childs leads Flowers to victory

## CHAMPIONSHIP SECTION

It was many a year ago that the seaside town of Skegness coined the catchphrase 'It's so bracing' and, as grey skies and howling winds battered the east coast resort at various times during the January weekend of the 2018 Butlin's Mineworkers' Championships, few would disagree that 'bracing' is an apt, if somewhat understated adjective for the town.

For 2018 Mineworkers' Champion Flowers, however, the only bracing factor was the seam of consistency that marked out the band's victory and saw it return to Gloucester £11,000 the richer, whilst also heralding a new era as it took its first title under its former solo euphonium player-turned Principal Conductor, David Childs.

With seven Butlin's titles now safely tucked under its belt, making it the most successful band in the 15-year history of the Skegness event by a margin, it could hardly have been more appropriate that it was a vividly exciting, fire-breathing performance of Philip Sparke's *Year of the Dragon* on the first day of the contest that had set up Flowers Band's eventual victory, albeit one that was to be narrowly beaten to first place on the first leg by Desford's majestic and commanding account of Wilfred Heaton's *Contest Music* under Michael Fowles.

Drawing second on both days and with Flower's former MD, Paul Holland, sitting alongside Ian Porthouse in the 'box', Flowers followed Desford onto Centre Stage during Saturday afternoon, delighting the large and enthusiastic audience with a performance crackling with electricity and bristling with detail from the opening bars. David Childs's brilliantly measured pacing of the outer movements added to the adrenalin levels, whilst the glorious emotion and breadth of the central movement, coupled with a sterling contribution by solo trombone player, Chris Binns, were true highlights of the performance.

It was, perhaps, the tiniest of blemishes that separated the band from Desford on the first day. Although Flowers delivered a superb entertainment set on the Sunday, awarded a resounding first place for entertainment quality by programme judges, Paul Andrews and Kevin Wadsworth, the band was again pipped on the performance element, this time by defending champion Virtuoso GUS, proving that key to victory at Butlin's across both disciplines is consistency of both performance and programme.

Presenting an Icons of their Time theme that opened in explosive fashion with Dirty Dozen Brass Band's *Blackbird Special*, Flowers delivered

a clever array of musical contrasts, which saw a touch of Bond in *Nobody Does it Better* (featuring the mellifluous tones of Joanne Childs on flugel and Emily Evans on horn) rub shoulders with Chick Corea's *La Fiesta* and a detailed, boldly-coloured account of Peter Graham's *Legends* to conclude.

As last year, however, it was the sublime lyrical artistry of soprano player, Paul Richards, which stole the show with a deeply-felt rendition of Jonathan Bates's Martin Luther King-inspired *Let Freedom Ring*, which left the audience in rapt silence. Picking up the prize for Best Soloist for the second consecutive time, Paul Richards remains a soprano player of rare gifts that it is impossible to tire of listening to.

*Year of the Dragon* proved to be the test-piece of choice and five performances on the Saturday, with two of *Contest Music* and just one (by Woodfalls) of the third option, Canadian Marcus Venables's technically taxing *Concerto for Brass Band No. 1*.

Desford's powerful performance of Heaton's symphony, in all but name, made the first impression as the band nailed its flag to the mast from the number one draw with a thoughtfully-conceived, innately characterful and, in the sparingly scored and treacherously exposed central movement, serenely austere reading of Heaton's *Contest Music*. From the opening bars under Michael Fowles, a man for whom preparation is always paramount, the music was stamped with interpretative integrity, carefully considered dynamics and a telling grasp of the refined symphonic structure of the music. Nothing was overstated, which allowed the music to speak for itself. With hauntingly sonorous trombones and impressive principal cornet player, Gary Wyatt, holding his nerve on the high C sharp, the slow movement preceded a finale of both urgency and energy that played cleverly to the colours and textures of Heaton's skilled scoring, whilst the crucial contribution of flugel player, Nikki Longden, saw her take the prize for Best Instrumentalist on the set test.

The second day didn't see Desford quite live up to this imposing performance and searing form. Opening its space-themed programme with *Star Trek*, segued into *Enter the Galaxies* and book-ended by Peter Graham's *To Boldly Go* (later to form the conclusion of Woodfalls's entertainment programme), the central part of the programme saw the audience treated to trombonist, Nick Hudson's silkily stylish *Fly Me to the Moon*, followed by a hurtling journey through *The Asteroid Belt* and Eric Whitacre's radiant *Glow*. The playing was not, though, without

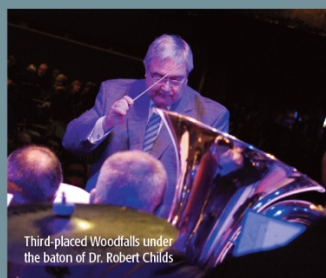




Paul Richards, soprano for *Flowers* on his way to the Best Instrumentalist Award



Trombonist, Nick Hudson, delivers a silkily stylish *Fly Me to the Moon* for Desford



Third-placed Woodfalls under the baton of Dr. Robert Childs



Michael Fowles leads runner-up - Desford

occasional fragilities, and the resultant third place on performance and fourth on entertainment effectively removed the possibility of the band taking the title it last held back in 2010.

In a tie with Friary Guildford, third-placed Woodfalls benefited from the deciding factor of the entertainment placing by having finished a very creditable fourth on the set test the previous day. Woodfalls and its MD, Robert Childs, deserved credit for being the only band to take on the considerable technical obstacles of the Venables *Concerto* in a performance that, although occasionally falling prey to the work's many challenges, proceeded with a breathless energy and visceral dynamism, bringing to mind the music of Philip Sparke.

The following day saw Woodfalls strike the most powerful blow, however, as its entertainment programme, packed full of incident and contrasts, captured the imagination of both the audience and judges. Opening with Samuel Hazo's adrenalin-fuelled *Ride*, and with a gloriously emotional and luminous outpouring of Ben Hollings's *Memories of a Lost Boy* at its heart, sixth place on performance was possibly a touch disappointing for the band, but that all-important second for entertainment value replicated Woodfalls's overall third place at Butlin's in 2016, whilst Robert Childs also received the Excellence Award for his contribution to brass banding.

It fell to Chris King and his hard-working Friary Guildford to complete the podium places following a solid account of *Year of the Dragon*, which although a little untidy in the final movement saw solo trombone player, Isobel Daws, shine in the slowest middle movement of the day. Further building his reputation as a talented programme builder, MD Chris King plied a theme of friendship and relationships in a slickly-delivered programme including the trombone feature, *With a Little Help From My Friends*, along with Richard Straker as a stylish trumpet soloist in *People* and a medley of music from the ultimate friendship movie, *ET*.

For defending champion, Virtuosi GUS under Adam Cooke, any realistic chance of a successful title defence evaporated with its performance of *Year of the Dragon*. Even Tredegar's talented solo trombone player, Ryan Watkins, standing in for an absent Chris Jeans, was unable to rescue the disappointing, at times lacklustre account placed sixth by judges, Ian Porthouse and Paul Holland. The following day's performance was striking in contrast to say the least, as a revitalised GUS displayed exceptional virtuosity and dynamism to secure first place for its entertainment programme from the same judging team. Conversely, the lack of contrast in the band's Japanese-themed programme dragged down its final programme place to sixth, resulting in sixth place overall for the Midland champion.

## SECTION 1

Martin Heartfield and Nicolas Garman presided over a huge entry of 23 bands performing Peter Graham's *Renaissance* in Section 1. In an engaging and closely-fought contest, Eccles Borough and Mareika Gray emerged triumphant for a technically cohesive and musically compelling performance, which saw the band achieve its best result at Butlin's since Section 2 victory in 2015, whilst Derek Renshaw's impressive Stannington endured from an early draw of four to take the runner-up spot.

## SECTION 2

Anyone that has played Ralph Vaughan Williams's *Variations for Brass Band* will know that it presents serious challenges at Section 2 level, which certainly proved to be the case as a good number of the 15 competing bands found its inherent difficulties extreme. Paul Andrews and Alan Morrison were, however, full of praise for winner Haydock, under the enlightened leadership of Mark Quinn, who built on the band's recent victory at Wychavon to triumph in style. The credibility of the performance from Milton Keynes Brass under Jonathan Mott held on from an early draw of two to take the runner-up spot, whilst although unable to compete with the consistency of execution of the top two, Eagley and Horsham Borough gave committed performances to complete the prize winners.

## SECTION 3

Vaughan Williams was again the order of the day in Section 3 where the *Overture Henry V* also posed considerable problems for the 15 competing bands playing for Kevin Wadsworth and Anne Crookston.

Tuning was a significant issue in a number of performances, although the judges were unanimous in their praise of victor, Hoover Bolton with Craig Mann at the helm, which secured the band's first contest victory for seven years for a performance brimming with patriotic fervour. Eliot Darwin and Dodworth Colliery achieved the band's best contest finish in a decade to take the runner-up spot, whilst Crystal Palace and Emley secured third and fourth respectively along with warm praise from the judges.

## SECTION 4

The music of Vaughan Williams's great friend, Holst, provided the test in the form of the ever-enjoyable *Second Suite in F* for Section 4, with Alan Holdsworth and Mark Walters adjudicating.

Stamford Brass, under Julian Bright's baton, took top honours, band and conductor capturing the essence of the folksong and differing moods of the movements with aplomb. Meanwhile, runner-up Sale Brass mounted a close challenge, closely followed by colourful accounts from Banovallum Brass (Horncastle) and Great Yarmouth Brass.

The Skegness weekend wouldn't be the same without the unique brand of brass entertainment for which the Butlin's holiday company is famous and to which we brass banders have become accustomed. This year was no exception as Superbrass, the Joe Loss Orchestra and the Black Dyke Reunion Band were amongst the star acts taking to the stages come nightfall, ensuring that there was plenty of motivation to get hordes of happy banding campers queueing for their favourite tables.



The 2019 Butlin's Mineworkers Festival will see all five sections choosing from a short list of test-pieces with a heavy dose of nostalgia. Championship Section bands, for example, face a choice of Wagner's *Rienzi*, Berlioz's *Benvenuto Cellini* or Dvorak's colourful *Carnival Overture*, providing a fascinating battle and again highlighting (as if we didn't know) that it's not just the weather that is bracing at Skegness! ■



Friary Guildford led by Chris King



Virtuosi GUS to the fore



Dr. Robert Childs receives the well-deserved Excellence Award



Section 1 Champion - Eccles Borough



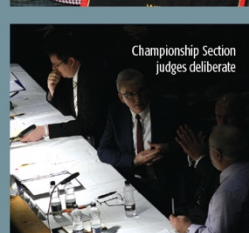
Section 2 winner - Haydock



Craig Mann receives the Section 3 runner-up prize for Hoover (Bolton)



Section 4 winning conductor, Julian Bright, receives first prize for Stamford Prize



Championship Section judges deliberate

## RESULTS

### CHAMPIONSHIP SECTION

**Adjudicators:** Paul Holland and Ian Porthouse (Music - both disciplines);

Paul Andrews and Kevin Wadsworth (Entertainment) (Set test + Quality of Music Entertainment + Entertainment) = Total

\*Entertainment placing takes precedence in event of tie

1. Flowers (David Childs): 2 + 2 + 1 = 5
2. Desford Colliery (LCITWF) (Michael Fowles): 1 + 3 + 4 = 8
3. Woodfalls (Dr. Robert Childs): 4 + 6 + 2\* = 12
4. Friary Guildford (Chris King): 5 + 4 + 3 = 12
5. Redbridge Brass (Jeremy Wise): 3 + 5 + 5\* = 13
6. Virtuosi GUS (Adam Cooke): 6 + 1 + 6 = 13
7. Jaguar Land Rover (Dave Lea): 7 + 7 + 8 = 22
8. Haverhill Silver (Paul Filby): 8 + 8 + 7 = 23

#### Highest Placed Mining Band:

Desford Colliery (LCITWF)

#### Set Test Winner:

Desford Colliery (LCITWF)

#### Most Entertaining Band:

Flowers

#### Test-piece Soloist:

Nikki Longden, flugel, Desford

#### Geoff Dove Soloist Award:

Paul Richards, soprano, Flowers

### SECTION 1

**Test-piece:** *Rennaisance* (Peter Graham)

#### Adjudicators:

Martin Heartfield and Nicholas Garman

1. Eccles Borough (Mareika Gray)
2. Stannington (Derek Renshaw)
3. Skelthorpe (Charles Fyffe)
4. Oldham Band (Lees) (John Collins)
5. Blackburn and Darwen (Tariq Ahmed)
6. Sandhurst Silver (Andrew Porter)
7. Knottingley Silver (Kevin Belcher)
8. Bedford Town (Steve Phillips)
9. Strata Brass (Jonathan Bates)
10. Rushden Town (Adele Hudson)
11. Foresters Brass (John Davis)
12. Harborough (Brad Turnbull)
13. Enderby (Simon Gresswell)
14. Hebden Bridge (David Hamilton)
15. Shirebrook Miners Welfare (Colum O' Shea)
16. Ilstock Brick Brass (Simon Willis)
17. Old Silkstone (Owen Wedgewood)
18. Chalford (Steve Tubbs)
19. Colchester Band (David Maddocks)
20. Gresley Colliery (Craig Stevens)
21. Cawston (Leigh Sharpe)
22. Alder Valley (Lee Woodward)
23. Dunston Silver (Aidan Hodgson)

#### Highest Placed Mining Band:

Strata Brass

#### Withdrawn:

East of England Co-operative (Nigel Cooper)

### SECTION 2

**Test-piece:** *Variations for Brass Band* (Vaughan Williams)

#### Adjudicators:

Paul Andrews and Alan Morrison

1. Haydock (Mark Quinn)
2. Milton Keynes Brass (Jonathan Mott)
3. Eagleley (Chris Wormald)
4. Horsham Borough (Mark McLaughlin)
5. Whitworth Vale and Healey (John Binns)

6. Besses Boys (James Holt)
7. Waterbeach Brass (Andrew Kershaw)
8. Ifton Colliery (Scott Lloyd)
9. Pemberton Old Wigan DW 'B' (Mike Gilding)
10. Horwich RMI (Matt Ryan)
11. Middleton (Martyn Evans)
12. Crofton Silver (Dean Jones)
13. Old Hall Brass (John North)
14. Greenfield (Tom Haslam)
15. City of Coventry Brass (Stephen Cooper)

#### Highest Placed Mining Band:

Haydock

### SECTION 3

**Test-piece:** *Henry V* (Vaughan Williams)

#### Adjudicators:

Anne Crookston and Kevin Wadsworth

1. Hoover (Bolton) (Craig Mann)
2. Dodworth Colliery M W (Eliot J. Darwin)
3. Crystal Palace (Michael Gray)
4. Emley Brass (Garry Hallas)
5. Epping Forest (Mark Ager)
6. Dronfield Genquip (Damien Wileman)
7. Stalybridge Old (David W Ashworth)
8. Shirland Welfare (Lyndon Cooper)
9. City of Norwich (Andrew Craze)
10. Amington (Alan Gifford)
11. Pleasley Colliery Welfare (Geoff Benson)
12. Ellington Colliery (Clare Winter)
13. Dinnington Colliery (Lyndon Bolt)
14. Brighton and Hove City (Matthew Hackett)
15. East Coast Brass (Paul Speed)

#### Highest Placed Mining Band:

Dodworth Colliery MW

### SECTION 4

**Test-piece:** *Second Suite in F* (Holst)

#### Adjudicators:

Allan Holdsworth and Mark Walters

1. Stamford Brass (Julian Bright)
2. Sale Brass (John Anderson)
3. Banovalum Brass (Horncastle) (Steve Ingham)
4. Great Yarmouth Brass (Colin Swaep)
5. Deepcar Brass (Cathryn Rogers)
6. Maltby Miners Welfare (Terry Clifford)
7. Thurcroft Welfare (Matthew Wright)
8. Sherwood Forest Brass (Christine Lippeatt)
9. Whitwell Brass (Ryan Stacey)
10. Royston Town (Steve Earley)
11. Tingley Brass (John Belton)

#### Highest Placed Mining Band:

Maltby Miners Welfare

### YOUTH SECTION

**Adjudicator:** Mark Walters

1. 3BA Brass (Benjamin Markl)
2. Youth Brass 2000 (Chris Jeans)
3. Shirland Welfare (Lyndon Cooper)

#### Other competitors:

Enderby Youth (Trevour Hounsborne) and Gresley Youth Band (Duncan Jackson)

#### Best Soloist:

Sophie Stevenson, xylophonist, Youth Brass 2000

### JUNIOR ENSEMBLE SECTION

**Adjudicator:** Mark Walters

1. Gresley Youth Band B (Duncan Jackson)
2. Wigston Enterprise Band (Matthew Davis)
3. Shirland Training (Jack Newborough)

RETROSPECTIVE

# BANDING ODYSSEY

The last coach has rolled out of town and the 2018 Regional Championships in the UK have drawn to a close. **Mark Good** reports on a frantic few weeks of banding action, with help from the BBW team of **David Childs**, **Christopher Thomas**, **Malcolm Wood** and **Steve Jack**

The blazing chords and jubilant roars may have stopped ringing around the nation's concert halls, but the 2018 Regional Championships provided bands and audiences with musical memories that will endure. From Bedworth to Blackpool and from Perth to Torquay, bands took to the stage in fervent hope that this was to be their year. Whether the big day yielded toasts of success or the drowning of sorrows, there were talking points at Regional Championships all over the UK.

## CHAMPIONSHIP SECTION

Perth played host to an engaging **Scottish Championships**, which saw Whitburn Band retain its Championship Section title under the baton of Professor Nicholas Childs. This was the West Lothian band's 20th Scottish Championship victory, setting an unrivalled marker from a number one draw on Kevin Norbury's *Odyssey*. From the impactful opening, to effortless semiquaver material cascading through the ensemble, this performance bore all the hallmarks of a band has been undefeated by its domestic counterparts since August 2016. There were sterling contributions from the likes of principal players, including Paul Kiernan on trombone, Eb bass player, Graham Fraser, and cornet player, Chris Bradley, who also released the solo album, *Focus*, during the weekend, reviewed in last month's BBW.

Pushing Whitburn all the way was long-term rival, Co-operative Funeralcare and Russell Gray. The Glasgow band followed Whitburn onto the stage in what was a blockbuster opening to the competition, serving up an enthralling performance. It was breathlessly exciting, but the pace occasionally threatened to take the sheen off an otherwise outstanding reading.

Completing the podium places was a delighted Kirkintilloch Kelvin Brass, as it confirmed its status as the best of the rest with a reading in which Charles Keenan found clarity in Norbury's score. A notable absentee in Perth was Kirkintilloch Band, which was unable to pull together enough players to take to the stage.

In the **Midlands**, Adam Cooke guided Virtuosi GUS to an historic fifth consecutive 'Regional' title. The performance was muscular from the outset, exhibiting fine solo playing from the likes of Thomas Fountain on cornet and euphonium star,

Matthew White. The momentum continued to the triumphant close, ensuring adjudicators Steven Mead and Dr. Graham Jones, awarded the band its latest 'Regional' title ahead of fellow qualifier, Desford Colliery. Michael Fowles drew a well-measured sound from the band, demonstrating great power without being overblown. The occasional clip failed to detract and there was tenderness when required, notably in the lyrical solo cornet moment. It meant that Thoresby Colliery, with Ian McElligott at the helm, missed out on National Final qualification by a whisker.

Flowers Band banished memories of a disappointing result in 2017 by storming to victory at the **West of England Championships** under David Childs. This was a commanding performance from a band on a mission. With a wonderful contribution from principal cornet player, Andrew Smith, there was musicality and detail to the reading that ensured Flowers would return to the Royal Albert Hall.

Pushing the West of England champion all the way, and completing a family top-two, was Woodfalls led by Dr. Robert Childs. Woodfalls flowed and the intricate corners of Norbury's score came across so well. It was well-paced and organised, the result being that father and son would guide their bands to the top two spots ahead of Camborne Town Band and Kevin Mackenzie in third.

In **20 Welsh Regional Championships**, the title has only been prised from the hands of Cory Band on six occasions and Philip Harper's outfit reaffirmed its dominance in 2018. This was a performance that stood some way ahead and was full of intent. The playing from the likes of Tom Hutchison and Glyn Williams was of a different class, whilst soprano cornet player, Bert van Thienen, 'depping' for Steve Stewart who is waiting for an operation, demonstrated the breadth of quality around the stand for Cory, whose members wore black armbands in memory of former Cory principal, Ian Williams, who had passed away prior to the contest. (Tribute on page 33).

For Tredgar Town and Ian Porthouse, a case of what might have been after uncharacteristic errors detracted from an otherwise thrilling performance.



David Roberts leads NASUWT to *Odyssey* victory in the North of England



Flowers back to winning ways in the West of England



Philip Harper, who led Cory to victory in Wales, with BBW Best Instrumentalist Award winner, Tom Hutchison



Whitburn retains Scottish Championship title in Perth

PHOTOS: WHITBURN COURTESY JIM DOYLE PHOTOGRAPHY; ALL OTHERS COURTESY 4BANSHEST AND PUBLIC DOMAIN



## Reviews

### CONCERTS



PHOTOS: PUBLIC DOMAIN

Ian Porthouse leads Tredegar Town Band in Llandaff Cathedral



Flowers on the steps of Gloucester Cathedral

## Innovative Tredegar 50 years of Flowers

**Tredegar Town Band**  
**Conductor: Ian Porthouse**  
**Llandaff Cathedral**  
**19 May 2018**

There are few settings as grand as Llandaff Cathedral. For Tredegar there could simply be no other for its première of Thomas Tallis's *Spem in Alium* - a 40-part motet arranged for band by Chris Davies - the latest in a long line of innovations spearheaded by conductor, Ian Porthouse.

The evening's centrepiece was truly magnificent. *Spem in Alium* was originally written for eight choirs of five voices. There are many theories regarding its genesis, the most plausible of which, perhaps, is as a present for Elizabeth I's 40th birthday. Regardless of the origins of the work, few can dispute its grandeur and intensity - with eight quintets dispersed throughout the Cathedral, the audience was enveloped by sound and one member afterwards told me: "I thought I'd died and gone to heaven." This was truly a moving performance and a fine arrangement exhibiting, once again, the versatility of the brass band as a medium.

Tredegar had more class to offer in the second-half. With Mozart's *Marriage of Figaro*, Rutter's *The Lord Bless You and Keep You*, and a dazzling delivery of Alan Morrison's arrangement of *Georgia on My Mind* by the band's principal cornet, Dewi Griffiths, nobody was left in any doubt about the superb quality around the band's stands and its ability to impress, as well as to entertain. Perhaps the highlight of the second-half was an astounding performance of Sparke's *Tallis Variations* - a test-piece that is not performed as often as it should be.

A splendid concert that cemented Tredegar's claim as one of the most innovative brass bands in Europe. ■

PETER RICHARDS

**Flowers Band**  
**Conductor: David Childs**  
**Gloucester Cathedral**  
**19 May 2018**

The UK is home to dozens of superb cathedrals dating back many centuries. Providing breath-taking spaces for worship with awe-inspiring architecture and epochs-worth of history, cathedrals are understandably popular venues for 21st Century secular concerts. This concert given by Flowers Band was the first in a planned Cathedral Series staged by Kapitol Promotions, taking place in the majesty of Gloucester Cathedral, home to the tomb of King Edward II and used more recently as Hogwarts School in the Harry Potter films. Despite their undoubted grandeur, cathedrals can nonetheless be rather challenging acoustically (Gloucester has an approximate eight-second echo!), so I headed to a seat as close to the front as I could find.

Celebrating its 50th anniversary and conducted by David Childs in his swansong as Principal Conductor, Flowers began with music of Slavic influence. Shostakovich's *Festive Overture* was an excellent start, and the band's eyes noticeably widened with wonder at the almost never-ending 'reverb' on its final note. Joining Flowers in the concert was ReChoir - a vocal ensemble from Caerphilly, accompanied with great panache by Christopher Bond on piano. Brimming with engaging vitality, the group performed various traditional songs and provided an excellent contrast to the sounds of brass, with the semi-amplification working well.

The band featured many of its fine soloists - none were more impressive than soprano cornet player, Paul Richards, who delivered a superb rendition of Jonny Bates's *Let Freedom Ring*. The band also performed a segment of music by Karl Jenkins, which included Robert Childs's arrangement of the *Stabat Mater*, affording many opportunities for more soloists to shine.

The final part of the concert, entitled Best of British, included *Jupiter* from local composer Gustav Holst's *The Planets Suite*, a sumptuous *Nimrod* from Elgar's *Enigma Variations* and finally Jonny Bates's *Diversions after Henry Purcell* - the fugal nature of which didn't fare well in the cavernous space, but which nonetheless provided an epic finale to the evening. Compèred throughout by Dave Hayward, this was an extremely enjoyable concert to kick off Kapitol's Cathedral Series. ■

PHILIP HARPER



The Arts Desk: Soloist, Iain Farrington's *Gershwinicity* - World Première, TV and Radio Broadcast  
BBC Concert Orchestra, BBC Proms, Royal Albert Hall, 15<sup>th</sup> July 2018

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reviews, news & interviews

## Prom 3, BBC Young Musician at 40 review - multi-layered birthday cake

Fabulous foursomes, five Gershwinistas and tzigany offer three-quarters perfection

by David Nice | Monday, 16 July 2018


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The grand final line-up of 23, with the BBC Concert Orchestra behind

How do you go about co-ordinating a spectacular like this, the first ever BBC Young Musicians' Prom? With 23 brilliant soloists from clarinettist Michael Collins, not even the winner of the first event 40 years ago, to 16-year-old Lauren Zhang, who stunned us all with her fleet interpretation of Prokofiev's monster Second Piano Concerto this year, commissions or reworkings dealing with batches were the best idea. And all of them worked superbly. It was only towards the end that the idea of giving the spotlight purely to the wonderful young conductor Andrew Gourlay and a BBC Concert Orchestra never sounding better slightly lost the evening's focus.

Yet that's a small quibble giving how rich and balanced most of the programme was. Celebration was the essence, avoiding thorny introspection - though there were some much-needed quiet moments - as well as the faded etiolation of post-dodecaphonic new works. Ben Foster's variations on his BBC Young Musician theme set the tone, razzle-dazzle matched to metronomic precision; here and in the very noisy finale, Henry Wood's arrangement of Musorgsky's last exhibition picture, "The Great Gate of Kiev" - not a patch on Ravel's version, despite the organ, and with over-discordant tritonal bells competing from around the hall - viewers at home might have registered the 2018 Category Finalists, but we in the hall didn't.



*"The biggest thrill of all was hearing how Part One of Steve Reich's 'Drumming' can sound in the Albert Hall"*

rating

★★★★★

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After that, though, there was no doubt about the individuality centre stage. David Bruce's *Sidechaining*, homage to a complex digital-audio software process whereby, in the composer's words, 'the music in one channel affects the music in another,' doodles about entertainingly enough for 10 minutes until its very clever ending. Collins and his (my) contemporary oboist Nicholas Daniel were most in the spotlight here; violinist Jennifer Pike and horn-player Ben Goldscheider were less prominent in the hall (Pike, Goldscheider, Gourlay, Daniel and Collins **pictured above**).

Absolute equality was the name of the first half's other big entertainers. The biggest thrill of all, for me, was hearing how Part One of Steve Reich's *Drumming* can sound in the Albert Hall - you never know what's going to work best here - as led by Colin Currie, a mere finalist in 1994, with Owen Gunnell, Adrian Spillett and Sam Walton (**pictured below**). Reich himself must be/have been impressed: it's not possible to play this piece more vibrantly and precisely than these four did. Rush to get the new CD; I'm doing just that.



Time for soulfulness came, inevitably, with four outstanding cellists - Natalie Clein, Guy Johnston, Sheku Kanneh-Mason and Laura van der Heiden (**pictured below**) - with the strings of the BBCCO in Sicilian composer Giovanni Sollima's adaptation of his *Violoncelles, vibrez!* Individual singing timbres were spotlighted in the passing-round of two-note figures; a fast section showcased display, and here was another magical ending, on the cusp of audibility.





True spotlighting in song came with a solo each for an unlikely combination of wind in Iain Farrington's *Gershwinicity* (**pictured below**). Jazz trumpeter Alexandra Ridout swung with "Let's Call the Whole Thing Off". David Childs wowed us with the expressive quality of the euphonium in "A Foggy Day in London Town" followed by alto saxophonist Alexander Bone in "Fascinating Rhythm" - just a bit more physical relaxation needed there - Emma Johnson offering the introspective high spot of the whole evening in Iain Farrington's Ravelian arrangement of "Embraceable You" and Jess Gillam bringing trademark exuberance to "Oh, Lady Be Good!", capped by the inevitable joint flourish.



What followed after the interval should really have been the grand finale: Martin James Bartlett and Lara Melda interchanging with Freddy Kempf and Zhang (**pictured below**) in the eight most piano-friendly movements of Saint-Saëns's *Carnival of the Animals*, again adapted and stitched together with unobjectionable segue-music by Farrington. All four pianists are remarkable personalities - even the reticent Zhang, once she touches the keys - but it was Kempf, an underrated grand master, who specially shone at both ends of the dynamic range. He glinted supernaturally in "Aquarium" (complete with a rather truculent glass harmonica) and "The Swan" - BBCCO principal cellist Benjamin Hughes gliding to perfection - and gave us the best discords as the most outrageous of the four practising pianists (good visual gags here in Bartlett's turning the score round for Zhang).



It was right that the charismatic Nicola Benedetti (**pictured below**), BBC Young Musician "special ambassador", should have the biggest solo spot, her Ravel *Tzigane* cultured rather than wild (equally valid), with comparable glitter and sophistication from her orchestral colleagues. She spoke so well, too, to the enthusiastic but non-irritant presenter Clemency Burton-Hill about the emotion of working with other members of the Young Musician "family" in rehearsals. It was reinforced throughout that the legacy is a living one: former Young Musicians coach newcomers. Many of these players spend their time as soloists, but most were coming together in the spirit of chamber music. It's the ideal in music-making at the highest level.




Upholding the valiant Scottish strain after Currie and Benedetti - how we love their country for protesting as exuberantly against the orange visitor this weekend as London did - James MacMillan's *Britannia* was there to give the orchestra its head. Vividly executed, it meanders a bit too much to keep the young musicians, or merely young musically-minded folk, in the audience riveted throughout, though they might have relished the chance to hear the flailing flexatone - more novelty value after the glass harmonica. They probably enjoyed the Musorgsky/Wood, though, and we got our line-up back for a big bow. Encouraging to see the audience mix, anyway, and going into the less-than-full arena for the second half, I found a healthy mix of student diversity around me. Let's hope that holds for the rest of the season; Prommers do badly need an injection of youth.





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### Concert: NYBBGB

400 Hall, Repton School  
3 August 2018



High energy and talent from NYBBGB  
National Youth Brass Band of Great Britain  
400 Hall, Repton School  
Artist Director: Bramwell Tovey  
Guest Conductor: Dudley Bright  
Euphonium Soloist: David Childs  
3 August 2018

Following the early departure of Artistic Director Bramwell Tovey, Dudley Bright led the National Youth Brass Band of Great Britain's (NYBBGB) summer course, which culminated in a concert constructed largely of pairs of musical works written by some of the brass band movement's most notable composers, and included a mixture of classic and contemporary repertoire.

Following the customary rendition of the anthem, the concert began in earnest with A Breathless Alleluia by Philip Wilby, performed with high-energy and wonderfully showcasing the talented young musicians on stage. Next came a real powerhouse performance of Hungarian March by Berlioz.

Guest Soloist, David Childs, then performed music written for him by fellow NYBBGB alumni, Jonathan Bates - the three-movement Stratos Concerto. The contemporary nature of this music engaged the audience, which was wowed by the many stratospheric high notes and devilish passages delivered flawlessly by the soloist. There were sweet sounds too, in particular the chorale-style passages that made use of the band's voices to accompany the beautiful sounds of the euphonium, before the high energy returned for a fiendish cadenza leading to a grand finale, justifiably drawing rapturous applause from the audience.

Three emotive works concluded the first-half: Gilbert Vinter's Relaxation from Salute to Youth; Berlioz's The Shepherds' Farewell and Ray Steadman-Allen's The Lord is King, featuring some wonderful ensemble playing and beautiful sounds from the talented principal players.

The second-half opened with the march, Chalk Farm No. 2 by Edward Gregson, who was in the audience, before David Childs returned for Zigeunerweisen by Pablo Sarasate. The essence of this gypsy air, originally written for violin, was masterfully brought to life by the soloist and band in an extremely expressive performance. The final solo contribution was a gorgeous performance of Evelyn Glennie's A Little Prayer, arranged for David by his father and NYBBGB Chairman, Dr. Robert Childs. This piece showcased some of the band's individual members beautifully, as well as treated the audience to a master class in slow melody playing by the soloist.

Music of The Salvation Army featured again with Ray Steadman-Allen's Lord of the Sea, followed by Philip Wilby's Wondrous Cross - the opening demonstrating the talents of principal cornet, Thomas Nielsen. The young players excelled in the final programmed piece, Edward Gregson's Dances and Arias, hallmarked by terrific solos from many principal players - Thomas Nielsen, Sebastian Williman, Ellie Joy, Zoë Wright and a trio of euphonium players. The concert closed with two welcome encores; The Cossack march, including the traditional sung final section and the hymn, The Day Thou Gavest, performed with a great sense of emotion.

**VICTORIA KENNEDY**

Learn more about the NYBBGB [here](#)

This review appeared in the September 2018 edition of BBW. For more reviews, articles and news subscribe to BBW Digital, available to read online (annual subscription: £30), or subscribe to BBW's printed magazine delivered by post: £40 (UK); £68 (Europe); £81 (Rest of the World). Alternatively, receive both the Digital and printed editions combined: £55 (UK); £83 (Europe); £96 (rest of the world) - saving 50% on the Digital edition! [Click here to subscribe!](#)

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Concerto Artist, Sir Karl Jenkins *Euphonium Concerto*, KKL, Luzern, Switzerland  
World Band Festival, Symphonisches Blasorchester Schweizer Armeespiel, 23 September 2018

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# Jubiläumskonzert

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Concerto Artist, Edward Gregson *Euphonium Concerto*, Willebroek Brass Band,  
Cultuurcentrum Ter Dilt, Bornem, Brussels, Belgium, 27<sup>th</sup> October 2018

# SOLISTENCONCERT

## BRASSBAND WILLEBROEK

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Besson Artist  
**David Childs** (GB)



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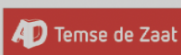
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4barsrest: Concerto Artist, Edward Gregson *Euphonium Concerto* - Austrian Première,  
Tredegar Town Band, Brucknerhaus, Linz, Austria, 18<sup>th</sup> November 2018

## Tredegar Band

Linz Festival of Brass  
Conductor: Ian Porthouse  
Soloist: David Childs  
Brucknerhaus, Linz  
Sunday 18th November

SATURDAY, 1 DECEMBER 2018



Like 8

Tredegar's acclaimed spirit of musical adventure saw them invited to perform at the prestigious Linz Brass Festival.

Four days of music making at the magnificent Brucknerhaus on the banks of the River Danube included performances from a number of world class brass musicians and ensembles, as well as the hosting of the Austrian National Brass Band Championship.

The move to further develop a domestic brass band culture by including it in high profile festivals such as this is seen as a key driving force that is now embedding itself into the cultural fabric of the Upper Austria region in particular.

### Headline attraction

This Gala Concert therefore had a serious additional intent - and although Allen Vizzutti was unable to appear due to the ill health of his wife, the other headline attraction in David Childs to perform the new Edward Gregson '*Euphonium Concerto*' ensured that the auditorium was more than well filled with an expectant and informed audience.

Tredegar's eclectic repertoire, encompassing Berlioz, Rutter and Rimsky-Korsakov to Peter Graham, Jacob Larsen and Philip Sparke, with featured soloists Dewi Griffiths and Danny Winder in high class form, saw the band enhance their reputations with showcase quality playing.

The centrepiece however was the formidable 22-minute Gregson Concerto - a work richly imbued with a sense of maturity and craftsmanship.

It was played in equally imposing manner by David Childs; the startling declamatory opening intervals leading into a complex opening movement of testing interplay based on a four note thematic cell.

It was played in equally imposing manner by David Childs; the startling declamatory opening intervals leading into a complex opening movement of testing interplay based on a four note thematic cell.

### Deep resonance

The sumptuous central section, yearning with melancholic colour and pensive chord structures saw both soloist and band draw a deep resonance from the music, leading into a joyful finale of bright character and technical expression that at no point strayed into needless pyrotechnics.

The thunderous applause spoke volumes in appreciation of the soloist, composition and composer, who was in the audience to enjoy a stunning display of musicianship.

Also giving a display of emerging brilliance was European Solo Champion Felix Geroldinger with a thrilling rendition of '*Harlequin*', although David Childs still topped things with his generous '*Brillante*' duet with a 14 year old local euphonium protege and '*Hot Canary*' as his encore.

Tredegar's choreographed encore double of '*Blackbird Special*' and '*Nobody Can't do me like Jesus*' brought a standing ovation at the end of a concert that could provide the catalyst for the secondary development of Austrian brass banding.

Iwan Fox



## CONCERT REVIEW : STROUD SUBSCRIPTION ROOMS

### BLACK DYKE BAND

CONDUCTOR: DAVID CHILDS : 2ND FEBRUARY, 2020



Black Dyke Band recently made its eagerly awaited jaunt to the South West of England, performing to a capacity audience at Stroud's Subscription Rooms under the baton of guest conductor David Childs. Having performed at Yeovil's Octagon Theatre the night before, the band were in fine form on this Sunday afternoon, launching into their programme with Queensbury - the band's famous signature march. Dvorak's popular Carnival Overture followed, demonstrating devilish technique allied with a wonderfully balanced and controlled sound befitting the venue's acoustic.

In a programme that featured no less than five soloists, principal cornetist Richard Marshall was the first to rise to his feet with Bellstedt's somewhat neglected gem, Princess Alice. Displaying his customary artistry, Richard showed just why he is regarded as one of the finest cornetists of his generation, before the rest of his

cornet section joined him for a high-octane performance of the Harry James big band favourite, Trumpet Blues and Cantabile.

A dynamic trilogy of James Bond movie themes followed, beginning with John Barry's iconic score, On Her Majesty's Secret Service. The dulcet flugelhorn tones of Zoe Lovatt-Cooper, Siobhan Bates, Alison Childs and Amy Paterson, Black Dyke's horn section then came to the fore in Nobody Does it Better, before soprano cornetist Connor Lennon brought the band's 007 tribute to a blistering close with Live and Let Die.

Having been treated to a fantastic collection of arrangements, it was also refreshing to hear a selection of original concert works in this well-constructed programme. Dan Price's Morse Code inspired Peacemakers brought the first half to a dramatic close with narration by Matthew Routley, whilst the second half opened with Paul Lovatt-Cooper's rousing Horizons.

A trio of wonderfully talented young musicians were next to be featured as the band presented its Soloist Showcase. Siobhan Bates (tenor horn) and Michael Cavanagh (baritone) chose to showcase their lyrical qualities with sublime performances of Over the Rainbow and Carrickfergus respectively, whilst Daniel Thomas (euphonium) completed this portion of the programme with two movements from Philip Wilby's Euphonium Concerto, subtitled Sarejevo Song and Greek Dance. With David Childs conducting the young euphonium soloist, it was perhaps fitting that David's father Robert, the work's dedicatee and former Black Dyke principal euphonium, was in the audience to hear such a commanding performance hallmarked by outstanding technique and tone quality.

Variety was a welcome feature of Black Dyke's programme, and through its Big Band Set, the band's versatility was demonstrated with impressive performances of Sweet Georgia Brown and Lil' Darlin', in which Tim Hammond (cornet) and Connor Lennon (soprano) exchanged tasteful improvisations, before Mark Freeh's up-beat arrangement of Ol' Man River showcased some superb kit playing by Matthew Rigg.

Howard Snell's masterful setting of March: The Pines of the Appian Way has been a popular finale to brass band programmes for many years, but it isn't often heard preluded by Pines of the Villa Borghese - another movement from Respighi's four-movement symphonic tone poem. This colourful addition gave renewed vitality to a finale that brought the programme to an exciting climax, leading to shouts for 'more' from the enthusiastic capacity audience.

Concluding the concert before their 200-mile journey back home to Queensbury, Black Dyke duly obliged with Rossini's popular Finale from William Tell Overture, dispatched with ease at break-neck speed! Thank you, David Childs and Black Dyke Band, for a wonderful afternoon's entertainment. **DOUG ALCOCK**



## David Childs

Accompanist: Chris Williams

Dora Stoutzker Hall

RWCM&D

Cardiff

Saturday 14th March

SATURDAY, 28 MARCH 2020



Like 28



### 4BR Verdict



Just before government announcements meant the curtailment of public events at venues such as the Royal Welsh College in Cardiff, this joint concert initiative was held by the institution and the BBC Young Musician of the Year organisers.

Past category and overall winners of the prestigious flagship competition have been asked to be involved in this year's televised programmes to add their thoughts on performances as well as showcase their own presentation skills.

One of those of course is David Childs who won the brass category award 20 years ago - something which he later said made him feel a little older than usual!

### Riveting

He took the opportunity to delight the audience in this lunchtime recital alongside his long time accompanist Chris Williams; opening with a high octane display of virtuosity in Sarasate's '*Zigeunerweisen*'.

It provided the colourful prelude to a riveting account of the Sir Karl Jenkins '*Euphonium Concerto*'; four movements of exquisitely stylised musicianship rounded off with its trademark 'tidy' troika - an understatement if ever there was one in his hands....



It set the symbiotic benchmark for the performances that followed, each delivered with mature thoughtfulness and playful interaction – the joyous approach to Hummel's '*Fantasy*' (carefully transcribed by David's father-Dr. Robert Childs) a neat way of turning the clock back the two decades to his winning performance of the Brass category of BBC Young Musician of the Year.

Ravel's '*Piece en Form de Habanera*' was a delight - a vocalise-etude, it has been transcribed for instruments as diverse as violin to saxophone, although the supple tenor pitch perfectly suited the timbre of the euphonium.

The lollipop finale was '*Endearing Young Charms*' played with such splendid elan (by both performers) - all style and all substance - the technical virtuosity delivered with subtle brilliance.

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## World class level

Few brass artists inhabit the world class level of the Welshman – (the entire recital performed without music, his presentation skills, inclusive likewise flawless. As he said before his final piece, he both he and Chris wanted to enjoy the occasion given that they didn't quite know given the circumstances when they would perform again together.

Those present were very lucky they caught them now, whilst the five Royal Welsh College students who worked with him in a special masterclass following the concert were even luckier.

C Brian Buckley

The lucky masterclass participants: Flora Tassinari (French Horn): Rhys Michael (tuba): Jack Joy (trombone): Dylan Savage (trumpet): Chloe Hemmings (trumpet)



Like 28

## Reviews

### CONCERTS



## Hampshire's last hurrah before lockdown

One of the very last events in the brass band world to take place before Covid-19 lockdown, the two-day Brass Festival staged by Hampshire County Council's Music Service, was truly inspirational for players of all ages – as **Matthew Watling** reports

The County Youth Bands of Hampshire County Council's Music Service hosted one of the last brass festivals to take place on 14 – 15 March, just before lock-down, which showcased a performance from world-renowned group, Superbrass, formed and led by Roger Argente. It was a great way to celebrate the fantastic brass playing that is going on at all levels through Hampshire Music Service and Councillor Roz Chadd, Hampshire County Council's Executive Member for Education and Skills, enthused: "This lively and exciting Festival had something for all level of players, from students who had only been learning for a couple of terms, up to the advanced players who will be going to some of the UK's finest music conservatories next year. I am very pleased to hear that all players and teachers involved in the weekend walked away inspired, motivated and with a thirst to practise."

The weekend started with a visit from Roger Argente, Owen Farr and Chris Houlding to the Hampshire County Youth Brass Bands, which form the pyramid comprising Youth, Training and Junior bands. The group is about to relaunch its highly successful *Endangered Species* programme to encourage the uptake of brass playing, in particular of the larger instruments. Recruits from previous such projects have fed players into the band pyramid over the years and contributed to the growth of all three bands.

All three members of Superbrass offered a positive listening ear to the bands during their rehearsals. Owen Farr and Chris Houlding also rehearsed their solos for the next day with the Youth and Training bands. Once the bands had finished rehearsal, they were joined by more budding brass musicians from across Hampshire to participate in a master class led by Owen and Chris that covered a multitude of subjects, including how to practice effectively, core fundamentals such as breathing and scales, mastering difficult techniques like double and triple-tonguing, circular breathing, lip trills, high range, low range and even performance nerves.

The next day started early with Roger Argente's master class for all band members aspiring to attend music college, followed by a day of brass playing. Activities included band rehearsals with featured Superbrass soloists, plus jazz and playing alongside former members who are now students at

The Royal Welsh College of Music and Drama. First access learners also joined the throng!

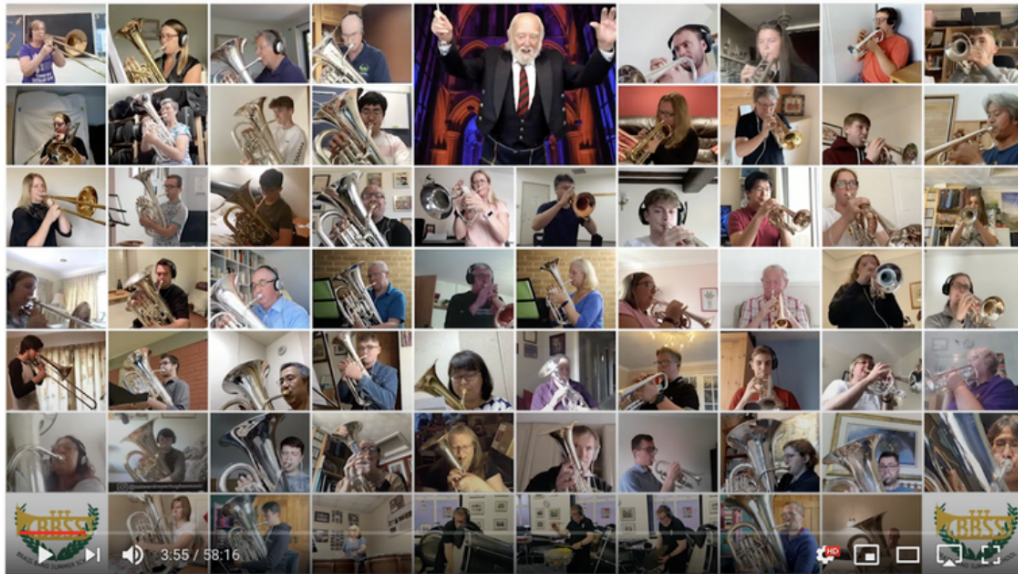
The weekend concluded with a concert allowing all participants to demonstrate their achievements and play in a performance alongside inspirational world-class players, which started with Hampshire County Youth Band's energetic performance of *Blenheim Flourishes* under the baton of Mark Streater, followed by a series of fantastic playing from soloists and bands combined. Concert highlights included breathtakingly moving rendition of *Carrickfergus* by David Childs, along with Owen Farr's exploration of tenor horn virtuosity during *Autumn Leaves* and *Carnival of Venice*, plus Chris Houlding's fantastically inspirational interpretation of *Fantastic Polka*. Hampshire County Training Band, conducted by Jon Cranston, then performed four pieces, including *Synchronised* by Dean Jones and *Mercy, Mercy, Mercy* featuring Andy Wood and James Davidson. The first-half concluded with a combined performance from the Hampshire County Youth Junior Band, conducted by yours truly (Matthew Watling), Wyvern Brass (students from RWCM) and first access brass players, who were "blown away" by the sound of the ensemble they were playing in. The second-half was even more impressive and inspirational as Superbrass showed why it garners superhero status with a programme of jazz, Dixieland, classical and Walt Disney (specially for the younger participants), in which all the ensemble's players' technique and diversity impressed. Roger Argente also paid tribute to the strong brass playing tradition led by Jock McKenzie in Hampshire, before Superbrass joined Hampshire County Junior Band for an epic performance of *Children of Sanchez*, adapted specially by Jock, to close the Festival.

The smiles on the faces of the young players, as they took their bows, said it all, as did the watery eyes of audience supporters. A fab and inspirational last hurrah before lockdown, topped off with a German sausage extravaganza, and a chance to mingle and interact with the greats. It was more than enough to keep these young players inspired and practising throughout these difficult times. ■

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## Rousing virtual finale for 2020 Brass Band Summer School course

Delegates and tutors joined together to round off a great week of virtual music making on the 2020 Brass Band Summer School Course led by Richard Evans.



Richard Evans was at the centre of things all week!

MONDAY, 17 AUGUST 2020



Like 75

The 2020 Virtual Brass Band Summer School Course (BBSS) was rounded off with an entertaining 'Grand Finale' concert on the weekend.

### Hour long concert

Delegates from around the world were joined by the BBSS tutors for an hour long series of performances and chat.

There were full band items such as the rousing 'Men of Harlech' to open, directed with his usual flamboyant flair by Course Director Richard Evans, to ensemble section features and solo spotlights.

Tutors David Childs, who introduced the evening, James Fountain, Les Neish, Brian Taylor, Owen Farr, Lee Skipsey, Becky Smith and special guest Simone Rebello all performed — as well as members of the British Army Brass Band.

## Something for everyone

The music had something for everyone to enjoy — from the fastest 'Irish Washerwoman' you have ever heard to a wonderful new work composed by Jonathan Bates and written in honour of former course administrator Philip Biggs, entitled, 'By Water and the Word'.

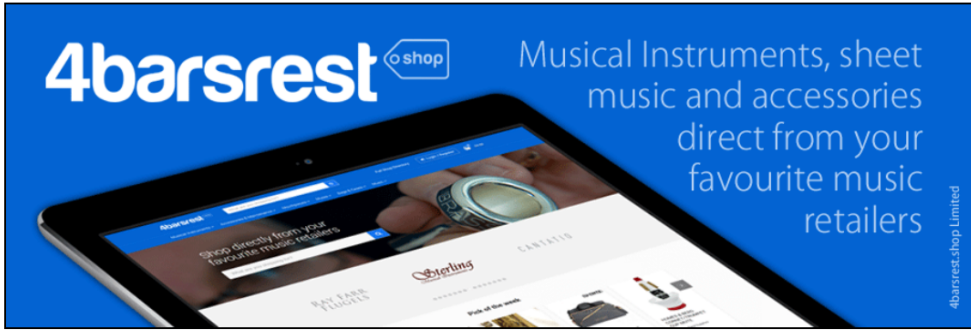
The concert was rounded off with a rousing performance of '1812' Overture — with a few extra famous added to the Russian ranks to send Napoleon and COVID-19 packing!

The innovative approach taken this year due to the Coronavirus pandemic was certainly a great success, with a raft of sponsors supporting the initiative.

My thanks go to everyone who took part and made the 2020 course possible. It was a superb team effort and I'm so grateful to the delegates who really made the week come to life

— David Childs

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## Spirit

Speaking to 4BR, David Childs said that the course showed that the spirit of brass banding was one of cooperation, partnership and inclusivity — even when the players were performing from front rooms, bedrooms, offices and even a few mystery venues!

"My thanks go to everyone who took part and made the 2020 course possible. It was a superb team effort and I'm so grateful to the delegates who really made the week come to life.

The tutors and special guests were outstanding and made it such a memorable, if different experience — but one that showed such a remarkable sense of musical adventure and spirit."

## Enjoy the concert

You can enjoy the concert at:

<https://www.youtube.com/watch?v=HpUXB5uL6nk&t=402s>



Like 75



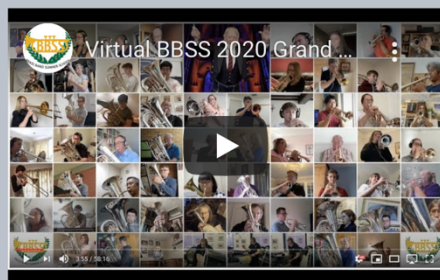
## Concert review

### Virtual summer concert

Brass Band Summer School

Conductor: Richard Evans

August 15, 2020



The summer months usually bring musical joy to legions of young brass and percussion players as they descend on residential courses, rehearsing and socialising intensively with friends old and new. Some have gone online in 2020 – but it's not only younger members who are benefiting, with the Brass Band Summer School repackaging itself into a virtual offering which continued to welcome delegates of all ages from around the world.

Its end-of-course concert was testament to the time, investment and artistic direction of those spearheading proceedings including tutor and joint course director David Childs, who offered a brief welcome before musical director Richard Evans appeared with the Virtual BBSS in a spirited *Men of Harlech*, retaining a remarkable degree of homogeneity in spite of the many individual recordings involved.

The course's tutorial team, along with renowned percussionist Simone Rebello, took a reflective turn, *Reverend Archie Beaton* delightfully understated yet retaining the warmth and tenderness one would expect from a line-up comprising David Childs, James Fountain, Brian Taylor, Owen Farr, Becky Smith and Les Neish.

Les was enjoying his first year as a tutor with the BBSS and his skills and enthusiasm had clearly rubbed off on tuba delegates, who jovially joined forces in *A Grand Day Out*, music from *Wallace and Gromit*.

*Pastime With Good Company*, arranged by Stephen Roberts, surged forward and, while not enjoying quite the sense of poise it would if everyone was in the same room, there was still space for the nimble bass lines to rise out of the texture when required, the transformation from regal splendour to heavy rock halfway through delivered with aplomb.

At almost an hour, the concert was interspersed with sectional offerings and the euphoniums and baritones elegantly delivered Tchaikovsky's *Sleeping Beauty Waltz*, arranged by 2020 guest and former tutor, Robert Childs. *March Circusdom* saw tutors join forces with military musicians for high-flying musical fun.

Tutor James Fountain introduced the cornet section, performing Handel's *Sarabande*, demonstrating a togetherness and lightness of touch that belied the physical and technological obstacles faced by those taking part.

*The Irish Washerwoman* saw the tutorial team, including Lee Skipsey on percussion, fly at a fair lick, highlighting the technical prowess which so ably makes up part of their collective musical armoury. Trombones turned back the clock, showcasing a *Renaissance Pavane*, by Susato; the influences of good ensemble playing evident – unsurprising when the trombones were guided through the course by Becky Smith, who has enjoyed lengthy involvement in female quartet Bones Apart. Continuing the dance theme, meanwhile, was the horn section in *Amparito Roca*, the players a perfect example of how adept people have become at playing along with something 'in their ears' rather than in a band.

The focal point of the concert was a new commission by the BBSS entitled *By Water and the Word*, by Jonathan Bates, paying a musical tribute to long-time BBSS administrator Philip Biggs. Woven through the deeply-affecting piece are hymn tunes *Aurelia* and *The Day Thou Gavest*. The players and tutors of the BBSS, along with musical director Richard Evans, conjured up a warm, respectful rendition of this new work which was the perfect way to remember someone whose tireless efforts did so much to ensure that the BBSS would flourish.

Have you ever experimented with adjusting the pitch when listening to music, keys rising and falling at a whim? That's how *Colonel Bogey* started from the tutors, also including fleeting movie theme snippets and a bundle of musical capers.

As its grand finale, the virtual BBSS performed excerpts from the 1812 *Overture*, arranged by Robert Childs, the performance featuring the considerable forces of tutors, guest artists and delegates who had immersed themselves in everything the virtual BBSS had to offer. It drew the curtain on a highly engaging hour of distanced music making.

During lockdown, there have been an extensive array of online musical offerings, varying hugely in performing and recording quality. The Virtual BBSS excelled in both elements, delivering a concert that was well-paced, informative and musically engaging. Editing and producing were Ben Stratford and his team, who ensured contributions were brought together with a remarkable degree of cohesion and professionalism; the scale of their work cannot be underestimated.

Following the death of its treasured administrator and the onset of the COVID-19 pandemic, one would not have been surprised if there was no BBSS in 2020. As it turned out, the challenges seemed to galvanise a desire for the show to go on – and the result was undoubtedly worth it.

Mark Good



## Reviews - Courses

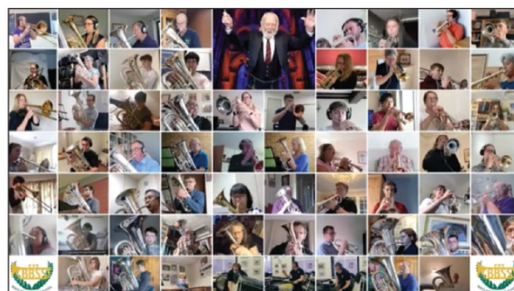
### BBSS and NYBBGB deliver innovative virtual engagement

The Brass Band Summer School continued its legacy with an international reach and spectacular Gala Concert

I don't think it's a surprise to anyone that 2020 has been a strange year for brass banding. Traditional contesting is at an unprecedented worldwide standstill, and brass musicians who maintain busy schedules all year have seen their calendars empty and float away on the wind. This is why events like the 'Virtual' Brass Band Summer School (BBSS) are so important. The administration of the BBSS set up a truly international event this year, with participants from all over the World. The euphonium/baritone section alone had members from Canada, the US, Japan and all points of the United Kingdom. What an amazing opportunity to learn from a staff culled from the greatest brass bands in the World, and a wonderfully diverse group of guest artists like Robert Childs, James Gourlay, Bramwell Tovey, Philip Cobb, Tom Hutchinson, Simone Rebello and many others.

Nowhere was this more apparent than in the truly epic final concert on 14 August. A socially distanced concert, it took place in band rooms, sitting rooms, bedrooms, closets... I think I even caught one cornet player recording their video submission from their car! It was an inspiring sight to see so many brass players overcoming the obstacle of distancing in such creative ways. I've performed in many summer courses throughout my life, but I'm not sure I've ever participated in a course where the musicians 'on stage', as it were — were able to also watch their own final concert in real time!

The programme was very well conceived, with full band offerings, section spotlights and chamber music performances by the tutoring staff. There were so many highlights, like the ripping performance of Frederick Jewell's *Circusdom* by the tutors, joined by members of the British Army Brass Band; a beautifully sensitive performances of Tylman Susato's *Pavane* and Handel's *Sarabande* by the trombone and cornet sections respectively, and a truly bonkers arrangement



of *Colonel Bogey*! However, the ultimate highlight was Jonathan Bates' *By Water and the Word* — a moving tribute to former BBSS Administrator, the late Philip Biggs, and the perfect prelude to an all-star *1812 Overture* to close.

This concert was a monumental achievement that required a giant amount of effort, from the administration of bringing all of these musicians together; the preparatory work in running the tutoring classes; the programming to create such a varied and entertaining programme; and a truly terrifying amount of video editing work to create a visual presentation that gave everyone who participated in the concert their own moment to shine. It was a smashing success all around and I can't wait to see what the BBSS comes up with next year. This is one of the few times anyone will ever say that 2020 will be difficult to top. ■

JOHN CAPUTO

### 'National Youth at Home' was the culmination of this year's highly innovative NYBBGB and NCBBGB courses

Since the passing of its long-serving Administrator, Philip Biggs, on 11 September last year, the many trustees of the National Youth Brass Band of Great Britain, led by its former Chairman, Dr. Robert Childs, have worked tirelessly to safeguard the future of the organisation, ensuring that young brass players throughout the UK continue to have the unique opportunity of making music together, while learning from the very best.

Covid-19 meant that the Easter course had to be cancelled, but a decision was quickly made to take both the organisation's Children's Band (NCBB) and Youth Band (NYBB) summer courses online. The success of these virtual courses has been well-documented; students were treated to world-class tuition under the Artistic Direction of Bramwell Tovey and Nicholas Childs, while Interim Administrator, Alun Williams, and Technical Director, Ben Stratford, ensured that the new online format came together without a hitch. However, in the absence of a live end-of-course concert, on August 7 — one week after the completion of the NYBB course, a showcase concert featuring both bands was broadcast on YouTube and Facebook, reaching a worldwide audience of thousands, including the band members themselves!

The broadcast opened with a quite brilliant account of Sousa's march, *Liberty Bell*, performed by the NCBB before its guest soloist, Brett Baker, gave a sparkling rendition of *Autumn Dreams* by Leo Zimmerman. Peter Graham's aptly titled *Strange New World* was the first world première of the evening and showcased the young musicians to great effect. Nicholas Childs then passed the virtual baton to Bramwell Tovey and the NYBB for a rousing performance of William Rimmer's *The Cossack*.



One of the highlights of the concert was a performance of Norman Bearcroft's euphonium solo, *The Better World*, performed in tribute to the composer who died in June. This, together with Karl Jenkins' *I'll Make Music* and *Carnival of Venice*, saw guest soloist David Childs demonstrate just why he has a reputation as one of the World's leading brass soloists. Following a moving tribute to Philip Biggs in the form of the hymn tune, *St. Clement*, the concert concluded with excerpts from Bramwell Tovey's *Madrigali* — the final world première performance of the evening, and the perfect full stop to a most memorable concert. Congratulations to all involved. ■

BETH GALLAGHER