

DMA

David Thornton

2015

PERFORMANCE PORTFOLIO

David Thomas THORNTON

DMA

2015

PERFORMANCE PORTFOLIO

DAVID THOMAS THORNTON

SCHOOL OF ARTS AND MEDIA

SALFORD MUSIC RESEARCH CENTRE

UNIVERSITY OF SALFORD

SALFORD, UK

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

February 2015

Table of Contents

Acknowledgements	v
Abstract	vi
Introduction	vii
Project 1: CD recording: <i>Parallel Realities</i>	1
Project 2: Recital Series	13
Project 3a: Commission, premières and CD recording: <i>Blue Rider</i>	21
Project 3b: British première: <i>Kjeden</i>	32
Bibliography	39
Discography	41
Appendix I:	
<i>Parallel Realities</i> : relevant supplementary material	
CD cover and disc	42
CD booklet	43
Track list	44
Examples of published sheet music	45
Data disc (1/5) containing relevant scores and live première performances	46
• Score: <i>Parallel Realities</i> (Dr. Peter Meechan)	
• Score: <i>Nightwalker</i> (Kit Turnbull)	
• Video file: <i>Nightwalker</i>	
• Score: <i>Tiamat</i> (Lucy Pankhurst)	
• Audio file: <i>Tiamat</i> world première	
• Score: <i>Calling</i> (Jay Batzner)	
• Score: <i>In Memorium E.S.</i> (Simon Dobson)	
• Score: <i>Analyse and Interpret</i> (Paul McGhee)	
• Original score for tuba: <i>Let There Be Funk</i> (D. Edward Davis)	
• Revised score for euphonium: <i>Let There Be Funk</i> (D. Edward Davis)	

Composer Profiles	47
<ul style="list-style-type: none"> • Dr. Peter Meechan • Kit Turnbull • Lucy Pankhurst • Jay C. Batzner • Simon Dobson • Jonathan Harvey • Paul McGhee • D. Edward Davis 	
Reviews	58

Appendix II:

Recital Series: relevant supplementary material

Data disc (2/5) containing relevant scores and live première performances	60
<ul style="list-style-type: none"> • Score: <i>Devil's Dance</i> (Alexander Comitas) • Video file: <i>Devil's Dance</i> • Score: <i>Soldier's Lullaby</i> (Alex Mitchell) • Video file: <i>Soldier's Lullaby</i> world première of euphonium version • Score: "...A Night Devoid of Stars" (Dr. Peter Meechan) • Video file: "...A Night Devoid of Stars" British première 	
Recital programmes	61
Composer Profiles:	70
<ul style="list-style-type: none"> • Alexander Comitas • Alex Mitchell 	
Reviews	72
Related Article – British Bandsman magazine, September 2014	74

Appendix III:

Blue Rider: relevant supplementary material

CD cover and disc (Sempre Libera: DOY CD326)	75
CD booklet	76

Track list	78
Data disc (3/5) containing relevant scores and live première performances	79
<ul style="list-style-type: none"> • Score: version for euphonium and brass band • Score: version for euphonium and piano • Video file: World première of version with piano • Video file: USA première 	
Reviews	80
Commercial Material	82

Appendix IV:

Kjeden: relevant supplementary material

Data disc (4/5) containing relevant scores and live première performances	84
<ul style="list-style-type: none"> • Score: <i>Kjeden</i> (Paul McGhee) • Audio file: British première • Archived reviews from previous performances at RNCM Festival of Brass 	
Reviews of <i>Kjeden</i> performance	85
Paul McGhee blog post from January 2014	87
Relevant Pages from RNCM Festival of Brass 2014 Brochure	88
Article excerpt: 2014 – A Year of Musical Highlights	90

Appendix V:

Public Performance Recital

Recital programme	92
Data disc (5/5) containing video file of full performance	93

Appendix VI:

Curriculum Vitae	94
-------------------------	----

Appendix VII:

Summary of Professional Activity 2012-2014

97

Appendix VIII:

Supplementary Materials

List of other première solo performances/recordings	101
<i>From Fife to Fanfares and Fame</i> : CD cover and track list	103
<i>Abaddon</i> : CD cover and track list	104
<i>War of the Worlds</i> : CD cover and track list	105
<i>Vita Destructa</i> : CD cover and track list	106
Reviews	107

Acknowledgements

I would like to thank my DMA supervisors, Dr. Robin Dewhurst and Dr. Peter Graham. Their advice, inspiration, structured analysis, understanding and expert support have been invaluable throughout my research period and in the production of my DMA work.

The ideas and inspirations behind this research portfolio date back to my school days, some twenty years ago and during that time there have been some key figures that have influenced my performing life. My euphonium tutors, Craig Sproston, Bill Millar and Steven Mead alongside John Dickinson (Head of Brass, Chetham's School of Music 1986-2002) and James Gourlay (Head of Brass & Percussion, RNCM 1999-2006) all inspired me to work towards ambitious goals and achieve far more than I ever dreamed of. I have also been very fortunate to have worked alongside a number of very inspirational conductors over the years. They all helped me produce and deliver performances to the best of my ability: Professor Nicholas Childs, Howard Snell, Dr. Robert Childs and Professor David King.

My performances and recordings would of course not have been possible without the works of the fine composers who agreed to be involved: Dr. Peter Meechan, Kit Turnbull, Lucy Pankhurst, Jay C. Batzner, Simon Dobson, D. Edward Davis, Paul McGhee and Alexander Comitas. I have also been fortunate to collaborate with the fine musicians of the Brighthouse & Rastrick Band, the National Youth Wind Orchestra, pianists Ben Clarke and Ruth Webb, conductors Ian Porthouse and again, Professor David King. I have also turned to knowledgeable friends when in need of advice – thanks to Dr. Peter Meechan, Tim Cooper and Dr. Brett Baker.

I must also thank the team from World of Sound and in particular their producers Daniel Lock and Adam Goldsmith.

Lastly, thanks to Prima Vista Musik, Peter Meechan Music and Kit Turnbull for allowing extracts of their publications to be reproduced on these pages or on the data discs included.

David Thornton

Manchester, 2015

Abstract

This DMA portfolio contains materials and a written critical commentary relating to the work I have completed towards a Doctor of Musical Arts in Performance degree at the University of Salford.

The concept behind this study is born of a concern that the euphonium can be seen as culturally 'standing still', an instrument featured within traditional band concerts, with an important historical yet limited repertoire, and one that has successfully carved only a few further artistic outlets. Often new solo works can be heavily influenced by the tradition of the virtuoso euphonium soloist, sometimes using identical templates and compositional forms of popular works from the past.

This research is an exploration of how the euphonium as a solo instrument can be presented in new and varied musical environments, moving it away from the shackles of tradition and towards a broader musical plane. I also hope this approach can potentially create more varied performance opportunities which attract a wider range of listeners.

The work explores repertoire that is innovative within the euphonium's natural musical habitats, as well as repertoire that frames the instrument in surroundings it is rarely associated with. This is presented through commissions, adaptations of existing repertoire, premières and commercial recordings. The work also endeavours to ensure that the new repertoire output is widely available and accessible for euphonium players worldwide by working with a music publisher with international reputation, marketing and distribution facilities.

This submission adds significant new works to the substantially limited solo repertoire of the euphonium and explores new areas of artistic output, which I hope other performers and composers will be able to develop after this study period is over.

Introduction

The inspiration behind this study comes from personal experience. As a young euphonium student, I grew up with a definite mix of musical influences.

On one side I was very much part of the traditional brass band scene, performing with Wingates Band (aged 16-19, 1994-1997), an organization formed in 1873¹, with a long traditional history that they are always careful to maintain and preserve.

From the other angle I was a student at Chetham's School of Music (aged 13-18, 1991-1996). I was the first student at the school to employ a brass band instrument as their principal study and therefore surrounded by brass teachers and peers with very orchestral outlooks, in terms of sound and repertoire.

Although, at times slightly confusing for a young musician to be faced with such contrasting approaches, in hindsight I see this was a good aspect to my education and led me to always look at playing and performing from a variety of angles.

I believe the traditions of British brass band euphonium playing are clearly characterised and maintained by many of today's performers within the movement. The strong vocal approach, dark open sound and a tendency to favour the more virtuosic solo repertoire have been distinct trends for what could easily be dated back over a century. For example, the famous prize winning and virtuoso performances of Phineas Bower (Black Dyke Mills Band solo euphoniumist 1867-1894) brought him great popularity during his career as a leader within his field. The folkloric story of his success at the 1873 Belle Vue Contest, when he won both the solo prizes for euphonium and trombone within the same test piece performance² (leading to an official rule change that stops instrumentalists playing on more than one instrument within a contest performance that still stands today), is testament to the man's ability and prowess on stage.

However, my very first influences within the brass band traditions came from listening to recordings of the première British euphonium players of the present time, Robert and Nicholas Childs, Steven Mead and Bill Millar for instance. I soon started to

¹ McCann, M (2014) *Wingates Brass Band*, Available at: <http://wingatesbrassband.co.uk/> (Accessed: 13/11/14).

² Fox, I (2001) *Articles - The top 10 euphonium players of all time*, Available at: <http://www.4barsrest.com/articles/2001/art037.asp> (Accessed: 13/11/14).

spread my interest a little further back than the present and I found a generation of euphonium players that had really captured the traditional euphonium sound, style and virtuosic approach. They also brought euphonium playing to the forefront of brass band compositions and programming.

During the 1960's, 1970's and 1980's there were three euphonium performers that for my mind stood above all others in terms of influence. Trevor Groom (GUS Band), John Clough (Black Dyke Band) and Lyndon Baglin (CWS Manchester, Brighthouse and Rastrick, Fairey's, Stanshawe and Cory Bands) are players that I consider to have had a huge influence on players in the generations that followed and their recorded materials encapsulate the very essence of British euphonium style. Composers and arrangers writing for brass bands during this period, such as Gilbert Vinter, Eric Ball, Frank Wright and (slightly later) Edward Gregson, started to expand the exposure of the euphonium soloist within test pieces, stretching range and techniques much further than in previous years.

Whilst I greatly admire and indeed idolise the performers mentioned above, and have always enjoyed performing traditional solo repertoire with the relevant style and sound qualities, the desire to hear both tonal and repertoire diversity has always been a part of my ambitions since being a young performer at school. With this in mind I set out, within this period of study, to try and further the euphonium repertoire in directions that have been rarely explored. I also wanted to ask composers to present the instrument in ways that gives opportunity for exploration of a much more contrasting tonal variety.

During this research process I have been very aware of others in my field that are driving the euphonium repertoire in new and innovative directions. A clear and recent example of this is *The Symphonic Euphonium* (Chan10830)³, a commercially released recording featuring euphonium soloist David Childs and the BBC National Orchestra of Wales. A CD of four major works, all concertos especially written and conceived for euphonium and orchestra is certainly breaking new ground for the instrument. All four composers have international reputation outside of the euphonium's natural musical circles; the whole project gives major exposure to the instrument as a solo voice within a wider world of music making. I have also studied the work and performances of a number of international soloists such as Fernando

³ Chandos Recordings (2014) *The Symphonic Euphonium* - Chan10830, Available at: <http://www.chandos.net/details06.asp?CNumber=CHAN%2010830> (Accessed: 20/11/14).

Deddos, a Brazilian euphonium soloist and composer. His music is very much based within his own national musical culture but also with strong elements of jazz influence. His performances of contemporary repertoire push boundaries in both technical and musical ways that are always engaging to audiences. As one might expect, his natural playing style is a long way removed from that of the traditional British player and in this way provides ideal examples of the tonal varieties I seek to bring to the repertoire within this study.

There are four performance based projects within my portfolio.

- *Parallel Realities* is a commercially released CD project (WOS079) and collection of newly published sheet music (Prima Vista Musikk – *The Leading Edge*). All eight tracks on the disc are première recordings; four of the eight works were premièreed by, commissioned by or dedicated to me. Five of the new works on the disc are now published through Prima Vista Musikk in a series called *The Leading Edge* and subtitled *21st Century Repertoire for the Modern Euphonium Performer*, and internationally distributed through the World of Brass catalogue.
- As part of my international performance schedule, I have performed many recitals during this study period. For the second project I dedicated ten of these recital opportunities to present new repertoire to a wide variety of audiences, including première performances but also introducing listeners to hearing the euphonium within unusual musical settings. The venues I chose are global – UK, New Zealand, Singapore and the USA.
- *Blue Rider* is a personal commission from British composer, Kit Turnbull. This project details the commission, premières (in all formats – brass band, wind orchestra and piano), commercially released recording and publication of *Blue Rider*. It also investigates the value of the work as a new addition to the euphonium solo repertoire.
- The fourth project describes the British première of *Kjeden*, an extended work by British composer Paul McGhee. I investigate its artistic value within the repertoire as well the perception of the work and its programming from fellow musicians involved in the première.

This portfolio itself contains the following:

- A written commentary of approximately 10000 words that details the background, collaborative process with composers and fellow performers, as well as the significance of each of the projects within the cultures specific to euphonium and those surrounding it.
- Commercially released recordings on CD for projects one and three: *Parallel Realities* and *Sempre Libera*, live video recordings of works premièred within recital performances for project two and also a live audio recording of Kjeden as evidence within project four.
- Copies of solo euphonium parts and relevant scores (presented on digital media) for the commissioned and premièred works.
- Concert programmes from the live performances, published reviews of performances and recordings.
- Supporting material showing my professional standing within my field, as well as significant past and current activity as a euphonium soloist with an international schedule of performances.

I believe the work within this portfolio to contain perceptive and imaginative musical interpretations and to have added new materials of artistic stature to the euphonium repertoire. The commercially released recordings offer significant new insight into the artistic palette of the euphonium and are produced and marketed globally to professional standards. The composers I have been fortunate to collaborate with have advanced standing in their fields and their already existing reputations helps fuel the value and range of this work. The new repertoire presented breaks new ground in contemporary euphonium performance and sheds fresh light on the musical capabilities of the instrument.

Project 1:

Parallel Realities

Parallel Realities is a commercial CD project recorded on 27th/28th August 2014 in Peel Hall, Salford University. All eight tracks are première recordings; four of the eight works were première'd by, commissioned by or dedicated to me.

The brief for this project was to have new music for euphonium, recorded, presented and promoted through the creation of a CD and newly published sheet music. The repertoire was to be innovative yet practical; I purposefully chose pieces that I could perform without needing the support of an army of technicians or lots of expensive equipment to programme, but that could be used by euphonium players quite easily for performances in a relatively self-sufficient way. With the previous statement in mind I also decided not to include repertoire for euphonium and piano. Therefore the categories of repertoire I explored were unaccompanied, solo with fixed media and solo with live electronics, although I also included two works with brass quintet that both involve electronics in some way.

I've always been fascinated by the compositional process, how new ideas come to fruition and are given a voice through the chosen instrument. I chose the composers involved in this project very carefully, who see their work as having a distinct voice and strive for this in their musical language or sound worlds within their music. I think my passion and first inspiration for this type of innovation dates back to 1994 whilst a member of the National Youth Brass Band of Great Britain. The band's artistic director of the time, Dr. Roy Newsome, secured funding from the British Arts Council for works entailing collaboration with other mediums. The first of these commissions was a piece for double brass band, organ and live electronics by Philip Wilby titled *Dance Before The Lord*. The band première'd the piece in Gloucester Cathedral during its Easter course of 1994.¹ This large scale work involved several of the soloists from within the band, including myself, to come forward to the front of the stage to play into microphones creating various effects from the interactive electronics. The music was fascinating and had quite an effect on the young performers. It certainly fuelled my own desire to find more music of this nature to

¹ Newsome, R (2006). *The Modern Brass Band: From the 1930's to the new millenium*. Aldershot, UK: Ashgate Pub. p.215.

perform. In the twenty year period since then, I have performed and premièred many works that fall under this criteria with some notable examples including Philip Wilby's *Three Improvisations in a Japanese Garden* (for solo instrument and CD), Peter Meechan's *Jet A* (for solo instrument and CD), Alex Mitchell's *Soldier's Lullaby* (for euphonium and live electronics)² and Peter Graham's *Concerto: In League with Extraordinary Gentlemen* (for euphonium, brass band and delay effects).

When I was choosing the repertoire specific to this project, several names immediately sprang to mind. There are now a number of young composers at the contemporary cutting edge of the brass band repertoire, and perhaps the four best known of these are Dr. Peter Meechan, Paul McGhee, Lucy Pankhurst and Simon Dobson. All under forty years old at the time of this project and all trying to dissolve the boundaries that have somehow been set by strong brass band traditions. The other four works are from composers from outside of the brass band fraternity, all four works originally written for other instruments, one adaption by me and three by the composers at my request.

As well as conceiving the type of repertoire and the most appropriate composers to approach, I also wanted to create a programme of works that sat well together, a collection of pieces that could be listened to in one sitting, with varied language, sound-worlds, styles and concepts. I was in a very fortunate position to have far too much music to record and therefore had to make judgement calls on which pieces to include, leaving out some very fine material on the basis that I already had a work that fulfilled that 'role' within my programme. I have been to several contemporary brass recitals where I felt the repertoire had too much similarity, both in the writing and performances. Here I have tried to take the listener on a journey, a work with real opening purpose to start through to a quirky, fun ending, with nods to electronic dance music, 1980's children's literature and iconic electro-acoustic writing for brass along the way.

The role of the engineer and producers within this project must not be understated, in fact they are as much collaborative 'performers' here as they are production personnel. During the recording sessions the electro-acoustic works rely on a creation of tone, balance and coordination that is largely out of the soloist's control

² Alex Mitchell, American Electronic Violinist and composer, <http://www.sonicbids.com/band/alexmitchell/> (Accessed: 31/07/14).

and certainly in the hands of the sound engineer. The editing sessions and post production duties are of course also 'performed' by the sound engineers and the virtuosity of their skills is as much on display here as anyone else's.

Track One – Parallel Realities (Dr. Peter Meechan) for solo euphonium

My first ever world première solo performance was of a work for unaccompanied euphonium called *Parallel Realities*, written in 2000 by Dr. Peter Meechan. Although originally intended for solo trumpet, it has been well and truly adopted into the euphonium repertoire having received over 30 performances in this form³. I gave the first performance on 26th January 2001 at the Royal Northern College of Music Low Brass Focus Day. The writing is idiomatic and challenging, using the entire range of the instrument, both in notation and dynamic. My professional playing career began in 2001 and since then I've looked for new music for my instrument that shows innovation and really grabs the attention of a wide range of audiences. *Parallel Realities* was really my first 'find' of this nature and given it's boldness of style and fanfaresque start, not only was it clearly an ideal opening track for this CD, it also became the title track. *Parallel Realities* was published in 2004 by Prima Vista Musikk.

Track Two – Nightwalker (Kit Turnbull) for euphonium and digital playback

My introduction to the music of Kit Turnbull is covered in another project within this commentary that describes the conception and commissioning process of his piece, *Blue Rider*. Whilst preparing the première performance of *Blue Rider*, I was researching existing music by the composer and came across his *Nightwalker*, originally written for clarinet, piano & digital playback. The work was first performed by Linda Merrick (clarinet) and Philip Mead (piano) at Vestry Hall, London College of Music, during October 2002. *Nightwalker* was re-arranged into a version for solo clarinet and digital playback for subsequent performances, with the piano part incorporated via electronic sounds into the soundtrack.⁴ It was this version that I was interested in as a potential euphonium piece and I asked Kit if he would set about

³ Prima Vista Musikk (2014) *Parallel Realities*, Available at: http://www.primavistamusikk.com/index.php?page_id=4&method=detail&category=24&catID=70 (Accessed: 31/07/14).

⁴ Kit Turnbull (2013) *Nightwalker*, Available at: <http://www.kit-turnbull.com/#!/nightwalker-clarinet/cm7v> (Accessed: 14/08/2014).

adapting the clarinet part into a performable version for me. The changes mainly centred on range, but with some easily altered octaves and some adaptation of the rapid ornamentation that was more idiomatic for clarinet than brass, the transition of instrumentation involved minimal disruption to the original material.

The programme note published by Kit with the music states⁵:

“Nightwalker depicts a descent into nightmare. The Clarinet assumes the role of the dreamer, with the track providing the sound world of the nightmare itself. Wind, thunder, and lightning are intertwined with ghostly footsteps, bells ringing, various forms of wildlife, and a whole host of other sounds in what is a light-hearted take on the whole genre of horror.”

I think this cinematic approach makes this work very appealing to listen to; the listener always has landmark moments or identifiable musical gestures to guide them through the music. At the time of writing, I have performed this piece perhaps more than any other involved in this entire project. Even though the language is quite modernistic in nature, it certainly speaks successfully to a wide variety of audiences.

I gave the première of the euphonium version on 22nd September 2012 at the New Zealand International Brass Festival held at Wellington Salvation Army Hall, Wellington, New Zealand. *Nightwalker* for euphonium and digital playback is kindly available as free download from the composer’s website.

Track Three – Tiamat (Lucy Pankhurst) for euphonium and brass quintet

Over the last two decades the RNCM Festival of Brass has become a major platform for contemporary brass performance and always features the world’s most prominent brass bands as well as showcasing new commissions and repertoire of historical significance. For the 2010 festival, artistic director Paul Hindmarsh asked me to present a recital of works for solo euphonium and brass quintet. I took the opportunity to commission three new pieces, two of which feature within this project.

⁵ Kit Turnbull (2013) *Nightwalker*, Available at: <http://www.kit-turnbull.com/#!nightwalker-clarinet/cm7v> (Accessed: 14/08/2014).

The first of these works is *Tiamat* by Lucy Pankhurst, described by the composer as “an exploratory programmatic work”. Lucy wrote me a programme note for the piece:

“The title hails the name of a dragon, from the fantasy role-playing adventure game and the 1980s children’s cartoon: Dungeons & Dragons. Tiamat is a five-headed dragon and each head is a different colour and has its own elemental properties. These are represented in the following way, LIGHTNING/blue (trumpet 1), ACID/black (trumpet 2), ICE/white (horn), FIRE/red (trombone), and POISON/green (tuba).

The instruments of the quintet each represent one of these heads. Each element has its own specific theme in the piece, introduced by its relative instrument. The thematic ideas for each element are intended to be a musical representation of its properties and effects.

The solo euphonium takes the role of the hero in the tale, who has sworn to defeat the dragon and restore peace to the surrounding lands.”

During discussions with the composer, she explained some of the compositional process to me. Linking to the idea of ‘Dungeons & Dragons’ role-play, the main themes in the piece were created by chance. By numbering the notes of the chromatic scale 1-12, she used a 12-sided die to define the pitches to be used, later developing a melody around it.

The Epiphany section utilises a digital delay device for the euphonium soloist. This illustrates the moment when the hero realises how he can defeat the beast. For a moment we are allowed a glimpse into his thinking and moment of realisation, before he leaps back out of the shadows to conquer the beast.

In order to defeat the dragon, the hero realises that each element must be turned against itself, thus fight fire with fire, acid with acid, etc. In the Battle sequence, the euphonium plays each ‘element’ back at the ensemble, but all have been changed in some way, either by being transposed, in retrograde, or opposite in dynamics. By disarming each element, the ensemble eventually conforms, following the direction of

the euphonium soloist and reaching a climax; the first clearly tonal moment in the piece.

After the dragon is defeated, there is a short interlude where the music suddenly consolidates into F major, as the euphonium rejoices in victory. Here, the Victory theme is derived from the Promise, with the leaps of 7ths and tri-tones resolved with 8ves and major 3rds. The Victory however is short lived as the hero realises he has been fatally wounded in the battle. The music subsides as the hero limps into the shadows.

The writing is remarkably descriptive and pitches the soloist well against the background of the quintet. The solo part has its challenges but will be easily playable by university students and good amateur players, after good rehearsal with the ensemble.

Track Four – Calling (Jay C. Batzner) for euphonium and electronic drone

Jay Batzner is a composer with a prolific output of electro-acoustic music and I found his music through his piece *Elementals* for euphonium, tuba and fixed media, written in 2009. After contacting Jay, he suggested I should also look at a work titled *Calling*, written for tenor saxophone in the same year, as it may possibly suit euphonium as well. Jay sent me the score and I immediately asked if it was possible to lower the pitch by a semitone, ensuring the climactic moment at the centre of the work used a high Eb rather than a high E, a much more resonant note on euphonium. He kindly agreed, adjusting both the score and drone track for me.

The music is almost meditative in effect; time and rhythm seem to stand still as the solo line weaves around the drone creating very clever (considering the sparse scoring) and emotional harmonic moments. He states⁶:

⁶ Jay Batzner (2014) *Calling, for tenor sax and drone*, Available at: <http://jaybatzner.com/2012/07/31/calling-for-tenor-sax-and-drone-2009/> (Accessed: 15/08/14).

“Very often, it seems, my music takes on a life of its own. I wasn’t sure what I was going to do when I started this composition but it didn’t take long for the piece to decide what it wanted to be. The sources of the tape part are not important. The inspiration for the solo line is not important. In my mind, this piece simply IS. The title Calling seemed appropriate to me since, to my ears, it sounds as if the soloist is calling out to this eternal droning E that is omnipresent. In some ways, this feels like the first work in this style that I have ever composed. In other ways, it feels like I’ve been writing this way forever.”

Although not intended for euphonium, the writing falls very suitably for the instrument, using the entire spectrum of range and resonance to great effect.

Track Five – In Memorium E.S. (Simon Dobson) for euphonium, brass quintet and electronic dance track

Simon Dobson wrote his work for euphonium and brass quintet in tribute to Swedish jazz pianist Esbjörn Svensson. Svensson formed the Esbjörn Svensson Trio (or E.S.T.) in 1993, consisting of himself and two German musicians, bassist Dan Berglund and drummer Magnus Öström⁷. With listed influences as diverse as Bartok through to Radiohead, the trio’s music had equally diverse style elements. The group were known for their vibrant energy on stage and the deliberate convergence of genres, achieving great commercial success throughout Europe. Svensson died in a tragic scuba diving accident off the coast of Stockholm on Saturday 14th June 2008.⁸

Dobson called his work *In Memorium E.S.* and it incorporates an electronically produced E.S.T. style backing track for the soloist and quintet to play against, making for a highly innovative texture. The writing in the solo line is always lyrical and although notated throughout, has an improvisatory feel with ornamentation used to create inflection within this performance style. The soloist starts as very much a lead with the ensemble, but as the music progresses the solo line rhythmically detaches

⁷ Wikipedia (2014) *Esbjorn Svensson Trio*, Available at: http://en.wikipedia.org/wiki/Esbjorn_Svensson_Trio (Accessed: 12/08/14).

⁸ Ian Patterson (2008) *Remembering Esbjorn Svensson*, Available at: http://www.allaboutjazz.com/remembering-esbjorn-svensson-esbjorn-svensson-by-ian-patterson.php#.UXD7_rVJNfQ (Accessed: 12/08/14).

itself from its background, another contributing factor to the spontaneous feel of the music. The work closes with an unaccompanied and soulful recitative for the soloist – a haunting finish to music tainted with tragedy.

Track Six – Ricercare Una Melodia (Jonathan Harvey) for euphonium and tape delay system

I wanted to include an adaptation of an iconic electro-acoustic work within this project, and, drawing material from outside of the euphonium repertoire, I searched for music that had already been reworked for several different instrumentations from the original materials. My initial idea was to use Steve Reich's *Electric Counterpoint*: a three movement concertino work originally for solo electric guitar and guitar ensemble, also available for performances with a pre-recorded accompaniment and also then performed in several different instrumentations, most notably Joby Burgess's transcription for xyloynth.⁹ I did transcribe movements two and three (titled Slow and Fast respectively) and made a backing track by generating a midi file from a Sibelius software score and the NotePerformer sounds extension. I also used a distortion effects pedal (Boss DA-2) and a silent brass pick-up mute to 'silence' the euphonium acoustic sound leaving only the electronically manipulated sound from the amp in the room. The overall effect was a good sound and I performed this adapted version on several occasions, though I was never really satisfied that the subtle rhythmic displacement of Reich's music came through the balance of electric euphonium against the backing track.

I finally settled on the music of Jonathan Harvey and his score *Ricercare Una Melodia* for soloist and tape delay system. The original version was completed in 1985 and intended for trumpet, though subsequent versions for solo cello and then solo oboe were made by the composer before his death in 2012. I have based my adaption for euphonium on the original trumpet score.

The programme note within the score tells us¹⁰:

⁹ jobyburgess.com (2014) *Powerplant/Electric Couterpoint*, Available at: http://jobyburgess.com/recordings/detail/electric_counterpoint/13 (Accessed: 18/08/14).

¹⁰ Jonathan Harvey (1992) *Ricercare Una Melodia for trumpet and tape-delay system*, London: Faber Music.

“Ricercare means literally ‘to seek’, and in musical usage it signifies a fugal, often rather strict, movement. Here, a five-part canon is obtained by means of a sound delay system, and when the ‘sought-after’ melody is ‘found’, the canon is by progressive augmentation and at the interval of the octave.”

The writing suits the euphonium, in terms of range and technical aspects. However, challenges did present themselves with the muting effects and the octave drops because of the canon augmentation and the delayed sound being lowered in pitch by up to four octaves. The euphonium fundamentally sounds an octave lower than the trumpet, therefore if I was to play faithfully from the written notation the delayed sounds that appear during the final section of the music would be simply too low to be able to distinguish any melodic line. I decided to play the section starting on page six, third stave, bar two (when the delay system starts to record and the canon begins again but in augmentation) up one octave until the canon material finishes, at the end of page six. This means the delayed sounds are all now at the composers intended pitches and the melodic counterpoint and texture is effective to the end of the piece.

The muted writing presented harder decisions as the composer uses melowah, harmon and straight mutes to create tonal effects. Despite several attempts there hasn't really been a successful version of the melowah or harmon mute made for euphonium so I had to decide on alternates. I decided the composer's intentions were to create maximum tonal contrast and chose to substitute a Denis Wick practice mute (DW5512) for the Melowah section, a Denis Wick wooden straight (DW5562) for the straight and a Schlipf fiber straight mute for the harmon. There are occasional instructions to create rhythmic disturbances in the tone by opening and closing the Melowah and Harmon mutes. Instead, I used a pulsed vibrato to produce this effect.

The five-part canon is created by the soloist and then four speakers placed in corners of the performance space. The soloist's phrases are recorded and played back through speaker one at a delay of three seconds, speaker two six seconds, speaker three nine seconds and finally the last speaker at a delay of twelve seconds. During this project I was fortunate to work with Tim Cooper, composer and performer of electro-acoustic music, lecturer in creative music technology at Stevenson College, Edinburgh and founder member of Edit-Point, a group dedicated to the performance

of electro-acoustic music. He created a software patch especially to manage the delay system used in *Ricercare Una Melodia*. The patch runs through a laptop and audio interface, before being sent to the speakers via a mixing desk. He was present to engineer the sound at all of my performances as well as the recording sessions.

Track Seven – Analyse and Interpret (Paul McGhee) for solo euphonium

In 2010, Paul McGhee made his first high profile impact within the brass band scene when his piece *Waiting for a Pain Hit!?!?!?* was chosen as the championship section set work for the Swiss National Brass Band Championships, an event I was present at. His bold and vivid musical language certainly captivated the performers and audience members on that day and there was a real energy about the enthusiasm with which musicians spoke about the piece. This was also my first experience of Paul McGhee's work. *Waiting for a Pain Hit!?!?!?* was actually written in 2006, in the immediate months after Paul graduated from the Royal Welsh College of Music and Drama. Around the same time he wrote a piece for unaccompanied euphonium called *Analyse and Interpret*, which involves some of the same bold and innovative writing, and some extreme technical challenges.

The piece remained unperformed, until 2013, when as a more established artist within the brass scene he was asked by various euphonium players if he would write an unaccompanied piece which they could include in university or conservatoire recital programmes.

“The piece is written without direction and without bar lines to give the performer freedom to bring their own personality to the music. There is no right or wrong, there is only self-expression.”¹¹

The piece was premièred by James McLeod on May 20th 2013, at the Royal Welsh College of Music and Drama.

The technical challenges come in the use of extreme range, awkward intervallic writing and the use of extended techniques, often all three within the same phrase. The extended techniques, such as valve glissandi, flutter tonguing and rhythmically pulsed vibrato provide opportunities for the performer to use a wider variety of tonal colour than perhaps usually appropriate. The music certainly calls for both moments of aggression and complete calm, therefore not only stretching technical capabilities

¹¹ Paul McGhee (2006) *Analyse and Interpret*, unpublished: manuscript.

but musical ones too, something I consider essential in writing for unaccompanied brass in order to constantly and successfully engage the listener. The composer's use of silence is very important, often dictating a specific number of seconds to wait for the written fermata, cleverly (in my opinion) creating various levels of building and developing tensions within phrases.

This is perhaps one of the most challenging works I have ever performed, though it was very satisfying on many levels.

Track Eight – Let There Be Funk (D. Edward Davis) for euphonium, octave effect pedal and digital playback

Whilst researching existing works for euphonium in electro-acoustic contexts I discovered a work titled *Passing Lands* for euphonium and live electronics by D. Edward Davis that is over an hour in duration. I contacted the composer to find out more about this intriguing and epic piece. It actually turned out to be a commission for a colleague of mine, Dr. Mark Carlson who is an Assistant Professor of Music at Mount St. Mary's University in Emmitsburg, Maryland and member of the internationally renowned Sotto Voce Tuba Quartet. *Passing Lands* is a theatrical work involving storytelling, singing, image-projection, along with the live electronics. Whilst not suitable for this recording project it is clearly a work of landmark proportions and I was interested to hear more of Edward's music. He sent me a number of scores, but the music that stood out was his *Let There Be Funk*, originally written for tuba with digital playback. After some experimentation, I suggested the possibility of using a guitar effects pedal and a clip-on bell microphone to alter the sound for use on this piece, specifically a Boss OC3 (octave pedal with options for one or two octave drops and a drive sound). The resulting double octave effect and sound distortion seems ideal (in my opinion) for the writing and the composer kindly agreed to let me record the music in this way.

Let There Be Funk was premièred by tubist, Rex Martin in February 2002 at Northwestern University in Evanston, Illinois. The music is as it suggests, mostly written in a funk style with the occasional lyrical interlude. The funk passages move between tempos in a schizophrenic way, deliberately unsettling the listener and cleverly weaving a structure that builds throughout the work.

Whilst considering the project as a whole I was certainly looking for another jazz inspired work to partner *In Memorium E.S.* and *Let There Be Funk* certainly matches this brief and provides for an ideal final track on the CD. The composer's instructions included crediting the four musicians who performed on the electronic track, Brian James, Mark Carlson, Rex Martin, and the composer himself, D. Edward Davis.

There were many more works that I considered recording for this CD, though I hope my final choice of track list reflects my intentions from the outset: new repertoire, innovative yet practical and providing distinct new sound-worlds for the euphonium. From the straight lines of *Parallel Realities* to the rolling bass lines of 1970's style funk, this project truly took me on a journey through areas of repertoire I have never encountered before and I hope provides ideas or even inspiration for euphonium performers to find new voices for our instrument, either through this repertoire or their own innovations.

Project 2:

Recital Series

As part of my professional career, I'm very fortunate to have an international schedule of performances, including recitals within festival programmes and concert series. The recital situations sometimes demand serious and substantial repertoire, and sometimes the context is of a much lighter nature. Over the last two years I have aimed to present new repertoire to a wide variety of audiences, including première performances but also introducing listeners to hearing the euphonium within musical settings they were previously not familiar with.

The concept of presenting what is seen as largely unconventional repertoire into more traditional venues and situations is potentially a risk in terms of reaching and communicating with any given audience effectively, but I'm generally very pleased with how my ideas have been received. Though I'm not sure of the origin, I have heard the phrase "An audience always wants to be entertained and never educated," many times within my experiences throughout the world of traditional brass bands. I'm always careful to verbally introduce the music in a way that is as anecdotal and as least like a factual lecture as possible, whilst still giving an audience, that may not be used to more modernistic sounds within their listening, a real concept of what is musically intended and why.

When programming each performance I set out to include a première of some kind in as many recitals as possible. As is obvious from the list below the geographical spread of the venues is global and I'm pleased to have reached such an international range of listeners. My estimation of audience types varied from musicians (professional, amateur, university and school students) to non-musicians, so not only was I hoping to present the euphonium in new ways to listeners, my intention is to inspire and give ideas to fellow performers in this direction on an international scale.

22nd September 2012: New Zealand International Brass Festival, Wellington Salvation Army Hall, New Zealand (including the world première of *Nightwalker* by Kit Turnbull, for euphonium & CD)

28th September 2012: Guest Artist with Kensington and Norwood Brass Band, Flinder's Street Baptist Church, Adelaide, Australia (including the Australian première of *Nightwalker* by Kit Turnbull, for euphonium & CD)

13th February 2013: Salford University Lunchtime Concert Series (including the world première of the euphonium version of *Soldier's Lullaby* by Alex Mitchell for amplified euphonium and live electronics)

9th June 2013: Guest Artist Recital at Republic Cultural Centre, Singapore (including the world première of euphonium & piano version of *Blue Rider* by Kit Turnbull)

16th July 2013: South Australian Band Association Guest Recital, Grainger Studios, Hindley Street, Adelaide, Australia (complete recital of electro-acoustic repertoire to a mixed audience of professional musicians, brass players and local enthusiasts)

20th July 2013: South Australian Band Association Guest Recital, Mount Gambier Band Hall, Mount Gambier, Australia (complete recital of electro-acoustic repertoire to a very traditional brass band audience)

12th November 2013: Recital and masterclass, King William College, Isle of Man (Recital to school students and parents, introducing two electro-acoustic pieces in combination with a more traditional work)

23rd January 2014: Huddersfield University Lunchtime Concert Series (including the first performances of adapted versions of *Ricercare Una Melodia* by Jonathan Harvey and *Electric Counterpoint* by Steve Reich – both for euphonium and electronics)

29th January 2014: Artist Recital at the US Army Band Low Brass Conference, Washington DC, US (including the US première of *Blue Rider* by Kit Turnbull for euphonium & piano)

27th June 2014: Artist Recital at the International Euphonium & Tuba Festival (IET), Emory University, Atlanta, US (including a performance of Peter Meechan's "*...A Night Devoid of Stars*" for euphonium and digital playback)

17th October 2014: Salford University Lunchtime Concert Series

Two world premières:

- *Susurration* for euphonium & live electronics (Lucy Pankhurst)
- *Let There Be Funk* (D.Edward Davis) for amplified euphonium, octave effects pedal and digital playback

Two British premières:

- *Devils Dance* for euphonium & piano by Alexander Comitas
- “...A Night Devoid of Stars” (Peter Meechan) for euphonium & digital playback

The performance I'd like to focus on for this commentary is the final recital on the list, given on Friday 17th October as part of Salford University's Lunchtime Concert Series.

The full programme of this recital consisted of five works:

Alexander Comitas - *Devil's Dance* (for euphonium & piano)

Peter Meechan - “...A Night Devoid Of Stars” (for euphonium and digital playback)

Kit Turnbull – *Blue Rider* (for euphonium & piano)

I. *Untitled* (1910)

II. *Several Circles* (1926)

III. *Composition VIII* (1923)

Lucy Pankhurst – *Susurration* (for euphonium & live electronics)

D. Edward Davis – *Let There Be Funk* (for amplified euphonium, octave effects pedal and digital playback)

Alexander Comitas is a pseudonym for Dutch composer, conductor and pianist, Eduard de Boer, born in 1957. De Boer has been composing professionally since 1981, with his output mainly within the wind band repertoire.¹² His pen name and music came to light within the brass band scene when his *Vita Aeterna Variations* was chosen as the set test piece for the European Brass Band Championships 2012, held in Rotterdam. Such was the popularity and success of the work it was selected

¹² De Boer, E (2014) *Biography, Alexander Comitas*, Available at: <http://www.comitas.org/biography/> (Accessed: 05/10/14).

again in 2014, after an unusually short period, to be the set work played at the British Open Brass Band Championships, held at Symphony Hall, Birmingham.

Devil's Dance was originally written for tuba soloist Øystein Baadsvik, and the Brass Ensemble of the Symphonic Wind Orchestra Vorarlberg SBV, and premièred in a performance during 2013, conducted by Thomas Ludescher. The version for euphonium and brass band was premièred by Dutch soloist Robbert Vos with the Kirkintilloch Kelvin Band on 26th October 2013.¹³

The composer's programme note gives quite a vivid insight into his ideas¹⁴:

“According to legend, the Norwegian folk tune Fanitullen was invented by the devil himself. When played properly, and in combination with ample amounts of alcohol, it is said to have the power to arouse such fury in men, that they will start quarrelling and fighting to death.

Normally, the tune is played on a Hardanger fiddle, a national string instrument that allegedly has hypnotic powers. The euphonium however, definitely has truly diabolical powers, too, when played properly and in my view, this makes the instrument exceptionally apt for rendering the Fanitullen melody.

Both my adaptation of the tune and the accompaniment are meant to underline an ever increasing state of frenzy.”

Devil's Dance provided an ideal start to this particular recital. I knew before hand that I would be performing to a large audience of musicians with a wide variety of musical experiences and preferences, with several courses from the university being represented, music technology, popular music, composers and jazz students to those on the more classically minded performance course. I wanted to start with music that could be regarded as 'mainstream' in terms of language and concept, that had a

¹³ Vos, R (2014) *News, Robbert Vos, Euphonium Soloist*, Available at: <http://www.robberivos.com/news.html> (Accessed: 05/10/14).

¹⁴ Comitas, A (2012) *Devil's Dance*: Opus 33 Publications.

naturally engaging energy level and that led the audience's attention to the technical and tonal capabilities of the euphonium from the outset. Some of the audience may not have heard or seen a euphonium at all before, never mind a complete recital, so a piece that somehow introduced the instrument was ideal and I felt *Devil's Dance* achieved all of these criteria. The mysterious slow opening, sparsely accompanied by piano is naturally intriguing, especially with the use of multiphonics and the proceeding high energy dance, as the programme note suggests, whirls the listeners through an intensely exciting musical experience.

My performance on 17th October 2014 was the first performance of the piece using euphonium solo with piano. Recognising the somewhat sudden popularity and profile of this composer within my professional fields, a solo work for euphonium is without doubt an important addition to the repertoire and will certainly progress to become a regular part of university students, as well as professional and amateur performers, standard repertoire, both in its versions with piano and band accompaniment.

Dr Peter Meechan's programme note on his music states that¹⁵:

“...a night devoid of stars” is a collection of three, short, reflective pieces for unaccompanied euphonium, each inspired by the writings of Dr. Martin Luther King Jr., specifically passages from “Where Do We Go From Here? Chaos or Community?””

The work was originally written for simply unaccompanied euphonium. At the inspired suggestion of American euphonium student, Randil Jeffreys, Meechan later combined his original music with original broadcast excerpts from the speeches of Dr. King, as well as the audio from the solemn announcement of the assassination, given by Walter Cronkite, on CBS News in 1968. Jeffreys gave the first performance of this multimedia version on 3rd November 2013 at the University of Iowa.¹⁶

Although, not originally written or intended to be performed with the audio, the melodic line of the music really follows the intensity of the words and the preceding

¹⁵ Meechan, Dr P (2012) *Euphonium*, Peter Meechan Music, Available at: <http://www.petermeechanmusic.co.uk/category/euphonium-2/> (Accessed: 05/10/14).

¹⁶ University of Iowa Communication and Marketing (2013) *Tuba/Euphonium Studio, Iowa Now*, Available at: <http://now.uiowa.edu/2013/10/tubaeuphonium-studio-give-recital-nov-3> (Accessed: 05/10/14).

crowd reactions caught on the broadcasts. The track has appropriate pauses inserted in order for the euphonium soloist to play in between the spoken phrases, coordinated by a stopwatch placed on the soloists stand.

Because of time restrictions I only performed movements II and III for this recital. In movement II, the performer takes the view point of a spectator, watching this historic speech for the first time. In order to enhance this perspective, I performed from the back of the hall whilst the playback speakers were at the front – as if I were an audience member and Dr. King were really on stage. The music resonates and echoes with each time Dr. King states “I have a dream.” Many of the musical moments are intended to accompany the speech, rather than to be in the forefront of the balance; the euphonium phrases simply add accent to the words and provide another level of emotion to what must have already been an intensely emotional event. The second half of the movement is used to indicate the many ideas swirling through the listener’s mind and the overwhelming nature of the words that Dr. King delivered.

The final movement is the most solemn of all, but perhaps the most powerful. The soloist is intended to take on the role of a bugler playing ‘taps’ in memoriam to Dr. King. The accompaniment recalls the assassination of Dr. King through a sound bite from the original TV broadcast delivered by Walter Cronkite. The soloist is invited to play freely throughout most of the movement, though I did create some time codes to follow and cues from the accompanying track to coordinate the solo line with the audio. The mood of the music slowly changes from a solemn start to agitated or frustrated by bar 35. Once the voice of Dr. King is heard the original material re-enters and the mood returns to that of the opening. The final emotional words of Walter Cronkite are followed by a haunting phrase from the soloist, closing to an ‘al niente’ finish. This is an extremely effective work that has both intensely emotional elements as well as an idea of theatre with the soloist playing from within or across the audience. Dr. Meechan has written a work that does not technically challenge the soloist to the extent of some of the euphonium repertoire, yet has extreme musical value within any recital. I have never heard or performed a work for euphonium quite like this and the clear audience attention and reaction speaks volumes for the effective nature of the music.

In terms of programming, this work complimented the emotional plan of the recital nicely, following the high intensity start from the Comitas and preceding the more conventional work by Kit Turnbull, this solemn yet effective music plays well into the intended emotional 'rollercoaster' plan of the programme.

I have written at length about Kit Turnbull's *Blue Rider* in another project within this commentary, but it is interesting to note in his review of this recital, Paul Hindmarsh (British Bandsman Magazine) writes that he listens to the piece in this version as if hearing a ".....sonata for euphonium and piano". "The clarity and contrast of euphonium against piano brought out more of the musical detail that had passed me by in the full brass band version."¹⁷ Not how the original was intended of course, but I agree that the piece in its reduced form does take on a new role within the repertoire. A true multi-faceted work! I intended this piece to provide the substantial centrepiece of the recital and it seems, according to this reviewer, to have served its purpose.

Perhaps the most challenging work in the recital, Lucy Pankhurst's *Susurration* for amplified euphonium and electronics, is a real tour-de-force in sound manipulation. The music uses delay effects and a loop station as well as an array of extended playing techniques, sometimes in combination to create the sound world that Lucy intended. In her verbal introduction to the piece, she describes her experience of seeing a group of starlings whilst crossing the iconic Runcorn Bridge. The swift flitting nature of the birds, quick changes of direction, sometimes effortlessly floating on the wind, other times darting from metal beam to metal beam, can all be heard quite vividly within the musical picture. Lucy uses halve valve glissandi, quarter tones by way of alternate valve combinations, tremolos, flutter tongue, extended range, multiphonics, air flutters and mouthpiece slapping, all to great effect and often using the delay effects to create long lines of seamless sound as the endless, yet graceful energy of the birds is depicted. The piece was finished and sent to me around six weeks before its première and as Lucy is a brass player (tenor horn), there was very little to collaborate on in terms of the extended techniques or electronics, the work is notated in a very self explanatory and practical way.

The composer didn't specify exact equipment for the electronic effects, but simply noted the material to be looped and when a delay effect was to be applied. I used a

¹⁷ Hindmarsh, P (25th October 2014) 'David Thornton In Concert', *British Bandman*,(5845), pp. 13.

Boss RC300 loop station and Boss DD7 delay pedal, which both have far more flexibility than is needed here but produce reliable and easily applied effects.

The only slight concern was with the extreme range and dynamic contrast, and whether the sound equipment would manage the huge tonal range of the euphonium without distorting too much on the output. Actually when we came to rehearse in the venue on the day of the recital, although there was an element of natural distortion, Lucy was very pleased with the effect and wanted to retain that element of electronic tone within the music.

I feel this work pushes boundaries of euphonium composition and performance, through sound manipulation and combining extended techniques with electronic equipment. I have rarely heard or experienced brass music like this and certainly feel I am taking the euphonium, through collaboration with innovative compositional voices, into new areas of performance.

The recital concluded with the world première of D. Edward Davis's *Let There Be Funk* which was part of my *Parallel Realities* recording project. Performing this piece live was a challenge of balancing the euphonium alongside the playback and the output from the octave pedal, but it was certainly a fitting and suitably engaging conclusion to the recital.

Project 3a:

Commission, premières and CD recording: *Blue Rider* (Kit Turnbull)

I first met Kit Turnbull during 2011 at a music festival in Manchester. He was introduced to me by Dr Peter Meechan, who suggested a collaboration of some kind in the future would be a great idea. After further discussion we agreed that I would commission Kit to write a work for euphonium and brass band for première during 2012. This work, its commission, premières, first recording and publication form the material for this project.

I had considered asking Kit to combine euphonium with an ensemble outside of the brass band, which some would suggest is a more valuable direction to progress the instrument. I would certainly agree that to 'spread the wings' of the instrument performers need to venture into other genres and mediums. However, I would also argue that within the brass band movement euphonium performers have captive audiences. The premier bands, both in the UK and abroad have dedicated followers, performing regularly in the country's top concert halls and selling CD recordings to fans as well as those experiencing the medium for the first time. I believe that with such a platform to sell the instrument and its music, an innovative new work for euphonium and brass band is worth its weight in musical gold.

Kit began his musical career as a keyboard player in a rock band before joining the Royal Marines Band Service in 1991 as a bassoonist. He is currently a composition and arranging tutor for the Royal Air Force Music Services¹⁸. Although Kit had written for brass band before, his primary output and working life at the time of this commission was based outside of the brass band culture and this is something that intrigued me somewhat. I am aware that there are plenty of composers or arrangers writing for our brass bands that are players or conductors from within the movement. This slightly incestuous trend runs with a danger of the primary influences for the music being written for brass band only coming from within the movement itself and not always further afield, encouraging a narrow range of approach. Whilst there is clearly no problem at all with young writers being influenced by Philip Sparke, Peter

¹⁸ Turnbull, K (2014) *Biography*, Available at: <http://www.kit-turnbull.com/#!/biography/ctrl> (Accessed: 28th May 2014).

Graham or Philip Wilby for example – I was certainly interested in commissioning a writer from a background outside of the brass band sphere, with the potential to bring fresh and approaches to scoring, structure, technical writing and artistic content.

Although Kit asked me for my input as to the shape of the commission, I did not want to constrain him to any form or particular technical feature. My only stipulations were:

- i) to keep the piece as a whole less than twenty minutes in duration
- ii) to stick to conventional brass band scoring (for ease of performance)
- iii) for the work to also have a performable piano reduction available

The resulting work was titled *Blue Rider*.

Kit Turnbull's website provides the following programme note¹⁹:

"In 1911, the artist Wassily Kandinsky (along with the German painter Franz Marc), founded a society called "Der Blaue Reiter" (Blue Rider). Named after one of Kandinsky's paintings, the aim of the society was to promote new ideas in the arts and "destroy barriers between the different forms of art". Born in Moscow in 1866, Kandinsky began a career in law, graduating with a law degree in 1896. By 1900 his interest in painting was such that he entered the Munich Academy of Art under the tutelage of Franz von Stuck and embarked on a prolific career that would see him become a central figure in the Bauhaus movement and internationally recognised as a leading exponent of abstract painting."

"Kandinsky's entire artistic and teaching philosophy was underpinned by his belief that music and painting were inextricably linked as art forms. He spoke of the "inner sound of colour" (synaesthesia), and this piece is essentially a musical reaction to that idea."

¹⁹ Turnbull, K (2014) *Brass Band*, Available at: <http://www.kit-turnbull.com/#!blue-rider-bb/cve4> (Accessed: 27th May 2014).

“Blue Rider is written in three, distinct movements, although some of the melodic and harmonic material is shared. Throughout, the work adheres to the concept of the euphonium soloist as the “artist”. The initial musical motifs and structures are introduced through the solo euphonium and then developed by both soloist and band. Each movement bears the title of one of Kandinsky’s paintings: Untitled (1910), Several Circles (1926) and Composition VIII (1923).”

I premièred *Blue Rider* at the RNCM Festival of Brass in Manchester on Saturday 30th January 2012, accompanied by Brass Band Burgermusik Luzern, conducted by Michael Bach.

An interesting element to the work is the cadenza sections within the third movement. We discussed these passages whilst Kit was writing the work. Kit wanted to write an accompanied cadenza that was within the pulse of the movement and performed over the top of an ostinato texture from the band. The second cadenza would follow the first immediately but would be unaccompanied and Kit suggested this should be free for the performer either to write their own or to improvise. I commented that this was a good idea however the published version should have some kind of cadenza written for those performers not wishing to write their own or not comfortable with improvising. I was keen to write a cadenza ready for the first performance in Manchester, but also wanted Kit to give his approval to my ideas, given the importance of the première. I recorded some improvisatory ideas and sent them to him by email and he was immediately excited by the concept and shape. I wrote out the cadenza from the recordings and this cadenza is now printed within the published version of the work as a suggestion or template for other players to work from.

I see the idea of a free cadenza element is of good benefit to the work for a few reasons. Firstly, each performance can be unique or have the unique stamp of the individual performer. Secondly, the cadenza can be written and shaped to feature the strengths of a particular player. There are examples within some of the major works for euphonium where a composer has collaborated with a performer and obviously the technical and musical strengths of that performer are strongly featured within the final work, sometimes edited to a degree by the performer to make it more playable for them or to showcase personal technical strengths. A good example of this would

be Dr. Peter Meechan's first euphonium concerto, *Three Stories, Three Worlds*.²⁰ I commissioned this work from Peter as his first contribution to his tenure as the Black Dyke Young Composer in Association during 2002. Due to the nature of the commission, being one of Peter's first major works for brass band, he was keen and willing to work closely with both myself and the band to make sure it was his most effective work. Other examples of such close collaborative commissions are the euphonium concerto²¹ by Martin Ellerby, written for Steven Mead in 1995 and the concerto by Karl Jenkins²² commissioned by David Childs in 2009. This is of course in no way a criticism of these pieces; they have become three of the most important works in the repertoire – more an observation that they become signature works for the dedicatees and therefore take some time to leak into the mainstream repertoire of other players. I think and certainly hope that whilst *Blue Rider* was my commission it will quickly become part of the repertoire for euphonium players worldwide – due in part to the added attraction of being able to so easily personalise the work for themselves if they so wish.

I gave the world première of the euphonium & piano version in a recital during June 2013, held at the Republic Cultural Centre Studio Theatre in Singapore. The performance and tour was supported and sponsored by Music360 (Singapore) and Sterling Musical Instruments (UK). It is always interesting to perform a work with piano reduction for the first time, when you have been used to the full brass band accompaniment behind the soloist. I think the approach to playing obviously has to be different. In a euphonium and piano recital context you don't necessarily need to use the big, heavy tonal presence essential to make a soloistic mark in front of a full brass band. The tonal approach can be more subtle, dynamic contour can be judged and measured differently, and articulation details can be formed in a style that would be associated with chamber music. I also think that, in order to make the piano part much more of a performance vehicle, rather than simply a reduction, Kit has in some ways created a different piece – still clearly the same material but not so much a piano reduction to use as preparation material for performance with full ensemble, more to be performed in its own right. The writing does feel less symphonic to perform when with piano and I tried to put across my interpretation in a different way.

²⁰ Meechan, P (2004) *Three Stories, Three Worlds (Euphonium concerto)*, Newport: Prima Vista Musik.

²¹ Ellerby, M (1996) *Euphonium Concerto*, London: Studio Music.

²² Jenkins, K (2011) *Euphonium Concerto*, London: Boosey & Hawkes.

The first studio recording of the Blue Rider was released on my third solo album, *Sempre Libera*, released on the Doyen label in January 2014. The accompanying artists were the Brighthouse and Rastrick Band, conducted by Professor David King. During May 2014 I asked Professor King for his thoughts on the work.²³

DT: Do you think it's important to commission works from composers from outside the banding movement? If so what are the values?

DK: The popular adage stating, "The best music is written by the best composers" holds true for any and all musical genre, brass bands being no exception. That in itself represents perhaps the most significant reason why the commissioning process within the brass band 'movement' needs to encapsulate composers who can instinctively breathe new life and insight into the musical possibilities beyond the more familiar traditions of its entrenched idioms.

DT: Do you see any differences in approach to Kit's writing/scoring for soloist and band?

DK: Unlike so many mainstream solo works for euphonium and band the composer, Kit Turnbull, has provided a musical canvas that extends the challenges for the soloist whilst simultaneously utilizing the full potential and textural possibilities of both the soloist and band within the context of a 'musical partnership'.

Apart from the obvious technical challenges inherent within the solo lines of this work, the duality of purpose lies in the expectation that the soloist will combine lead line role with the challenge of projecting the intensity of musical purpose from 'within' the entangled textural web – at times almost as an integral part of the band scoring itself.

²³ Email No.12 – dialogue between DT & DK from 29th May 2014.

Whilst never subservient, the solo voice at times takes on a 'primo' role of soaring external lead and other times ventures 'within' the diverse colours of the band which literally envelopes the soloist texturally yet simultaneously underpinning the exploited solo idioms.

This duality of purpose is perhaps the most significant point within the originality of 'Blue Rider' and the approach utilized compositionally by its creator, Kit Turnbull.

Ultimately the composer paints a picture parallel to the inherent inspiration that links the Kandinsky paintings with the composers own aural reflection and musical interpretation of these inspirational works.

DT: Do you think Blue Rider will enter the mainstream repertoire of euphonium players?

DK: Both the musical integrity and enticing inner spirit of the work itself are reasons enough to believe that Kit Turnbull's Blue Rider will enter mainstream solo repertoire for the euphonium. A work of immense proportions, Blue Rider breaks new ground within the context of solo literature for the genre and is destined to remain a firm contribution to mainstream euphonium repertoire.

I was keen to gain some 'post-mortem' insights from the composer after the cycle of premières, recording and publishing was completed. Here are his thoughts:²⁴

DT: You have written a work that successfully deals with the ever present balance problem when pitting soloist against band. Did you have any special approach or thoughts on this whilst writing?

KT: Given the connection to an artist, I took the approach that the soloist was "the artist", while the band would effectively be the canvas. As such, the musical ideas / motifs are introduced by the soloist and then gradually developed within the band. This serves to give a constant sense of momentum to the musical material and ensures that there is some

²⁴ Email No.13 – dialogue between DT & KT from 2nd June 2014.

transparency in the scoring as the musical ideas are introduced. As the sections build, the soloist is effectively amalgamated into the band so that there is more a sense of a concertante approach. What was new for me here was writing for an instrument that has a great sense of presence - The accompanying scoring can be more robust than when writing for say, clarinet, and as such I wasn't too worried about the solo part losing its prominence. There are a number of passages where the solo line is actually starting relatively quietly and "emerges" through the texture of the band accompaniment. All in all, I'm very happy with the finished piece - I think to some extent you are always going to have to rely on a soloist / conductor to adjust dynamics etc., but you just hope that you have been clear enough in your score directions that this can be done. Both the première and the recording were spot on as far as I was concerned, so I feel like I got this one right!

DT: When writing Blue Rider did you refer to any other works for euphonium & band by other composers in order to approach balancing soloist and band?

KT: Initially, lots and lots! I spent a long time looking at Martin Ellerby's concerto (I like the transparency of the accompaniment and it is a virtuosic work), and from then on I probably trawled through many of the major concerti and solos (Horovitz, Aagaard-Nilsen, Sparke, Nigel Clarke, Peter Graham etc.). I listened to them without reference to a score - I was only really interested in the sound and balance and I don't like looking at other peoples' scores when I'm about to start writing a piece. In some ways this was helpful, but you always have to bear in mind that the balance within a studio recording is artificial.

DT: The piano reduction serves as much more than just a reduction, and is a real vehicle for performance. Were there many passages that were difficult to reduce? Have any accompaniment textures changed or even material completely changed in order to make this version so successful?

KT: Piano reductions are always very problematic for me. I don't write at the piano as I find it quite limiting and most of the music I write is conceived in a linear fashion (I don't think 'up and down, the score so I'm not really looking at pianistic accompaniment). Many of the lines within the accompaniment are interwoven and particularly in the fuller sections where the various motifs are combined, the accompaniment is extremely busy. Reducing them was simply a case of seeing how much accompanying material I could live without - I have basically tried to keep the rhythmic elements as for me, they are fundamental to the piece. It does of course mean that the piano reduction is very different and I think players who came to that first would have to make some adjustments if they then played the full band version. There is also the question of playability with the reduction. My piano skills are adequate for basic accompanying, but this is way beyond my comfort zone. Before finishing it I ran it past Guy Davis (The RAF's pianist) who pointed out a couple of issues (basically related to changes of clef) but once he said it was fine, I left it alone! I have to admit I was a bit nervous about the reduced version until I heard you perform it with the US Army accompanist - now I'm very happy with it! To answer the final part of your question, much of the accompaniment texture has changed by the need to reduce what is going on, but I didn't completely change any of it. The interesting thing is, I could probably go back and do it again and come out with something that sounds totally different again! (Not that I'm going to...)

DT: How did you come to the decision to leave the unaccompanied cadenza completely free? Is this something you have done in previous works?

KT: Leaving the unaccompanied cadenza completely free was an easy decision to make. In writing the piece, I wanted to write something that was challenging for the soloist, but not impossibly difficult, while also allowing individual performers to showcase their virtuosity. I keep one eye on the marketability of pieces because as a self-published composer I'm reliant on future sales. I titled the cadenza 'Several Circles' as I wanted the soloist to incorporate elements from that movement in to the cadenza, but in terms of how long it is and what exactly they play, I'm very relaxed!

It does mean that individual players can tailor that section of the piece to their own particular abilities and I think it allows a greater sense of ownership for the performer. I have taken this approach before (in my Trombone Concerto) but there, I had two accompanied cadenzas where I gave the soloist three motifs to work with. The final print version of Blue Rider has your cadenza included at the end (for anyone brave enough!) and I have also given some suggested motifs for players to work with if they wish. The decision to leave the cadenza free was absolutely the right one with hindsight - You produced and performed a fantastic cadenza and I am very happy to have been able to include it in the print version.

I'm extremely proud that this work is now easily available in both versions for euphonium players and bands worldwide to purchase. There have been cases where commissions have remained unpublished for some time in order for the dedicatee to maintain 'ownership' over performances of the work – something that has perhaps been a contractual agreement between composer and performer. *Blue Rider* is published by <http://www.kit-turnbull.com/> and distributed by J.W. Pepper (<http://www.jwpepper.com/sheet-music/welcome.jsp>) with both versions (brass band and piano reduction) available.

I will give the première of the version for euphonium and wind orchestra on 4th April 2015 as part of the Easter course of the National Youth Wind Orchestra of Great Britain. The concert is at Shrewsbury School with a second performance at St Johns Smith Square in London on the following day, both conducted by Mark Heron.

A full list of performances is given below:

- 1) Performance date:** 30th January 2012 (world première)
Venue: Festival of Brass, RNCM, Manchester (artistic director: Paul Hindmarsh)
Accompanying Artists: Brass Band Bürgermusik Luzern/Michael Bach, conductor
- 2) Performance date:** 23rd September 2012 (Australasian première)
Venue: New Zealand International Brass Festival, Wellington Salvation Army Hall, Wellington (artistic directors: David Bremner & Matthew Allison)
Accompanying Artists: New Zealand All Star Brass/Nigel Weeks, conductor

- 3) Performance date:** 9th June 2013 (World première of version for euphonium & piano)
Venue: Republic Cultural Centre (Studio Theatre), Singapore (during a solo tour sponsored by Sterling Musical Instruments (UK) and Music 360 (Singapore))
Accompanying Artists: Low Shao Suan, piano
- 4) Performance date:** 31st January 2014 (US première)
Venue: US Army Band Tuba/Euphonium Conference, Washington, USA (festival chairman: Sergeant Major Don Palmire)
Accompanying Artists: Joel Ayau, piano
- 5) Performance date:** 5th February 2014
Venue: James Madison University, Virginia, USA
Accompanying Artists: Amy Robertson, piano
- 6) Performance date:** 27th June 2014
Venue: International Euphonium/Tuba Festival, Emory University, Atlanta, USA (artistic director: Adam Frey)
Accompanying Artists: Caryl Conger, piano
- 7) Performance date:** 17th October 2014
Venue: Salford University Lunchtime Concert Series
Accompanying Artists: Ruth Webb, piano
- 8) Performance date:** 4th April 2015 (world première of version with wind orchestra)
Venue: Shrewsbury School, Shrewsbury, UK
Accompanying Artists: National Youth Wind Orchestra of GB, Mark Heron, conductor
- 9) Performance date:** 5th April 2015
Venue: St Johns Smith Square, London, UK
Accompanying Artists: National Youth Wind Orchestra of GB, Mark Heron, conductor

Kit Turnbull Biography²⁵

Kit Turnbull (b.1969) began his musical career as a keyboard player in a rock band before joining Her Majesty's Royal Marines Band Service in 1991 as a bassoonist. From 1997 he studied composition with Martin Ellerby at the London College of Music where he subsequently became a course leader and composition tutor. He is currently composition and arranging tutor to the Royal Air Force Music Services.

A recipient of the Silver Medal of the Worshipful Company of Musicians in 1998, he has since completed numerous commissions that have been performed, broadcast and recorded all over the world.

Since 2001 he has worked as a freelance CD producer for Polyphonic Reproductions working with the Royal Northern College of Music Wind Orchestra, RAF Central Band, Grimethorpe Colliery Band and Fodens Band.

²⁵ Turnbull, K (2014) *Biography*, Available at: <http://www.kit-turnbull.com/#!/biography/ctrl> (Accessed: 28th May 2014).

Project 3b:

British Première of *Kjeden* (Paul McGhee)

This project details the British première performance of Paul McGhee's extended work for euphonium and brass band, *Kjeden*. The performance was given on Sunday 26th January 2014, as part of the RNCM Festival of Brass held at the Bridgewater Hall, Manchester.

The RNCM Festival of Brass evolved from the BBC Festival of Brass, established in 1990 by artistic director Paul Hindmarsh.²⁶ Since its inception it has become a major platform for brass band performance and the advancement of brass band repertoire.

I have been privileged to have been a concerto soloist within the festival on eight different occasions:

2001 Festival – *Concerto No.2* (John Golland) accompanied by Black Dyke Band, conducted by Prof. Nicholas Childs

2003 Festival – *Flight* (Philip Wilby) accompanied by Black Dyke Band, conducted by Prof. Nicholas Childs

2006 Festival – *Concerto* (Philip Wilby) accompanied by Black Dyke Band, conducted by Prof. Nicholas Childs and broadcast on BBC Radio 3

2008 Festival – *Requiem Paraphrases* (Peter Meechan) accompanied by the Royal Northern College of Music Brass Band, conducted by Prof. Nicholas Childs

2009 Festival – *In League With Extraordinary Gentlemen: Concerto for euphonium* (Peter Graham) *world première performance of the brass band version*, accompanied by Black Dyke Band, conducted by Prof. Nicholas Childs

2010 Festival – *Euphonium Concerto* (Torstein Aagaard-Nilsen) *world première performance*, accompanied by Black Dyke Band, conducted by Prof. Nicholas Childs and broadcast on BBC Radio 3

2012 Festival – *Blue Rider* (Kit Turnbull) *world première performance*, accompanied by Brassband Burgermusik Luzern, conducted by Michael Bach

2014 Festival – *Kjeden: Concerto for euphonium* (Paul McGhee) *British première performance*, accompanied by Brighouse & Rastrick Band, conducted by Ian Porthouse

The list of performances above demonstrates my desire to promote and enhance this area of the euphonium repertoire, and the RNCM festival has always provided a

²⁶ Hindmarsh, P (2014) *Biography*, Available at: <http://www.paulhindmarsh.com/biography> (Accessed: 28th October 2014).

perfect vehicle to successfully achieve this in a high profile concert and broadcast format. Paul Hindmarsh commented on the list of performances above:

“It’s a testament to your initiative and dedication to new writing. Where would the euphonium repertoire be without you and the other Dave [Childs]?”

My first experience of Paul McGhee’s music was conducting his work, *Clapp!!!*, a short minimalist piece for brass band. It was clear that Paul’s style, although quite modernistic in concept, was immediately engaging for a wide range of players and listeners. The ensemble I was conducting for the performance was a school band of students aged between 14 and 18, and despite their young age and relative inexperience, their reaction to the music was enthusiastic and they certainly captured the energy needed for a piece of such drive and intensity.

Kjeden, at over twenty-one minutes long, is a major and substantial addition to the euphonium solo repertoire by a BASCA award nominated composer. Both the sheer size of the work, somewhat unusual for this medium, and the profile of the composer immediately caused great interest within the brass band community when the world première performance was announced.

Kjeden was commissioned by Torstein Aagaard-Nilsen, Norwegian composer and artistic director of the BrassWind Festival, an event specialising in programming contemporary brass music. McGhee completed the work in August 2012 and it was premièred by Belgian euphonium soloist Glenn Van Looy and Manger Musikklag on Friday 5th October 2012 at the Logen Theater, Bergen. Aagaard-Nilsen gives his thoughts on Paul McGhee’s music²⁷:

“A brilliant, uncompromising composer. I regard him as one of the very rare original voices in today’s brass band world.”

When Paul Hindmarsh contacted me to suggest we programmed *Kjeden* for the 2014 festival I was delighted to accept the opportunity. My performance, the British première, was a real opportunity to introduce and showcase this important work to a UK brass band audience, in a major venue and at a highly regarded event.

²⁷ McGhee, P (2012) *Kjeden*, Manchester: Paul McGhee.

The programme note provided by the composer offers some detailed insight into the works conception²⁸:

“Kjeden is the Norwegian name for 'Chain' - a flexible sequence or series of connected elements. Subtitled dialogue for Euphonium and Brass Band, Kjeden aims to explore the relationship between soloist and ensemble. The ensemble, rather than merely accompanying, interacts with the soloist and creates sound-scapes which become the backdrop for the soloists extended passages. Many instruments from the ensemble become lead lines in the material and there is a constant dialogue between the instruments as each fight for importance.

Using the idea of a chain the five sections of the piece are interlinked and the point where one ends and another begins is often blurred and distorted. Each section emerges from the material which precedes it and constantly gives reminders of what has gone before as well as introducing new material. Dance like passages and fast rhythmical sections flow in and out and morph into musical ideas of highly differing character with contrast being the primal element which propels the music and creates momentum.

Although the music draws to a definite conclusion, the re-introduction at the end of the piece of motifs and moods that occur at the beginning of the work mean that the music comes full circle, finishing where it began. Indeed, it is the intention that the music in fact has no ending and is to be played on a loop continuously; further blurring the boundaries and becoming an unbroken chain of material.”

The writing within the *Kjeden* score presents huge challenges to the soloist for many reasons. I have already mentioned the unusually long duration of the work and if we look at the major concerti written for euphonium and brass band before 2004, few reach the length of this piece:

- Joseph Horowitz (1978 c.16 minutes)
- Brian Bowen – Euphonium Music (1978 c.14 minutes)

²⁸ McGhee, P (2012) *Kjeden*, Manchester: Paul McGhee.

- John Golland – *Concerto No.1* (1982 c.18 minutes)
- Philip Wilby (1995 c.18 minutes)
- Martin Ellerby (1995 c.22 minutes)
- Michael Ball (2002 c.19 minutes)
- Peter Meechan – *Three Stories, Three Worlds* (2003 c.15 minutes)

Some non-British concerti do stretch the boundaries, such as those by Vladimir Cosma (1997 c.23 minutes), Jukka Linkola (1995 c.23 minutes) and Jan Bach (1990 c.27 minutes), though it is interesting to note that all of the British concerti listed were originally scored for brass band and the non-British works were not. Perhaps a perceived concern from the composer (or those commissioning the music) that the somewhat conservative British brass band audience would struggle to handle a work longer than twenty minutes. In my opinion this may have caused a slight, possibly subconscious, artistic limit to the writing. However, there are some clear examples of more recent works, scored with brass band accompaniment, that push boundaries in this way, such as the concerti by Karl Jenkins (2009 c.22 minutes), Torstein Aagaard-Nilsen (2010 c.23 minutes) and Johan de Meij (2012 c.25 minutes – although officially premièred with wind band, the commission always had a brass band version in mind, and indeed the unofficial world première performance was with the brass band version). There are of course far more examples I could have included above, including some that will go against the trends I am suggesting, but I think *Kjeden* can still be set apart from many of the pieces mentioned here because it combines extreme duration alongside a complex musical language and style that few other euphonium works have successfully broached.

The challenge that extreme duration sets the performer is both physical and musical. The stamina demands of the soloist are great, the extreme high register is used freely and frequently and long passages of loud playing, matched against considerable forces within the band accompaniment provide the performer with difficulties not easily overcome. But also, with a piece of this length and style it is important to constantly engage the listener in a captivating way. In Paul's own words (mentioned above), the movements are designed to be "interlinked and the point where one ends and another begins is often blurred and distorted". I take this to mean the geography of the music (movement starts, finishes or breaks) is not obvious on first hearing. This makes the aspect of musical 'storytelling' (even when

there is no story as such) very important within an interpretation. The soloist (and band) has to be sure to punctuate style changes clearly, make effects and gestures within the music really speak to the audience without too much subtlety, thus creating an artistic journey that the listener feels is moving forward for the entire duration of the work. In this way, a première performance of a work of this nature and length can engage an audience with great effect.

Paul also mentions the concept of the writing as a dialogue between the soloist and band, “a flexible sequence or series of connected elements.” He writes with great line and seamless lyricism to the phrase, but combines this with large interval leaps and complex rhythmic patterns. This makes achieving the connection of the melodic line very challenging for the soloist. I certainly aimed for such sections to sound as easy and as comfortable as possible, not emphasising the leaps with rhythm, but allowing the music to sound as if the intervals were much closer together, creating a natural melodic element to the lead line.

There are of course, other obvious difficulties within the writing, including fast technical passages and the use of extreme range for instance, but it is the aspects outlined above that in my opinion provide the real challenges for the performer within this work, and if successfully overcome, make this piece a ‘ground breaking’ and excitingly captivating experience for listeners, even for those who are perhaps expecting to hear a work of more traditional structure and sound world.

As can be seen from the reviews, the work and the performance were both well received by the festival audience and I’m delighted to have performed this fascinating work, bringing it to a UK audience for the first time. The composer writes a regular blog within his website (www.paul-mcghee.co.uk) and tells of his experience at the festival:

“It’s pretty safe to say that it’s always a bit nerve-wracking having a piece premiered when you write what is considered to be non-conventional music which uses a different sound world to what is usually heard. I can’t express how thankful I am to the band and Ian Porthouse for their commitment to the music. To have strangers [from the audience] approach you and say, in detailed and eloquent ways, what they liked about the music is refreshing. Thank you to the band and David for a performance I shall always remember.”

I asked the festival director Paul Hindmarsh for his thoughts on the piece and the performance:

“Paul McGhee’s Kjeden is one of the most imaginative and stylistically adventurous concertos in the literature of the brass band. To be successful in performance it demands an understanding of both the interplay between the soloist and the band, many of whose principal players share the significant material, and also the over-arching form of the work. A sense of journey is required even though the music turns full circle and ends as it began. The composer compares his approach to a musical installation, which plays as a loop.

David Thornton’s subtle approach to the performance clinched all these aspects for the listener, in a performance which was one of the highlights of the 2014 RNCM Festival of Brass at the Bridgewater Hall.”

Perhaps one of the most curious aspects of this performance was the vastly contrasting elements to be presented on stage.

Firstly the programming provided an extremely varied listening experience for the audience. The juxtaposition of such traditional brass band repertoire as Dean Goffin’s *Rhapsody in Brass* (1942)²⁹ and Edward Elgar’s *Severn Suite* (1930)³⁰ alongside such a concerto of modern conception was certainly bold thinking by the Festival. It is interesting to note that during rehearsals conductor Ian Porthouse made several references to the passing of melodic line clearly used in Elgar’s scoring, and the link in compositional technique used in *Kjeden* – perhaps somewhat tenuous but still similar techniques utilised in very different contexts.

The second contrasting element was to combine the very traditional performance vehicle, the Brighouse & Rastrick Band with the music of Paul McGhee. Brighouse & Rastrick Band has been at the forefront of brass banding traditions for over 130 years.³¹ Their website declares:

²⁹ Sawyer, T (2014) *Rhapsody in Brass*, Available at: <http://brassbandresults.co.uk/pieces/rhapsody-in-brass/> (Accessed: 10/12/14).

³⁰ The Elgar Society (2014) *Elgar - His Music*, Available at: <http://www.elgar.org/3severn.htm> (Accessed: 10/12/14).

³¹ Brighouse and Rastrick Band (2014) *1945 - present*, Available at: http://www.brighouseandrastrickband.co.uk/history/1945_present.htm (Accessed: 10/12/14).

“.....the band continues to make its mark on the new century with all the promise that holds, whilst maintaining their great traditions and continued quest for musical excellence.”

It has been very rare in recent years for the band to stray from its traditional style of programming and therefore somewhat unusual to find them performing a major work of this kind. However, I believe the traditional lyrical approach - an approach that focuses constantly on beauty of sound is well suited to Paul McGhee's music and his constantly weaving melodic materials.

Bibliography

Books/Journals

Hindmarsh, P. (25th October 2014) David Thornton in Concert, *British Bandsman magazine* (Issue No.5845), pp. 13.

Newsome, R. (2005) *150 Golden Years: The History of the Black Dyke (Mills) Band*. London: World of Brass Publications.

Newsome, R. (2006) *The Modern Brass Band: From the 1930's to the new millennium*. Aldershot, UK: Ashgate Pub.

Winston Morris, R., Bone Jr, L.E. & Paull, E. (2007) *Guide to the Euphonium Repertoire: The Euphonium Source Book*. Indiana: Indiana University Press.

WebPages

Batzner, J. (2014) *Calling, for tenor sax and drone*
Available at: <http://jaybatzner.com/2012/07/31/calling-for-tenor-sax-and-drone-2009/>
(Accessed: 15/08/14).

Burgess, J. (2014) *jobyburgess.com - Powerplant/Electric Counterpoint*
Available at: http://jobyburgess.com/recordings/detail/electric_counterpoint/13
(Accessed: 18/08/14).

Chandos Recordings. (2014) *The Symphonic Euphonium - Chan10830*
Available at: <http://www.chandos.net/details06.asp?CNumber=CHAN%2010830>
(Accessed: 20/11/14).

De Boer, E. (2014) *Biography, Alexander Comitas*
Available at: <http://www.comitas.org/biography/>
(Accessed: 05/10/14).

Fox, I. (2001) *Articles - The top 10 euphonium players of all time*
Available at: <http://www.4barsrest.com/articles/2001/art037.asp>
(Accessed: 13/11/14).

Hindmarsh, P. (2014) *Biography*
Available at: <http://www.paulhindmarsh.com/biography>
(Accessed: 28th October 2014).

McCann, M. (2014) *Wingates Brass Band*
Available at: <http://wingatesbrassband.co.uk/>
(Accessed: 13/11/14).

Meechan, Dr P. (2012) *Euphonium, Peter Meechan Music*
Available at: <http://www.petermeechanmusic.co.uk/category/euphonium-2/>
(Accessed: 05/10/14).

Mitchell, A. (2014) *American Electronic Violinist and composer*
Available at <http://www.sonicbids.com/band/alexmitchell/>
(Accessed: 31/07/14).

Patterson, I. (2008) *Remembering Esbjorn Svensson*
Available at: http://www.allaboutjazz.com/remembering-esbjorn-svensson-esbjorn-svensson-by-ian-patterson.php#.UXD7_rVJNfQ
(Accessed: 12/08/14).

Prima Vista Muusikk. (2014) *Parallel Realities*
Available at:
http://www.primavistamusikk.com/index.php?page_id=4&method=detail&category=24&catID=70
(Accessed: 31/07/14).

Turnbull, K. (2014) *Biography*
Available at: <http://www.kit-turnbull.com/#!/biography/ctrl>
(Accessed: 28th May 2014).

Turnbull, K. (2013) *Nightwalker*
Available at: <http://www.kit-turnbull.com/#!/nightwalker-clarinet/cm7v>
(Accessed: 14/08/2014).

University of Iowa Communication and Marketing. (2013) *Tuba/Euphonium Studio, Iowa Now*
Available at: <http://now.uiowa.edu/2013/10/tubaeuphonium-studio-give-recital-nov-3>
(Accessed: 05/10/14).

Vos, R. (2014) News, *Robbert Vos, Euphonium Soloist*
Available at: <http://www.robbertvos.com/news.html>
(Accessed: 05/10/14).

Wikipedia. (2014) *Esbjorn Svensson Trio*
Available at: http://en.wikipedia.org/wiki/Esbjorn_Svensson_Trio
(Accessed: 12/08/14).

Scores

Bach, J. (1990) *Concerto for Euphonium and Symphony Orchestra*, Connecticut: Tuba Euphonium Press/Cimarron Music.

Ball, M. (2002) *Euphonium Concerto*. Brighthouse: Kirklees Music.

Batzner, J. (2009) *Elementals for euphonium, tuba and electronics*. Michigan, US: Unsafe Bull Music.

Bowen, B. (1978) *Euphonium Music*. Buckinghamshire: Winwood Music.

Comitas, A. (2012) *Devil's Dance*. Den Burg, The Netherlands: Opus 33 Publications.

Cosma, V. (2007) *Euphonium Concerto*. Amsterdam: Editions L.A.M. Larghetto Music.

Ellerby, M. (1996) *Euphonium Concerto*. London: Studio Music.

Golland, J. (1982) *Euphonium Concerto No. 1*. London: Chester Novello.

Harvey, J. (1992) *Ricercare Una Melodia for trumpet and tape-delay system*. London: Faber Music.

Horovitz, J. (1972) *Euphonium Concerto*. London: Chester Novello.

Jenkins, K. (2011) *Euphonium Concerto*. London: Boosey & Hawkes.

Linkola, J. (1995) *Euphonium Concerto*. Helsinki: Fennica Gehrman.

McGhee, P. (2006) *Clapp!!! for brass band*. [m/s].

McGhee, P. (2012) *Kjeden*, Manchester: Paul McGhee.

Meechan, P. (2004) *Three Stories, Three Worlds (Euphonium concerto)*. Newport: Prima Vista Musik.

Wilby, P. (2005) *Concerto for Euphonium*. Buckinghamshire: Winwood Music.

Discography

Archibald, P., Gill, T., Hulse, G., Nagano, H. & London Sinfonietta (2011) *Jonathan Harvey: Bird Concerto with Pianosong*. NMC Recordings B005MIYI76.

Benton, R. & Gilliland, D. (2012) *Mirrors*. Potenza Music Label.

Black Dyke Band, International Staff Band, Childs, Dr. N. & Cobb, S. (2009) *The Peter Graham Collection*. SP&S: CD-SPS250.

Brass Band Burgermusik Luzern (2010) *Waiting For A Pain Hit?!? (Paul McGhee)* Soundcloud Web Recording (<https://soundcloud.com/paul-mcghee/waiting-for-a-pain-hit>).

Childs, D., Tovey, B. & BBC National Orchestra of Wales (2014) *The Symphonic Euphonium*. Chandos Recordings 10830.

Corwell, N. (1994) *Distant Images – music for euphonium and electronics*. Neal Corwell.

Deddos, F. (2009) *Eufonium Brasileiro*. Fernando Deddos 7898935475269.

E.S.T. (2007) *EST - Live In Hamburg*. Act Label B000WGN3YM.

Merrick, L., Gourlay, J. & RNCM Wind Orchestra (2001) *African Dances*. Polyphonic QPRM 137D.

Metheny, P. (1990) *Steve Reich – Different Trains/Electric Counterpoint*. Nonesuch Label B000005IYU.

Mitchell, A. (2014) Various Audio Tracks available at <http://www.sonicbids.com/band/alexmittchell/audio/>

Powerplant/Burgess, J. (2008) *Electric Counterpoint*. Signum Classics SIGCD143.

Van Looy, G., Withington, A. & Manger Musikklag (2013) *Stories of Life*. Doyen CD316.

Various performers (2012) *Highlights of the 2012 European Brass Band Championships*. Doyen Recordings CD295.

Vos, R., Hoesen, A. & Brassband Schoonhoven (2014) *Dual*. Mediadub Recordings.

Appendix I
Parallel Realities
CD cover and disc



Parallel Realities CD Booklet

This recording, **Parallel Realities**, sets out to frame the euphonium in new musical environments.

I chose the composers involved very carefully, seeking writers who see their work as having a distinct voice and strive for this in their own musical language and several names immediately sprang to mind.

There are now a number of young composers at the contemporary knife-edge of the brass band repertoire, and perhaps the four best known of these are Dr Peter Meechan, Paul McGhee, Lucy Pankhurst and Simon Dobson. All under forty years old at the time of this project and all trying to dissolve the boundaries that have somehow been set by strong brass band traditions.

The other four composers are from outside of the brass band fraternity, all four works originally written for other instruments, one adapted by me and three by the composers at my request. All eight tracks are premiere recordings.

As well as conceiving the type of repertoire and the most appropriate composers to approach, I also wanted to create a programme of works that sat well together, a collection of pieces that could be listened to in one sitting, with varied language, sound worlds, styles and concepts. Here I have tried to take the listener on a journey, a work with real opening purpose to start, through to a quirky, fun ending, with nods to electronic dance music, 1960s children's literature and iconic electro-acoustic writing for brass along the way.

Parallel Realities - Peter Meechan (for solo euphonium)

© Prima Vista Musik

My first ever world premiere solo performance was a work for unaccompanied euphonium called **Parallel Realities**, written in 2000 by Dr Peter Meechan. Although originally intended for solo trumpet, it has been well and truly adopted into the euphonium repertoire. My professional playing career began in 2001 and since then I've looked for new music for my instrument that shows innovation and really grabs the attention of a wide range of audiences. **Parallel Realities** was really my first 'find' of this nature and given its boldness of style and language like start, not only was it clearly an ideal opening for this CD, it also became the title track.

www.petermeechanmusic.co.uk



Nightwalker - Kit Turnbull (for euphonium and digital playback)

© Prima Vista Musik

Nightwalker was written in 2002 by British composer Kit Turnbull. The programme note published by the composer states: "**Nightwalker** depicts a descent into nightmare. The soloist assumes the role of the dreamer, with the track providing the sound world of the nightmare itself. Wind, thunder, and lightning are intertwined with ghostly footsteps, bells ringing, various forms of wildlife, and a whole host of other sounds in what is a light-hearted take on the whole genre of horror."

Kit Turnbull began his musical career as a keyboard player in a rock band before joining Her Majesty's Royal Marines Band Service in 1991 as a bassoonist. He is currently composition and arranging tutor to the Royal Air Force Music Services.

www.kit-turnbull.com

Tiamat - Lucy Pankhurst (for euphonium and brass quintet)

© Prima Vista Musik

Over the last two decades the RNCM Festival of Brass has become a major platform for contemporary brass performance and always features the world's most prominent brass bands as well as showcasing new commissions and repertoire of historical significance. For the 2010 festival, artistic director Paul Hindmarsh asked me to present a recital of works for solo euphonium and brass quintet. I took the opportunity to commission three new pieces - two of which feature within this recording.

The first of these is **Tiamat** by Lucy Pankhurst, described by the composer as "an exploratory programmatic work".

The title hails the name of a dragon, from the fantasy role-playing adventure game and the 1980s children's cartoon **Dungeons & Dragons**. **Tiamat** is a five-headed dragon and each head has its own elemental properties. These are represented in the following way: LIGHTNING (trumpet 1), ACID (trumpet 2), ICE (horn), FIRE (trombone), and POISON (tuba). Each element has its own specific theme within the music, introduced by its relative instrument and the themes for each element are intended to be a musical representation of its properties and effects.

The solo euphonium takes the role of the hero in the tale, who has sworn to defeat the dragon and restore peace to the surrounding lands.

www.lucypankhurst.com

Calling - Jay C. Bartzner (for euphonium and electronic drone)

© Prima Vista Musik/Unite Brass Music

Jay Bartzner is an American composer with a prolific output of electro-acoustic music. **Calling** is almost meditative in effect, time and rhythm seem to stand still as the solo line weaves around the drone creating intense emotional harmonic moments. The composer tells us, "Very often, it seems, my music takes on a life of its own. The sources of the tape part are not important. The inspiration for the solo line is not important. In my mind, this piece simply IS. The title **Calling** seemed appropriate to me, since, to my ears, it

sounds as if the soloist is calling out to this eternal droning Eb that is omnipresent. In some ways, this feels like the next work in the style that I have ever composed. In other ways, it feels like I've been writing this way forever."

www.jaybartzner.com

In Memoriam E.S. - Simon Dobson (for euphonium, brass quintet and electronic dance track)

© Prima Vista Musik

Simon Dobson wrote **In Memoriam E.S.** in tribute to Swedish jazz pianist Esbjörn Svensson. Svensson formed the Esbjörn Svensson Trio (or E.S.T.) in 1989, consisting of himself and two German musicians, bassist Dan Berglund and drummer Magnus Östholm. With latest influences as diverse as Bartok through to Radiohead, the trio's music had equally diverse style elements. The group were known for their vibrant energy on stage and the deliberate convergence of genres, achieving great commercial success throughout Europe. Svensson died in a tragic scuba diving accident off the coast of Stockholm on Saturday 14 June 2008.

Dobson called his work **In Memoriam E.S.** and it incorporates an electronically produced E.S.T. style backing track for the soloist and quintet to play against, making for a highly innovative texture. The work closes with an unaccompanied and soulful recitative for the soloist - a haunting Irish to music tainted with tragedy.

www.simondobson.net

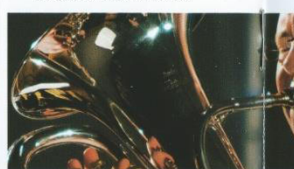
Ricercare Una Melodia - Jonathan Harvey (for euphonium and tape delay system)

© Prima Vista Musik

I wanted to include an iconic electro-acoustic work from outside the euphonium repertoire and so tried to look for music that had already been reworked for several different instrumentalities. I finally settled on the music of Jonathan Harvey and his score **Ricercare Una Melodia**. The original version was completed in 1985 and intended for trumpet, though subsequent versions for solo cello and then solo oboe were made by the composer before his death in 2012. I have based my performance on the original trumpet score.

The programme note with the score tells us, "**Ricercare** means literally 'to seek', and in musical usage it signifies a fugal, often rather strict, movement. Here, a five-part canon is obtained by means of a sound delay system, and when the 'sought-after' melody is 'found', it is by progressive augmentation and at the interval of the octave."

www.jonathanharveycomposer.com



Analyse and Interpret - Paul McGhee (for solo euphonium)

© Prima Vista Musik

In 2010, Paul McGhee made his first high profile impact within the brass band scene when his piece **Waiting for a Pain Hit??!!?** was chosen as the championship section set work for the Swiss National Brass Band Championships, an event I was present at. His bold and vivid musical language certainly captivated the performers and audience members on that day. **Waiting for a Pain Hit??!!?** was actually written in 2008, in the immediate months after Paul graduated from the Royal Welsh College of Music and Drama. Around the same time he wrote a piece for unaccompanied euphonium called **Analyse and Interpret**, which involves some of the same bold and innovative writing, and some extreme technical challenges.

Within the performance directions the composer writes, "The piece is written without direction and without bar lines to give the performer freedom to bring their own personality to the music. There is no right or wrong, there is only self-expression".

www.paul-mcghee.co.uk



Let There Be Funk - D. Edward Davis (for amplified euphonium, octave effects pedal and digital playback)

© Prima Vista Musik/D. Edward Davis

Let There Be Funk was premiered by tubist Rex Martin in February 2002 at Northwestern University in Evanston, Illinois. The music is as it suggests, mostly written in a funk style with the occasional lyrical interlude. The funk passages move between tempos in a schizoid way, deliberately unsettling the listener and cleverly weaving a structure that builds throughout the work. Although originally intended for tuba, the music is performed here by using euphonium and guitar octave effect pedal. The resulting double octave effect and sound distortion is ideal for the writing.

The electronic track is performed by Brian James, Mark Carlson, Rex Martin, and the composer himself, D. Edward Davis.

sound.warmintec.com

From the straight lines of **Parallel Realities** to the rolling bass lines of 1970s style funk, this recording truly took me on a journey through areas of repertoire I have rarely encountered. I hope it provides ideas or even inspiration for euphonium performers to find new voices for our instrument, either through this repertoire or their own innovations.

David Thornton

David Thornton is regarded as one of the foremost euphonium players and teachers of his generation and has a global reputation. His work as a soloist, conductor and educator is renowned throughout the brass playing world to have a distinct hallmark of extreme virtuosity, professionalism and an ability to connect with audiences like few others in his field.

His work within the brass band world has seen him at the top flight for already over a decade. He has held Solo Euphonium positions with Fairey Band (1997-2000) and Black Dyke Band (2000-2010) having won European, National and British Open Titles during this time. David is currently the Solo Euphonium player with the world famous Brighouse and Rastrick Band.

Born in Nottingham in 1978, David began his euphonium lessons at just eight years old and only five years later became the first ever euphonium player to gain a place at Chetham's School of Music, one of the UK's most prestigious institutions for specialist musical education.

Since then his success has earned him many awards, such as scholarships from the Countess of Munster Trust and the Yamaha Music Foundation of Europe, a hat-trick of solo awards at the National Euphonium Conference 1995, 1997 and 1999, first prize at the Verso II Milenio International Euphonium Competition, but most notably as the International Euphonium Player of the Year 2001.

David is constantly working to seek out new solo repertoire in as many different guises as possible. He has given world premieres by composers such as Philip Wilby, Peter Meechan, Simon Dobson, Torstein Aagaard-Nilsen, Peter Graham, Philip Venables, Kit Turnbull, Enzo de Rosa, Cel Isfryn and Lucy Pankhurst.

This is the fourth solo album released by David. His debut CD, *Three Worlds*, was awarded Solo CD of the Year for 2004 by *British Bandsman* magazine.

In May 2007 David released his second solo album, *David's Duo*, followed by the third 2013 titled *Sempre Libero* accompanied by Brighouse and Rastrick Band. Furthermore, David features as a soloist on 27 different albums of band music, including *Epic Brass and Jubilee Brass* - live recordings of two concerts at the Royal Albert Hall.

David Thornton is a Sterling Musical Instruments performing artist and consultant and plays exclusively on the Sterling Virtuoso Euphonium.



"David Thornton is that rare kind of musician - a true artist whose qualities transcend the instrument itself. The listener is carried out of normal music-making into the wide open spaces of real enjoyment."

Howard Snell, Conductor, former principal trumpet of the London Symphony Orchestra

"Thornton's technique, to be frank, is superb but more than that, it is guided by a deep understanding and love for the music and for his instrument...Lovers of fine brass playing will find much to enjoy here. If you have never heard the euphonium as a solo instrument before, Thornton will convince you as few others can."

Music-Web International

"...David Thornton displayed all his wares with a sublime piece of euphonium work in the *David's Duo* which saw him dispense with all the musical challenges that tend to upstage him in brass throughout the piece - you would have had to kill him with a stick through the heart you suspected such was his brilliance. (What someone may have to check that he hasn't got cloven hooves instead of feet the next time he plays the piece like this. Not even old Beestribub could better this, one suspects."

4barsrest.com

"Thornton is now the third generation of players who have joined the 'inner circle' of my favourites."

Joseph Horowitz, Composer

www.euphoniumsolost.co.uk

www.sterlingbrass.co.uk

Parallel Realities CD Track List

1. **Parallel Realities**

Peter Meechan

2. **Nightwalker**

Kit Turnbull

3. **Tiamat***

Lucy Pankhurst

4. **Calling**

Jay C. Batzner

5. **In Memorium E.S.***

Simon Dobson

6. **Ricerare Una Melodia**

Jonathan Harvey

7. **Analyse and Interpret**

Paul McGhee

8. **Let There Be Funk**

D. Edward Davis

* Directed by Professor David King and featuring
Stuart Lingard, Mike Golding, Sheona White, Ryan Watkins & Ryan Breen.



Producer: Adam Goldsmith
Engineer: Sam Max
Post-Production: Melissa Dee & Sam Max
Production Manager: Nicki Tonge
Project Coordinator: Neil Brownless
Artwork and Design: GK Graphic Design
Music Consultant: Tim Cooper

Recorded by World of Sound on 27 & 28 August 2014 at Peel Hall, University of Salford

Examples of published sheet music

Front and back cover for 'The Leading Edge' Music Series

DAVID THORNTON
 David Thornton is regarded as one of the foremost euphonium players and teachers of his generation and has a global reputation. His work as a soloist, conductor and educator is renowned throughout the brass playing world to have a distinct hallmark of extreme virtuosity, professionalism and an ability to connect with audiences like few others in his field.

As a recording artist David has released four solo albums, "Three worlds" (awarded Brittas Magazine magazine Solo CD of the Year 2004), "Devil's Deal" (2007), "Sempre Libero" (2014) and "Parallel Realities" (2014). Furthermore, David features as a soloist on 25 different albums of band music, including "Epic Brass" and "Jubilee Brass". Live recordings of two concerts at the Royal Albert Hall.

David's passion and endeavour to source imaginative and innovative repertoire for his instrument has led to many commissions and premiere performances by composers such as Philip Wilby, Peter Maxwell, Simon Johnson, Tereza Asgaard-Wilson, Peter Graham, Phillip Vandiles, Eben de Rosa, Alexander Coates, Sir Turbott, G. Edward Davis, Paul Morse and Lucy Pankhurst.

DAVID CHILDS
 David Childs is regarded as one of the finest brass musicians of his generation. He has appeared as soloist with BBC National Orchestra of Wales, Royal Philharmonic, BBC Concert Orchestra, RTE Concert Orchestra, BBC Philharmonic, performed solo recitals at the Wigmore Hall, Furrall Room, Kingsway Hall, Royal Albert Hall and regularly the Concertgebouw, Carnegie Hall, television and commercial disc, records as a solo artist for radio, television and commercial disc.

David tours extensively and is a keen advocate of new music having premiered many concerti for euphonium including a BBC Proms broadcast of Alun Hoddinott's, "Some Rising - The King Will Ride", a Welsh Proms world premiere of Karl Jenkins' Concerto for Euphonium & Orchestra, a televised premiere of Philip Wilby's Concerto for Euphonium & Orchestra, and a UK premiere of Christian Lindberg's Concerto for Euphonium & Orchestra.

Performing exclusively on Besson euphoniums David is an Ambassador for Buffet Group Wind Instruments, and together with his contemporaries he is leading the way for a new generation of euphonium players.

PRIMA VISTA musikk
 Vista Music for further information or to purchase our Prima World of Brass call 011933795492 or visit our website: www.primavistamusikk.com

DAVID CHILDS AND DAVID THORNTON PRESENT

TIAMAT
LUCY PANKHURST
 SOLO EUPHONIUM & BRASS QUINTET

THE LEADING EDGE
 21st CENTURY REPERTOIRE FOR THE MODERN EUPHONIUM PERFORMER

Data disc containing relevant scores and live première performances

- Score: *Parallel Realities* (Dr. Peter Meechan)
- Score: *Nightwalker* (Kit Turnbull)
- Video file: *Nightwalker*
- Score: *Tiamat* (Lucy Pankhurst)
- Audio file: *Tiamat* world première
- Score: *Calling* (Jay Batzner)
- Score: *In Memorium E.S.* (Simon Dobson)
- Score: *Analyse and Interpret* (Paul McGhee)
- Original score for tuba: *Let There Be Funk* (D. Edward Davis)
- Revised score for euphonium: *Let There Be Funk* (D. Edward Davis)

Composer Profiles

Peter Meechan, born January 29, 1980, in Nuneaton England, holds an undergraduate degree from the Royal Northern College of Music, a Master of Arts degree and a PhD (composition), both from the University of Salford. Currently, Peter is proud to hold the post of 'Musical Associate' with the prestigious Fodens Band, based in Sandbach, Cheshire, and 'Composer in Residence' at The Band of the Coldstream Guards.

The majority of his works have been written for wind and brass instruments, including solo unaccompanied works and compositions for chamber ensembles. His music for brass bands has been performed at festivals and contests across the globe, whilst his music for winds has been featured at festivals throughout Europe and North America, including the Midwest Clinic in Chicago and at the BASBWE International Wind Festival.

Peter's music has been extensively performed, recorded, broadcast and commissioned throughout the world by artists including: Bramwell Tovey, Spanish Brass, Fodens Band, Steven Mead, Les Neish, Black Dyke Band, Eastman Wind Ensemble, the RNCM Wind Orchestra, Kew Wind Orchestra, The Band of the Coldstream Guards, the BBC Concert Orchestra, Edmonton Symphony Orchestra, Docklands Sinfonia, Bones Apart Trombone Quartet, Jens Lindemann, Rex Richardson, Clark Rundell, as well as many leading university wind ensembles both at home in the UK as well as in the USA. There are currently over 70 commercial recordings of Meechan's music.

Works are published by G and M Brand, Prima Vista Musikk, Studio Music, and since 2006, his own publishing company, Peter Meechan Music.

Peter Meechan now lives in Saskatoon, Canada.³²

Kit Turnbull (b.1969) began his musical career as a keyboard player in a rock band before joining Her Majesty's Royal Marines Band Service in 1991 as a bassoonist.

From 1997 he studied composition with Martin Ellerby at the London College of Music where he subsequently became a course leader and composition tutor. He is currently composition and arranging tutor to the Royal Air Force Music Services.

³² Peter Meechan Music (2012) *Biography*, Available at: <http://www.petermeechanmusic.co.uk/biography/> (Accessed: 17/08/14).

A recipient of the Silver Medal of the Worshipful Company of Musicians in 1998, he has since completed numerous commissions that have been performed, broadcast and recorded all over the world.

Since 2001 he has worked as a freelance CD producer for Polyphonic Reproductions working with the Royal Northern College of Music Wind Orchestra, RAF Central Band, Grimethorpe Colliery Band and Fodens Band.³³

Lucy Pankhurst was born in Liverpool in 1981 and began studying tenor horn at the age of thirteen. In 2000 she commenced studies in performance at the Royal Northern College of Music and graduated in 2004. Later that year Lucy began studying for a Masters degree, this time in composition, with Adam Gorb and in 2007 received her Mmus degree. In 2012, she once again returned to the college, to begin research towards a PhD, specialising in experimental brass composition, incorporating voices and electronics.

Lucy has received many prizes for her work, most notably in 2011 when she was presented with a British Composer Award in the Brass/Wind Band category for *In Pitch Black* – a work that commemorated the 1910 Pretoria Pit Disaster. The judges remarked on her “ability to convey emotion through the music” and it was both the first time a brass band work had received the award and the first time a female composer had won in that category.

In 2013 Lucy was also shortlisted for another BASCA British Composer Award for the collaborative work, *Diversions After Benjamin Britten* - which celebrated the life of Benjamin Britten, framed by his *Fanfares For St. Edmundsbury*.

Other prizes include the 2011 John Golland Award, Best New Composition at the 2007 U.S. Open Championships in Chicago, 2009 4barsrest.com Newcomer of the Year and in 2006 she was also one of the four winners (and the only female composer) for the inaugural RNCM Festival of Brass Young Composer Competition.

Recent projects include an extended work for the Wingates Brass Band, folk singer and electronics; entitled *Th'owfen Raconteurs*, which was funded by the PRS for Music Foundation. Celebrating the 140th anniversary of the Wingates band, the piece chronicles the life of the ensemble right through to present day via instrumental

³³ Kit Turnbull (2013) *Biography*, Available at: <http://www.kit-turnbull.com/#!/biography/ctrl>(Accessed: 17/08/14).

music, song, narration and personal accounts. At 26 minutes long, the work includes fragments of interviews with more than 30 individuals who regaled unique stories of their time with the band. The work featured on the Wingates' 140th anniversary CD, together with a 'rock concerto grosso' for three former solo euphonium players with the band, entitled *Legacy*.

Outside of the world of brass, Lucy has enjoyed working with several ensembles, such as the Lunar saxophone quartet, Docklands Symphonia and award-winning Tempest flute trio; with her most recent commission being an Organ and Trumpet work for the *Choir and Organ Magazine*. In 2012, Lucy was commissioned to compose a new work for the BASBWE London Festival. With the première concert being only days away from 100 years after the Titanic disaster, *Ticket: 250654* is a solemn reminder of the fatal events that took place.

Since returning to the RNCM, Lucy has enjoyed a diverse range of performance and composing opportunities. One of the highlights was the *Sound Histories* 40th anniversary event, at the British Museum in London, where Lucy received two premières and was also lucky enough to be the didgeridoo soloist in a rare performance of Hindson's, *Didjeribluegrass!*

One of Lucy's most recent works is a musical installation project for the Salisbury Arts Festival, commemorating 100 years since the 'Christmas Truce' of 1914. *Voices From No Mans Land* combined 100 male voices with brass, percussion and pre-recorded 'soundtrack' in the Cloisters of Salisbury Cathedral, featuring fragments of letters and poems from soldiers during WWI. Lucy states that working with the specially recruited singers (directed by the inimitable Howard Moody) was "a very interesting and wonderfully educational experience". Although some members of the male festival chorus were experienced singers, some had not sung for 60 years – and some never before – uniting in performance to honour the soldiers from 100 years ago.

Lucy is also set to be one of the featured composers with the Liverpool-based Immix ensemble, for their third forthcoming project. Immix's first season centres around a series of commissions to local musicians which promote collaboration across the wider spectrum of the musical community. Each concert features the work of a classically trained composer alongside that of a boundary-pushing songwriter, band or sound artist, with the aim of bringing together like-minded musicians and sowing

seeds for future collaborations. Lucy will be working with electro-acoustic folk musician, John McGrath for the September/October Immix project.³⁴

Jay C. Batzner (b. 1974) is on the faculty of Central Michigan University where he teaches theory, composition, and technology courses. Prior to this position he served on the faculty of the University of Central Florida and at several community colleges in the Kansas City metropolitan area. He earned his doctorate in composition at the University of Missouri – Kansas City in 2006 and holds degrees in composition and/or theory from the University of Louisville and the University of Kansas.

In addition to being an active composer of acoustic and electroacoustic music, Jay is a blogger and CD reviewer for Sequenza21 and serves as the Programming Director for Electronic Music Midwest. His music has earned accolades from such groups as Institut International de Musique Electroacoustique de Bourges, the London International Film Festival, the VI Concurso Internacional de Miniaturas Electroacusticas, the Areon Flutes International Composition Competition, and the UK Percussion Ensemble Composition Contest. He self-publishes through Unsafe Bull Music and his works are available on his website: www.jaybatzner.com.³⁵

Simon Dobson grew up in a brass banding family and was educated at Launceston College where he was taught by the influential Rob Strike. Dobson moved to London at age 18 on a scholarship to study composition under Timothy Salter, Theo Verby and George Benjamin, at the Royal College of Music.

While at college, Dobson wrote music for many different ensembles including, wind orchestra, string orchestra, percussion ensemble and the RCM symphony orchestra. He received his first commission, from the London Philharmonic Orchestra in 2002 during in his second year of study. In 2004 he was a featured composer at the world famous Three Choirs Festival and composed *Sinewave*, a contemporary work based on electronic music.

In 2002 Dobson also won the European Brass Band composers' competition in Brussels, which led to his being commissioned to write the test work for the 2003 English regional Fourth section brass band competition, *Lydian Pictures*. A

³⁴ British Composer Awards (2013) *Composer profile - Lucy Pankhurst*, Available at: http://www.britishcomposerawards.com/composer_profiles.php?idc=823&y=2013&u=7&idz=125&w=0 (Accessed: 19/08/14).

³⁵ jaybatzner.com (2014) *About me*, Available at: <http://jaybatzner.com/scores/> (Accessed: 17/08/14).

number of other commissions followed including a work for the national youth brass band finals of Great Britain, including a march for the BBC Music Live festival, and Brass Band Heritage Trust.

At RCM, Dobson was part of a group of students who formed 'Zone One Brass', a championship section band which he conducted for four years before moving away from London in 2004 after earning his B.Mus and graduating to the sounds of his own fanfare.

In 2007, Simon Dobson wrote the set piece for the European Brass band championships 'B' section, and his work *The Drop*, (based on Drum 'n' Bass DJ techniques), has been performed a number of times in some major concert venues, including the Birmingham Symphony Hall.

He has been Composer in Residence with the Leyland Band, the Brighthouse & Rastrick Band and the Fairey Band.

Dobson also works as a freelance conductor and is well known for his work with youth ensembles and players. His conducting led him to coach many of London's championship standard bands, taking him nationwide, as well as to Norway for the Norwegian Brass band championships in the NM 2008-11 and Switzerland. He worked with former national youth champions Mount Charles Youth Band, as well as the Devon County Youth band and the Cornwall Youth Brass Band, for whom he wrote his composition *Penlee*.

Dobson played horn in the Dirty Pop band, 'Men Of Splendour', performing all over England, playing festival crowds in excess of 10,000 people. As a conductor, he conducted 'Zone One Brass', his own band, including at Buckingham Palace. Dobson continues to compose many different types of music, such as Drum 'n' Bass, Dub, Jazz, Breakbeat and, more recently, animated film scores, as well as providing film music for timelapse film company, Lobster Pictures Ltd. His music is published by Faber, London. Dobson was the winner of the Denis and Maud Wright conducting award and now holds the post of Assistant Musical Director at the National Youth Brass Band of Great Britain, studying under Bramwell Tovey.

Simon Dobson has undertaken judging and adjudication work. He judged the 2010 Scottish open brass band championships in Perth; on this occasion he was judging performances of his own piece ... *and when the river told* He also judged the

Swiss National Brass band championships in the Stravinsky hall in Montreux. In April 2011 he returned to Montreux with the Fairey (Geneva) Band to hear them perform the world première of his latest composition *A Symphony of Colours* at the European Brass Band Championships.

In May 2011 Dobson's work *Penlee* (based on the Penlee lifeboat disaster) was voted in at number 106 in the Classic FM Hall of Fame. It was the highest new entry of any genre and Dobson was the seventh highest living composer in the 300-strong list. This work has been used world-wide as a test piece in brass band competitions; it was the set work for the Swiss national finals and the North American championships.

Dobson has played trumpet for various funk/soul/jazz and hip hop bands, working for producers across the southwest and recording studio sessions for bands such as The King Blues. He appears on three of the album tracks on their new album *Punk & Poetry* and produced the track *5 Bottles of Shampoo*. The album charted at number 31 in the UK charts.

Dobson has received various commissions, notably from the Fairey (Geneva) Brass Band to compose *A Symphony Of Colours* for their entry to the European Brass Band Championships. Upcoming works include *Another World's Hell* for a major brass and wind festival in Switzerland and performances at the RNCM festival of brass as well as performances at the 2013 Australian Brass Band Championships in Perth.

He performs as part of 'The Badcore Horns', a session horns for hire collective of which he is a founding member. Recently they have recorded for various artist such as Granville Sessions, Madness, Jag Harps, We are the Ocean, Dry The River, Electric Swing Circus, Canterbury, Kat Marsh, Andreas Moe, Luke Concannon, Lazy Habits and many more.

In 2012 Simon Won a British Composer of the year Award (BASCA) for his work *A Symphony of Colours*, and in 2014 Simon prepares to release his first solo album 'Euneirophrenia'.³⁶

³⁶ Wikipedia (2014) *Simon Dobson*, Available at:http://en.wikipedia.org/wiki/Simon_Dobson (Accessed: 17/08/14).

Born in Warwickshire in 1939, **Jonathan Harvey** was a chorister at St Michael's College, Tenbury and later a major music scholar at St John's College, Cambridge. He gained doctorates from the universities of Glasgow and Cambridge and (on the advice of Benjamin Britten) also studied privately with Erwin Stein and Hans Keller. He was a Harkness Fellow at Princeton (1969–70) and Professor of Music at Sussex University between 1977 and 1993, where he remained an Honorary Professor; between 1995 and 2000 he was Professor of Music at Stanford University (US). He was an Honorary Fellow of St. John's College, Cambridge and was a Fellow at the Institute of Advanced Study in Berlin in 2009.

An invitation from Boulez to work at IRCAM in the early 1980s set the composer on a path that has characterized his whole career, and which resulted in eight realisations at the Institute, and two for the Ensemble Intercontemporain, including the celebrated tape piece *Mortuos Plango, Vivos Voco*, *Bhakti* for ensemble and electronics, and *String Quartet No.4*, with live electronics. Harvey also composed for most other genres: orchestra (including *Tranquil Abiding*, *White as Jasmine* and *Madonna of Winter and Spring* – the latter performed by the Berliner Philharmoniker and Simon Rattle in 2006), chamber (four string quartets, *Soleil Noir/Chitra*, and *Death of Light, Light of Death*, for instance) as well as works for solo instruments. He wrote many widely-performed unaccompanied works for choir – as well as the large-scale cantata for the BBC Proms Millennium, *Mothers shall not Cry* (2000). His church opera *Passion and Resurrection* (1981) was the subject of a BBC television film, and has received over twenty subsequent performances. His opera *Inquest of Love*, commissioned by ENO, was premièred under the baton of Mark Elder in 1993 and repeated at Theatre de la Monnaie, Brussels in 1994. His third opera, *Wagner Dream*, commissioned by Nederlandse Oper and realized at IRCAM was premièred to great acclaim in 2007. A recording of this performance has since been released on the Cyprus Records label and has received critical praise. *Wagner Dream* has also been performed on the concert stage in London's Barbican Hall with the BBC Symphony Orchestra and conductor Martyn Brabbins. A further staging is planned by Welsh National Opera in 2013 with conductor Nicholas Collon. 2008 saw the première of *Messages* (for the Rundfunkchor Berlin and the Berlin Philharmoniker) and *Speakings* (co-commission with BBC Scottish Symphony Orchestra, IRCAM and Radio France); *Speakings* was the culmination of his residency (2005-8) with the BBC Scottish Symphony Orchestra from which *Body Mandala* and *...Towards a pure*

land have also emerged. Two of these works featured on the Gramophone Award-winning NMC disc released in the same year, and *Speakings* was released on an Aeon disc the following year.

Harvey's works are now in constant demand from a host of international organisations, and his music is extensively played and toured by the major ensembles of our time (Musikfabrik, Ensemble Modern, Ensemble Intercontemporain, ASKO, Nieuw Ensemble of Amsterdam and Ictus Ensemble, to name but a few). His music has been showcased at most centres and festivals for contemporary music. Some 150-200 performances are given or broadcast each year and about 100 recordings of his music have been issued on CD. He held honorary doctorates from the universities of Southampton, Sussex, Bristol, Birmingham and Huddersfield, was a Member of Academia Europaea, and in 1993 was awarded the prestigious Britten Award for composition. In 2007 he was awarded the Giga-Hertz Prize for a lifetime's work in electronic music. In 2009 he received several awards for his music, including the prestigious Prince Pierre of Monaco Prize in Musical Composition for his orchestral work *Speakings*, and the Charles Cros Grand Prix du Président for a lifetime's work, becoming the first British composer ever to receive this coveted honour since its inception in 1970. In 2012 Harvey's work *Messages* won the RPS Award for Large Scale Composition and in the same year he received a lifetime achievement award from the Incorporated Society of Musicians.

In October 2011 his major large-scale commission *Weltethos* (for orchestra, choir and children's chorus), with a text by Swiss theologian Hans Küng, was premièred in Berlin by the Berliner Philharmoniker and Sir Simon Rattle. In June 2012 the same work opened the Cultural Olympiad festival in Birmingham's Symphony Hall with the CBSO, and was performed by them at London's Southbank Centre in October 2012. The BBC marked its appreciation of Harvey's international standing in January 2012 with a weekend dedicated to his music at the Barbican; the 'Total Immersion' festival featured many of his major works, including the British concert première of *Wagner Dream*.

Harvey's two books were published in 1999, on inspiration and spirituality respectively. Arnold Whittall's study of his music appeared in 1999, published by Faber & Faber (and in French by IRCAM) in the same year. Two years later John Palmer wrote a substantial study: "*Jonathan Harvey's Bhakti*" Edwin Mellen Press,

and Michael Downes' penetrating book on *Songs Offerings and White as Jasmine* appeared in 2009 with Ashgate.

In the final year of his life, and despite suffering from serious illness, Harvey was able to complete three pieces, *Cirrus Light* for solo clarinet, *The Annunciation* for the choir of St John's College Cambridge and, fittingly for someone whose life was filled with spirituality, the choral work *Plainsongs for Peace and Light*.³⁷

Paul McGhee was born and grew up in Corby, Northamptonshire and began to play the Tuba at age 13 whilst at Beanfield Comprehensive School. In 2002 Paul began studies in composition at the Royal Welsh College of Music and Drama in Cardiff under Andrew Wilson-Dickson. Under Andrew's guidance Paul became fascinated with the music of Frank Zappa, Brian Ferneyhough, Witold Lutoslawski and Sir Harrison Birtwistle. In his final year at college his piece, *The Ministry Of Love*, was premièred at the 2006 RNCM Festival of Brass as part of the 'young composer première' competition and in July of that year he graduated with a 2:1.

Since graduating from college Paul's music has continued to explore both the textural and technical capabilities of the modern day brass instrument. In 2007 his piece, *Waiting For A Pain Hit!?!?!?*, was a prize winning entry in the Swiss Brass Band Associations young composers competition. In November 2010 this piece was selected as the championship section set work for the Swiss National Brass Band Championships and received its première performance at the Stravinsky Hall in Montreux, and was played a further seven times that day to a capacity audience and critical acclaim. 2010 also saw the world première of his piece, *Clapp!!!!*, by Manger Musikklag at the BrassWind festival held in Bergen, Norway with the performance being broadcast on NRK Radio.

2011 saw the British première of *Clapp!!!!* at the RNCM Festival of Brass as well as a new piece, *A Slow Fade Through a Soft Cut*, being premièred at the Cardiff New Brass Festival by Osloford Brass. The piece explored the textural possibilities of a modern day brass band and was greeted with critical acclaim.

2012 began with the critically acclaimed première performance of his Derwent Brass commission, *Episodes, Occurrences and Interludes*. The 22-minute work contains 6

³⁷ Faber Music (2014) *Jonathan Harvey - Biography*, Available at: <http://www.fabermusic.com/composers/jonathan-harvey/biography> (Accessed: 17/08/14).

inter-linked pieces of music which celebrated the 20th anniversary of the ensemble and contains a series of stories relating to the bands history. Supported by funds from the PRS for Music foundation the piece featured in the band's concert and contest program throughout their anniversary year.

In May 2012 Paul enjoyed a trip to Rotterdam, Holland; where his piece, *Lullaby*, won first prize in the E.B.B.A European Composers Competition. Premiered by Brass Band Groningen to a capacity De Doelen hall the piece was performed in a programme along with the other three finalists.

“An effect laden piece, but quite schizophrenic too - it had both dark and anxious moments, but also brought a smile to my face.” - **Brass Band World magazine**.

“A brilliantly crepuscular bit of musical imagery: You can feel the lifeblood ebbing away from the unfortunate reader by the end of each diminishing bar. A very eerie piece indeed.” - **4barsrest.com**

“It's distinctive, colourful and complex nature, moving between the sinister and the very witty, bring a certain amount of irony to the title. It's success in the competition was of little surprise to anyone present”. - **British Bandsman magazine**.³⁸

D. Edward Davis (b. 1980) is a composer of electronic and acoustic music. His work often engages with the sounds of the environment, exploring processes, patterns, and systems inspired by nature.

Recent performers of his work include violinist Mari Kimura, pianist Ingrid Lee, flutist Dalia Chin, euphoniumist Mark Carlson, the Callithumpian Consort, yMusic, Rootstock Percussion Trio, and the Wet Ink Ensemble. His compositions are featured on the Spectropol Records compilation *Possible Worlds, Vol. 2*, and on recent recordings by Eric Honour (*Phantasm: Music for Saxophone and Computer*) and Erik Carlson (*Music for Violin*).

Recent performances include: *karst*, a sextet with electronic drones performed by yMusic in March 2014; *cliff nesting*, performed at the EcoSono Institute in Anchorage, AK in June 2013; *A Theory of Colours*, a collaboration with artist Lisa McCarty performed by the Wet Ink Ensemble in April 2013; *retaining wall*, performed by the IOTA Ensemble at the 2013 I/O Fest (Williamstown, MA); *coo coo*, performed by the

³⁸ Paul McGhee (2012) *About*, Available at: <http://www.paul-mcghee.co.uk/#/about/4559028413> (Accessed: 18/08/14).

Wild Rumpus New Music Collective in November 2012; *windthrow*, performed by Rootstock Percussion Trio in February 2012 at the Other Minds Festival (San Francisco, CA); *basin/range* and *coo coo*, played by the Wet Ink Ensemble in February and April 2012; *The Alchemical Room*, a collaboration with video artists Madeleine Gallagher and Adam Savje, which was performed at Roulette (NYC, NY) in May 2010; and *estuary* (for quintet and electronics), which was performed at the Metropolitan Museum of Art (NYC, NY) in February 2010 by members of The Perlman Music Program.

In the summer of 2014, Davis traveled to Düsseldorf to study with composer Antoine Beuger. He has participated in the New York City Electroacoustic Music Festival (NYC, 2014), the EcoSono Institute (Anchorage, AK, 2013), the nief-norf Summer Festival and Research Summit (Greenville, SC, 2012, 2013, and 2014) and the Summer Institute for Contemporary Performance Practice / SICPP (Boston, MA, 2012 and 2014), and was selected as a Composer Fellow for the 2012 Other Minds Festival in San Francisco.

Davis has been the Director of Contemporary Music at The Perlman Music Program's Summer Music School since 2010. He currently lives in Durham, North Carolina, where he is a PhD candidate at Duke University and studies composition with Scott Lindroth and John Supko. He also holds degrees from Brooklyn College (Master of Music, 2006) and Northwestern University (Bachelor of Music, 2002), and his former teachers include David Grubbs, Amnon Wolman, Amy Williams, Jay Alan Yim, and Michael Pisaro.³⁹

³⁹ D. Edward Davis (2014) *Bio*, Available at: <http://sound.warmsilence.org/bio/> (Accessed: 17/08/14).

Reviews

British Bandsman magazine – issue 5867, 28th March 2015

news page 12 british bandsman

Parallel Realities

David Thornton (solo euphonium), with members of Brighouse & Rastrick Band (Directed by David King)
World of Sound WOS 079

You have to be a considerable player to be able to hold the listener's attention for an hour of solo euphonium music. With the support of fellow members of Brighouse and Rastrick Band, and including five contrasting examples of pre-recorded or live electro-acoustic enhancement, David Thornton's latest album *Parallel Realities* certainly held mine. David's reputation as one of most creative euphonium soloists this country has produced goes before him. In this intriguing release he sets out, as he says in the informative booklet notes, 'to frame the euphonium in new musical environments'.

He begins with what he calls his first 'find', Peter Meechan's *Parallel Realities*. Originally composed for solo trumpet, it was the first of David's many world premières. David and Dr. Meechan were fellow RNCM students at the time in 2001 - what a calling card for both of them!

Kit Turnbull composed *Nightwalker* in 2002 for soloist and digital playback. The soloist descends into a nightmare world of wind, thunder, lightning, strange bird noises, the skeletal sounds of honky-tonk piano and echoing drums. It's more Hammer Horror than Karl Heinz Stockhausen, bringing a smile rather than a frown to the face, as the composer intended, I think.

At the 2010 RNCM Festival of Brass I invited David to give a recital of some of his new exploratory repertoire. Two of those items are included here - *Tiamat* by the ever-inventive Lucy Pankhurst and *In Memoriam E.S.* by the resourceful Simon Dobson. *Tiamat* is the name of the five-headed dragon in the fantasy adventure game *Dungeons and Dragons*. Each head possesses its own elemental properties, which Pankhurst assigns to the quintet members. The heroic soloist weaves a virtuoso path through the swirling textures and eventually calm is restored.

There isn't a narrative programme attached to *In Memoriam E.S.*, and it doesn't sound in the least funereal, to begin with anyway. This short, dynamic piece is a tribute to the Swedish jazz pianist Esbjörn Svensson, who died in a scuba diving accident in 2008. Dobson's music includes a pre-recorded dance backing track and pays tribute to Svensson's cross-genre eclecticism, where Bartok meets Radiohead, and closes with a soulful recitative, hauntingly played. American composer Jay Batzner has written a great deal of quality electro-acoustic music. The hypnotic effect of *Calling* is achieved with a range of drone effects over which the soloist intones a series of long lines of increasing intensity and compass. Jonathan Harvey's *Ricerchare Una Melodie*, originally for trumpet and tape delay is one of the contemporary classics of its kind, in which a five-part canon is miraculously achieved through a delay system - brilliantly conceived and performed. *Analyse and Interpret* is a typically bold work from 2006 by Paul McGhee. His instructions on the page are minimal - no tempo, dynamics or even bar lines. McGhee's aim was to give the soloist freedom to express himself. There is no right or wrong, there is only self expression. The album ends with one of David's 'one man band' favourites, D. Edward Davis's toe-tapping *Let There be Funk* for amplified euphonium, pedal effects and digital playback.

Faithfully recorded by World of Sound and imaginatively designed by GK Graphic Design, *Parallel Realities* opens up new sound worlds for the euphonium to inhabit - highly recommended for the adventurous listener.

Paul Hindmarsh



The Arrival

Exit Brass! - Harmen Vanhoorne and Stan Nieuwenhuis (cornets), Tim De Maeseneer (tenor horn) and Glenn Van Looy (euphonium)
EB-01-15

The first thing to say about the debut album from this fine young Belgian brass quartet is how well it has been recorded, designed and documented. The production is ambient without sounding too artificially reverberant or resonant. GK Graphic Design's cover captures the group's inventive spirit and energy - its personality. The second thing to say is how well each item is performed. Individually the quartet's members have all established busy careers as soloists or, in Stan Nieuwenhuis's case, as composer, arranger and tonmeister. His compositional craft provides the creative foundation for much of the work of Exit Brass!

The third thing to say concerns the range and quality of the music that their collective performing skills has inspired. Two of Stan Nieuwenhuis's bespoke creations form the framing works and for Exit Brass! what more appropriate opener could there be than *The Arrival*? Composed for the quartet's 2013 RNCM Festival of Brass concert, its three contrasting sections are designed to showcase Exit Brass's collective and individual talents. Ferocious dissonances give way to moments of more conventional virtuoso passage work. Sonic effects - often muted - cut across more reflective melodic moments. At the heart of the work is a chorale, beautifully realised. The riff-based finale sounds a little too conventional after all this intensity perhaps, but it provides a jovial finale, also brilliantly played.

Stan Nieuwenhuis's other work is a collection of miniatures, which also featured in the RNCM concert, entitled *Minor Vices*. Listen out for Harmen Vanhoorne's solo in the fourth item, but don't turn your CD player off at the end of the Latin inspired groovy last piece (track 15), or you'll miss a substantial bonus track. *That Awkward Moment When You're Not Dead!*, appears to be the final item of Paul McGhee's collection of short pieces *Hymns and Things for the End of the World (Part 20 1/2)* (track 3). This is an extraordinary work, which I found totally riveting once I'd 'clocked' into Paul McGhee's individual approach to colour and musical continuity. I'm not sure how the titles relate to the music, but the sounds - from whispered muted chords, to strident melodies, chorused at the seventh rather than in octaves - are compelling.

I felt more instantly 'at home' in Lucy Pankhurst's *Atomic Plumage*, where the musical 'chemistry' between the four players is highlighted to brilliant effect, with jazzy riffs veering off in a variety of directions to reveal the ensemble's elaborate 'plumage'. Lucy's versatile musical imagination continues to impress.

Two reflective soundscapes by Peter Meechan provide welcome contrast. The clean, often overlapping lines and carefully considered harmonies of the haunting *Autumn Falling* are expertly controlled by the players. *Forgotten Children* for brass quartet and CD accompaniment is more direct in language and deeply moving. Inspired by images of chemical weapons being used on children in Syria, this is Peter Meechan at his eloquent and profound best.

With Tom Davoren's three delightful jazz meets neo-classical *Riffs* to complete the selection, *The Arrival* is genuine chamber music for brass quartet, very much of our time and well worth exploring.

Paul Hindmarsh



Reviews

**CD
OF THE
MONTH**



Parallel Realities
David Thornton
World of Sound: WOS 079

Through his numerous recording and commissioning projects, David Thornton can take credit as one of the most innovative soloists performing in brass banding today. In this latest release, the soloist again lifts himself out of a brass band setting. Describing the raison d'être for the album as 'setting out to frame the euphonium in new musical environments', he explores this concept with an exciting collection of handpicked composers who handle the instrument as a solo voice; harnesses music technology and is accompanied by a small brass

ensemble comprising noted brass band performers directed by David King.

The title track by Peter Meechan represents reflection for Thornton, it being his first première performance in 2000. Scored for solo euphonium, the music of *Parallel Realities* is typically Meechan, excitingly fuelled by regular riff patterns and contrasted by lyrical interludes. The deliciously schizophrenic style of Paul McGhee's *Analyse and Interpret* sits in opposition at the close of the disc as another work for unaccompanied euphonium. The apparent ease with which Thornton convinces the listener in this unpredictable music is a sign of his real virtuosity.

A number of tracks feature specially crafted electronic accompaniments and the eerie backdrop of Kit Turnbull's *Nightwalker* effectively portrays the descent from dream into nightmare, whilst American Jay C. Batzner's ambient *The Calling* recounts the composer's background in electro-acoustic music. The most 'out there' track with digital accompaniment is certainly the kitsch and rhythmically driven *Let There Be Funk* by David D. Edwards. Originally a tuba piece, the use of

amplified euphonium and pedal effects are as effective as they must be in a live scenario.

Simon Dobson's evocative *In Memoriam E.S.*, after jazz pianist, Esbjorn Svensson, is the only track to balance electronic effects and live ensemble playing, whilst Lucy Pankhurst chooses to employ her knowledge of extended techniques to expand the pallet of a traditional brass quintet in her Dungeons and Dragons-inspired *Tiamat*.

Although this release may not be suitable for the run-of-the-mill brass band enthusiast to enjoy during a tea break, it is certainly an important release in terms of continuing the journey of the euphonium as a solo instrument.

Young composers and brass players of any instrument who are interested in expanding the horizons of their own performance will find something of real enjoyment and benefit.

TOM DAVOREN

- ◀◀◀◀◀ Programme
- ◀◀◀◀◀ Performance
- ◀◀◀◀◀ Recording
- ◀◀◀◀◀ Presentation

WITH DAVID THORNTON

You've constantly been at the forefront of creative performance on the euphonium - commissioning new repertoire, recording with different ensembles and using music technology. What's different about your new album, *Parallel Realities*?

This album probably takes more musical risks than my previous recordings - I believe it's still very 'listenable' and engaging repertoire, although there's very little of what we might call 'the conventional'. The piece by Jay Batzner is a good example - nine minutes of euphonium solo accompanied by a single pitch drone may not sound like an easy listen, but the piece is so well crafted that the solo line cleverly creates harmonic tensions and resolutions, whilst weaving in and out of the drone. The effect is almost hypnotic - one of the most musically intense pieces I've ever played.

You are currently researching for a doctorate at the University of Salford. Has your work at the university influenced this recording in any way?

My research brief was to explore new repertoire avenues and to find ways of introducing innovative works by composers from both inside and outside of our movement

to our audiences and players. For this disc, I wanted to seek out composers to give the instrument different voices, placing it in musical environments not normally associated with the euphonium.

Why did you select the list of composers for this project?

Four of them have recently been right at the forefront of modern brass band music, Meechan, Dobson, Pankhurst and McGhee - their styles, influences and personalities are all very different, yet they all share the desire to break boundaries. I have also featured four with backgrounds outside of the band movement, including an adaptation of the late Jonathan Harvey's *Ricercare Una Melodia* - an iconic electro-acoustic work. I think inviting in 'outsiders' is essential for the development of our repertoire.

Out of the variety of musical styles and modes of accompaniment featured on *Parallel Realities*, is there one with which you have a particular affinity?

A bad trait of mine is becoming easily bored, so diversity is key - I like to move from one style of writing to another, to keep my approach fresh and thoughtful. As Mark Twain said: "To stand still is to fall behind."



Q&A

PHOTO DAVID THORNTON: COURTESY HIMSELF

Appendix II

Recital Series

Data disc containing relevant scores and live première performances

- Score: *Devil's Dance* (Alexander Comitas)
- Video file: *Devil's Dance*
- Score: *Soldier's Lullaby* (Alex Mitchell)
- Video file: *Soldier's Lullaby* world première of euphonium version
- Score: "*....A Night Devoid of Stars*" (Dr. Peter Meechan)
- Video file: "*....A Night Devoid of Stars*" British première

Recital programmes



New Zealand Brass Festival 2012

Saturday 22nd September - 2pm

David Thornton, euphonium

Czardas - Vittorio Monti

Nightwalker - Kit Turnbull
World Premiere Performance

Sonata - Andre Previn

Floating Dreams - Peter Meechan

Fantasia on Auld Lang Syne - Mantia/Meechan



University of
Salford
MANCHESTER

'Smash & Grab'
Euphonium and Piano Duo
David Thornton & Ben Clarke



Concert & Masterclass

Wednesday 13th February 2013

Concert: 1:00pm – 2:00pm

Masterclass: 2:15pm – 3:15pm

Pool Hall, Pool Building, University of Salford,
Pool Park Campus, Salford, M5 4WT

A programme of works that have been stolen, borrowed, adapted, reworked and remodelled for euphonium, piano and electronics. David Thornton delves into string, woodwind, voice and electroacoustic repertoire - showcasing the many voices of the most lyrical of instruments.

Fancy On A Bach Air - John Corigliano (for solo euphonium)

Nightwalker - Kit Turnbull (for euphonium and fixed track)

Silent Noon (from 'The House of Life') – Ralph Vaughan Williams

Sonata - Andre Previn

Soldier's Lullaby - Alex Mitchell (for euphonium and loop station)

David Thornton is regarded as one of the foremost euphonium players and work as a soloist, conductor and educator is renowned throughout the brass playing world. He has held solo euphonium positions with the Fairley Band (1997-2000) and the Black Dyke Band (2000-2010) having won European, National and British Open Titles during this time. David is currently the solo euphonium player with the Brighouse and Rastrick Band.

He has earned many awards, including scholarships from the Countess of Munster Trust and the Yamaha Music Foundation of Europe, a hatrick of solo awards at the National Euphonium Conference 1995, 1997 and 1999, first prize at the Verso II Millenio International Euphonium Competition, but most notably as the International Euphonium Player of the Year 2001.

Furthermore, David features as a soloist on 22 different albums of band music, including 'Epic Brass' and 'Jubilee Brass' - live recordings of two concerts at the Royal Albert Hall.

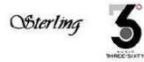
Ben Clarke studied Music at the prestigious Chetham's School of Music, Manchester University and the Royal Northern College of Music (RNCM); where he gained the RNCM Keyboard Competence Prize and became an Associate of the Royal College of Music in Piano Performance. Ben has worked and performed regularly as a piano soloist and accompanist and as a freelance trumpet player.

Ben has accompanied some of the finest instrumentalists in the world, notably the euphonium players Steven Mead, Robert Childs, David Childs and David Thornton. He has given recitals at the Wigmore Hall and Manchester's Bridgewater Hall, and has performed at Kendal's Contemporary Music Festival, the Windsor Festival and the International Tuba/Euphonium Conference.

DAVID THORNTON
09.06.13
3:30 PM
THE REPUBLIC
STUDIO CULTURAL
CENTRE
TICKETS \$12



PROUDLY PRESENTED BY



GRANT IN AID AND CHILD BELOW 4 YEARS OF AGE ARE NOT PERMITTED IN THE VENUE FOR TICKET PURCHASE. PLEASE FILL UP THE CONTACT FORM ORIGINAL. LG AT INFO@REPUBLICSTUDIO.COM

Afternoon's Programme

CZARDAS
VITTORIO MONTE

WORLD PREMIERE OF THIS VERSION
BLUE RIDER
KIT TURNBULL

FLOATING DREAMS
PETER MEECHAN

**INTRODUCTION, THEME
AND VARIATIONS**
GIOACHINO ROSSINI

- interval -

HUMMINGBIRD
STEVEN BRYANT

MY MOUNTAIN TOP
ANDY SCOTT

MOVE THEIR MIND
STAN NIEUWENHUIS

SILENT NOON
VAUGHAN WILLIAMS

AULD LANG SYNE
SIMONE MANTIA

PLEASE SWITCH OFF ALL MOBILE PHONES AND SOUND EMITTING DEVICES
ALL UNOFFICIAL FORM OF RECORDING VISUAL OR AUDIO, IS STRICTLY DISALLOWED
DURING THE PERFORMANCE

The South Australian Band Association
Proudly Presents

**David
Thornton**
Euphonium

**Tuesday 16th
July 2013**
7.30pm

**Grainger
Studio Grand**
Foyer Hindley St
Adelaide

Free Event

"Thornton's technique to be frank, is superb but more than that, it is guided by a deep understanding and love for the music and for his instrument. ... Lovers of fine brass playing will find much to enjoy here. If you have never heard the euphonium as a solo instrument before, Thornton will convince you as few others can."
Music-Web International

"David Thornton is that rare kind of musician - a true artist whose qualities transcend the instrument itself. The listener is carried out of normal music-making into the wide open spaces of real enjoyment."
Howard Shell, Conductor, former principal trumpet of the London Symphony Orchestra

**David
Thornton**
Euphonium

Jet A
Peter Meechan

Three
Improvisations in
a Japanese
Garden
Philip Wilby

O Mio Babbino
Caro
Puccini

My Mountain Top
Andy Scott

Nightwalker
Kit Tumbull

Over the Rainbow
Harold Arlen

Hummingbird
Stephen Bryant



KING WILLIAM'S COLLEGE

BRASS FOCUS DAY
Tuesday 12th November 2013



Masterclasses given by

Mr David Thornton

Tutor in Euphonium and Baritone Horn
Royal Northern College of Music

LUNCHTIME RECITAL
BIG SCHOOL

Czardas (Monti)

Lament (Jenkins)

Floating Dreams (Meechan)

Hummingbird (Bryant)

*Accompanied by Mr J Wright,
Director of Music*

Thursday 23 January 2014 at 1.15pm

St Paul's Hall

David Thornton – euphonium

Tim Cooper- sound engineer



Jet A

Ricercare una Melodia

My Mountain Top

Nightwalker

Electric Counterpoint (II: Slow & III: Fast)

Three Improvisations In A Japanese Garden

Hummngbrdd

Peter Meechan

Jonathan Harvey

Andy Scott

Kit Turnbull

Steve Reich

Philip Wilby

Steven Bryant

David Thornton is regarded as one of the foremost euphonium players and teachers of his generation and has a global reputation. His work as a soloist, conductor and educator is renowned throughout the brass playing world to have a distinct hallmark of extreme virtuosity, professionalism and an ability to connect with audiences like few others in his field.

As a recording artist David has released two solo albums. His debut CD, 'Three Worlds', was awarded Solo CD of the Year for 2004 by the British Bandsman magazine. In May 2007 David released his second solo album, 'Devil's Duel'. Furthermore, David features as a soloist on 22 different albums of band music, including 'Epic Brass' and 'Jubilee Brass' - live recordings of two concerts at the Royal Albert Hall.

David Thornton is a **Sterling Musical Instruments** performing artist and consultant and plays exclusively on the **Sterling Virtuoso Euphonium**.

MUSIC AT THE UNIVERSITY OF HUDDERSFIELD – OUR NEXT EVENTS

Thursday 23 January, 7.30pm, Phipps Hall

The University Folk Ensembles


Monday 27 January, 7.30pm, St Paul's Hall

Peyee Chen- soprano

Visit www.hud.ac.uk/concerts for more information.

Box Office:

+44 (0) 1484 471603

 @Hudds_Uni_Music

 HuddsUniMusic

THE UNITED STATES ARMY BAND "PERSHING'S OWN"

31ST ANNUAL TUBA-EUPHONIUM WORKSHOP | 2014

TIME	LOCATION	EVENT	DESCRIPTION
8:00 AM	Minor	Group Warm-Up	Connecting the Mind with the Physical with David Thornton, euphonium
9:00 AM	Minor	Recital	Military Musician Showcase
11:00 AM	Minor	Recital	Kansas University All Star Alumni Recital Scott Watson, conducting
12:00 PM	Com. Ctr.	Exhibits	Exhibits Open
12:30 PM	Minor	Recital	David Thornton, euphonium
2:00 PM	Minor	Recital	Dr. Aaron Tindall, tuba
3:30 PM	Minor	Recital	Penn State University Tuba-Euphonium Ensemble, Velvet Brown
5:30 PM	Com. Ctr.	Exhibits	Exhibits Close
7:30 PM	Loboda	Concert	The U.S. Army Orchestra featuring SSG Toby Furr, euphonium; Dr. Aaron Tindall, tuba; and David Saltzman, tuba

FRIDAY, JANUARY 31, 2014

AARON TINDALL, TUBA



Dr. Aaron Tindall is the assistant professor of tuba and euphonium at Ithaca College, School of Music. He holds the Doctor of Musical Arts degree from the University of Colorado at Boulder, a Master's of Music with Distinction from the Royal Northern College of Music in Manchester, England, UK, and a Bachelor of Music Performance degree from Penn State University. He has additional Doctoral studies at Indiana University.

TONIGHT'S HIGHLIGHT

The U.S. Army Orchestra will feature tuba soloists David Saltzman, Aaron Tindall, and euphonium soloist SSG Toby Furr.

Saltzman has been the Principal Tuba of the Toledo Symphony and the Glimmerglass Opera Festival Orchestra, and professor at Bowling Green State University since 2007.

SSG Toby Furr is one of the newest members of "Pershing's Own." He became the first euphonium player to win the Leonard Falcone International Student and Artist Competition in back-to-back years in 2010 and 2011. Furr will be performing Francois Glorieux's Fantasy for Euphonium and Orchestra.


DAVID THORNTON, EUPHONIUM



David Thornton is regarded as one of the foremost euphonium players and teachers of his generation. His work as a soloist, conductor, and educator is renowned throughout the brass-playing world to have a distinct hallmark of extreme virtuosity and professionalism. His work within the brass band world has seen him at the top flight for over a decade. David is currently the solo euphonium player with the world-famous Brighouse and Rastrick Band.



stop, look and listen at: usarmyband.com



US Army Low Brass Workshop 2014
Friday 29th January 2014 - 2pm
David Thornton, euphonium
Joel Ayau, piano


Auld Lang Syne - Mantia/Meechan

Silent Noon - Ralph Vaughan Williams

Blue Rider - Kit Turnbull
US premiere performance

Electric Counterpoint - Steve Reich

Hummingbird - Steven Bryant



THE 2014 INTERNATIONAL
Euphonium Tuba FESTIVAL

ARTISTS AND TEACHERS
 BRIAN BOWMAN
 MARTIN COCHRAN
 FERNANDO DEDDOS
 PAUL EBBERS
 BERNARD FLYTHE
 ADAM FREY
 MARK JENKINS
 FRITZ KAENZIG
 MIKE ROYLANCE
 THOMAS RUEDI
 DAVID THORNTON
 MERCURY ORKESTAR
 CARYL CONGER
 MAGDELANA SHUMANOVA

IET
FESTIVAL
JUNE 22-28, 2014
at Emory University in Atlanta, GA

Visit Euphonium.com for more information.
 Find the *IET* Festival page on Facebook!

IET Artist Recital
Friday 25th June 2014
David Thornton, euphonium
Caryl Conger, piano

Blue Rider
Kit Turnbull

"...A Night Devoid Of Stars"
(for euphonium & digital playback)
Peter Meechan
(world premiere of this version)

Carnival Cocktail
Steve Sykes

www.euphoniumsoloist.co.uk thortoneuph@googlemail.com

Sterling
 Musical Instruments

Music & Performance

Directorate Programme

Bringing an eclectic mix of music and performance to Salford

3
Oct

GoGo Penguin

Manchester trio GoGo Penguin are hotly tipped as the rising stars of the UK jazz scene. Featuring pianist Chris Illingworth, bassist Nick Blacka and drummer Rob Turner, GoGo Penguin are an exhilarating live act, drawing on a heady brew of influences from Aphex Twin to Brian Eno, Debussy to Shostakovich and Massive Attack to EST.

Sep 14 -
Jan 15
38

10
Oct

An introduction to Indian classical music on western instruments and Riyaz

Delivered by University of Salford graduate and renowned musician Sam Lewis, this workshop is a hands-on experience for all instrumentalists and vocalists. Using his own extensive experience in this genre of music, Sam has specifically designed the session to show how Riyaz techniques can be applied to western instruments and modified for use within western styles.

17
Oct

David Thornton

David Thornton is regarded as one of the foremost euphonium players and teachers of his generation. He has a global reputation as a performer and clinician and his work as a soloist, conductor and educator is respected throughout the brass playing world. David's playing has a distinct hallmark of extreme virtuosity and professionalism, and he has an ability to connect with audiences like few others in his field. In 2001 he was named as 'The International Euphonium Player Of The Year' and in 2004 his debut solo CD, 'Three Worlds', was awarded Solo CD of the Year by the British Bandsman magazine.

24
Oct

The Musicians' Union

Presented by alumni music student Matt Wanstall (MU officer for the North West).

Matt explains the importance of joining the union in order to have your musicians' rights protected in areas including fair pay and contracts. A question and answer session will be included.

24
Oct

In conversation with Luisa Omelian

Salford graduate, solo comedy performer and stand-up star Luisa Omelian was recently described by The Guardian as "crystal clearly a mainstream star in the making." Her twice-extended Edinburgh run also sold out four times at London's Soho Theatre and was hailed by the Telegraph as a "feel good factor so pronounced they should sell it on the NHS." Luisa will join us at Salford at 1pm on 24 October to explain how she made her way into the business of comedy with her first solo show *What Would Beyoncé Do?*

Digital Performance Lab, MediaCityUK, 1pm

Sep 14 -
Jan 15
39

7
Nov

Mark Wilkinson

Mark is cornet tutor at the university and visiting cornet tutor at the Royal Northern College of Music and Manchester Metropolitan University. He is in demand here and abroad as a cornet soloist, teacher, conductor, clinician and adjudicator (he is a fully credited member of the Association of Brass Band Adjudicators) as well as having a number of solo recordings to his name. In 2009, Mark was voted by the banding public as the '2009 4barsrest Player of the Year'

Composer Profiles

Alexander Comitas, (born 1957) studied piano with Thom Bollen and composition with Hans Kox at the Utrecht Conservatory, and orchestral conducting with Anton Kersjes at the Maastricht Conservatory. From 1981 to 1990 he worked as a freelance pianist for the orchestras and the choir of the Dutch radio. Then he decided to dedicate himself entirely to composing.

Since 1981 Comitas has been writing his music almost exclusively in commission. He wrote an orchestral overture on the occasion of the opening of the Enschede Music Centre in 1988 (which he later reworked for wind orchestra); for the opening season of the Eindhoven Frits Philips Music Centre (1992) he wrote the cantata *The Wedding of the Moon and Sun*; and he composed his first violin concerto for the opening of the Tilburg Concert Hall, in 1996. For the Eureka conference of European ministers in Rotterdam (1991) he wrote the Fantasy Overture *Eureka!* To date he has written two symphonies, subtitled *From Ety Hillesums Diary* and *From the Song of Songs*.

His first piece for orchestra *Homage to Dmitri Shostakovich* (1978) has been performed many times by many orchestras, and so has the version for wind orchestra, prepared by Frans Scheepers in 1996. The piece has been heard in Amsterdam (Concertgebouw), Rotterdam (De Doelen), Bayreuth (Stadthalle), London (Royal Albert Hall) en Saint-Petersburg (Shostakovich Philharmony), to name but a few places.

Up until now Comitas has written several compositions for wind orchestra; *Two Armenian Rhapsodies* and, commissioned by the Marine Band of the Royal Netherlands Navy, *A Night on Culbin Sands*. *Armenian Rhapsody Nr. 1* served as a compulsory piece during the First Open Dutch Championship for concert level wind orchestras, in Kerkrade in 1995. *A Night on Culbin Sands* was selected to serve as a compulsory piece for concert level wind orchestras, during the 2001 World Music Contest in Kerkrade. In 2007, he received a commission to write an opera with wind orchestra, for the 2009 World Music Contest.

In July 2000 Comitas made his debut as a conductor of his own music in the Cheremetjevsky Palace, Saint Petersburg. As an arranger, he made among other

things a free adaptation of Richard Rodgers' *The Sound of Music*, for the Dutch National Tour 2002 – 2003 of Joop van den Ende Theaterproducties.

The recent works of Alexander Comitas have been published by Opus 33 Music, Den Burg, the Netherlands (www.Opus33.com).⁴⁰

An up-and-coming performer quickly gaining attention for his creativity and improvisational skill, **Alex Mitchell** is pushing the limits of what the violin can do. Armed with a 5-string violin and a host of guitar effects, Alex forms his compositions around the concept of looping and delay, in which parts are layered to create the illusion of multiple instruments. At times he sounds like a deep cello, a multi-octave ensemble, a screaming guitar, or a soothing synthesizer - all out of one instrument, all live.

Alex has performed at Carnegie Hall, the Kennedy Center, Constitution Hall (to a crowd of 3,000), the Canadian Embassy, the German Cultural Center in New York, internationally in Salzburg, Austria for Mozart's 250th Birthday (2006) and Dublin, Ireland for a run of several pubs and a performance at Christchurch (2009), the Palladium in McLean, Disneyworld, several middle and elementary schools in Virginia for educational outreach, and several rock venues and private events in Manhattan and Virginia.

Several of Alex's live performances on YouTube have received over 300,000 views and given him international recognition by a small but supportive fan base. Following the attention, he recorded two low-budget iTunes albums: *Evolution* in 2007 and *Intercosm* in 2008. In 2009, he recorded a single, *Evolution* with Radian Records.

Alex is pursuing his music in New York City while studying at Fordham University. Since moving to New York, he is now affiliated with the PUMP NY management firm and the Original Sessions booking agency.⁴¹

⁴⁰ Comitas, A (2009) *Biography*, Available at: <http://www.comitas.org/biography/> (Accessed: 30/12/14).

⁴¹ Sonic Bids LLC (2014) *About Alex Mitchell*, Available at: <http://www.sonicbids.com/band/alexmitchell/> (Accessed: 30/12/14).

Reviews

British Bandsman magazine – October 2014

british bandsman page 13 critics corner

Sinfonietta

The Central Band of the Royal Air Force,
conducted by Wing Commander Duncan Stubbs
Doyen DOY CD330
Available from World of Brass, 4barsrest and Midland CD

This release sets R. Smith and Co. TradeWinds titles, both original and arranged from the brass band journals of The Salvation Army, alongside a number of concert band classics. The mixture works a treat, especially in performances of this quality, splendidly recorded in the RAF Central Band's state-of-the-art studio at RAF Northolt. The major offering is a 14-minute *Sinfonietta* composed by Robert Wiffin, a former conductor of the RAF Central Band and now composition and conducting instructor at Kneller Hall and the London College of Music. Wiffin's music takes the listener on an epic journey from dark to light in three contrasting movements. The driving momentum and slightly macabre harmonic treatment in *Dance with the Devil* yields eventually to the glistening textures and Celtic-Spanish fusion of the breathless *Fiesta* finale. These colourful and exciting numbers were composed for the 2000 Royal Military Tattoo. The serene central movement offers a beautiful *Glimpse of Paradise* - with a romantic cor anglais solo at its heart.

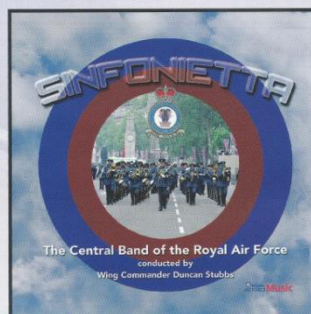
The Paul Mealor's *A Hymn of Endless Light* continues the reflective mood of the *Sinfonietta*'s middle movement. Inspired by great Welsh metaphysical poet Henry Vaughan's vision of Eternity, Mealor's haunting musical mediation is high on atmosphere, with Celtic inspired modal melodies beautifully played by principal euphonium Lewis Musson. Duncan Stubbs' own short work, *Keep the Faith*, began life as a tribute to his late mother, but has been re-imagined with the anniversary of World War I in mind as an introduction and accompaniment to a poem by Moina Michael *We Will Keep the Faith*, which begins, 'To you who sleep on Flanders fields.' It is beautifully read by Howard Leader. The conjunction of music and words works most movingly. The other substantial concert band original recorded here is Richard Phillips' colourful *LakeSide Drawings*, an 11-minute suite whose themes are directly inspired by the rugged contours of the Cumbrian Fells.

Alastair Wheeler's dynamic transcription of Wilfred Heaton's youthful classic *Toccata 'O the Blessed Lord*, produces as authentic a symphonic winds sound as any on the disc. It's an excellent piece of work, well played. The other transcriptions are just as convincing in their re-imagining for the more expansive concert band line-up. Ray Steadman-Allen's stirring little march *Southdown* - a favourite of 5A junior bands in decades past - works well in Richard Phillips' 'full wind' dress, and the Sousa 'roots' of Bramwell Coles' 1924 march, *The Flag of Freedom*, are fully revealed.

While the expansion of Kenneth Downie's hymn setting, *Hammond*, sounds a little too inflated and commercial for me (I prefer the more intimate sonorities of the brass original), Stephen Bulla's lilting arrangement of Thad Jones' *A Child is Born* really hits the spot in Lewis Musson's elegant rendition. Ron Goodwin's *Those Magnificent Men in Their Flying Machines*, Gordon Jacob's arrangement of *The Galloping Major* (re-imagined with skilful lightness of touch by RSA) and Sammy Nestico's vibrant version of *Malaguena* completes the selection.

There's so much to enjoy here - brilliant playing from the RAF Central Band, superb recording by the World of Sound team and informative documentation by TradeWinds Editor Richard Phillips. Highly recommended.

Paul Hindmarsh



David Thornton in Concert

Peel Hall, University of Salford, Friday 17 October
with Ruth Webb (piano)

As part of his Doctor of Musical Arts research and performance portfolio, David Thornton has been exploring new repertoire that combines the euphonium with live and pre-recorded electroacoustic sounds. He included three contrasting explorations in his recital, given to a large audience of students on the music course at Salford. It was scheduled as part of their course, so attendance was expected, but the level of their engagement was as impressive as David's performance.

He began with the most conventional work on the programme, *Devil's Dance* by Alexander Comitas (Ed de Boer). Originally composed for tuba and piano, David was giving the first performance of the euphonium version. There was plenty of vitality in both the playing and the writing, but in comparison with the composer's larger canvasses, such as the brass band work *Vita Aeterna Variations*, this was rather lightweight material. As well as Ruth Webb played her part, the balance between the duo partners wasn't entirely comfortable. Positioning the lid on the small grand piano on full rather than half stick would have solved the problem instantly. Having enjoyed the première of Kit Turnbull's Kandinsky inspired triptych *Riue Rider* at the RNCM Festival of Brass in 2013, I was intrigued to hear how it sounded as a sonata for euphonium and piano - even better was my immediate reaction! The clarity and contrast of euphonium against piano brought out more of the musical detail that had passed me by in the full brass band version.

As Peter Meechan explained in his informative introduction to his work...*A Night Devoid of Stars*, he drew inspiration from looking back on YouTube during his student years at the RNCM to the speeches of Martin Luther King. Last year the euphonium player of Iowa City Band got in touch to say that he had made a version of the elegiac original with the addition of extracts from the speeches themselves, and the radio news coverage of the announcement of Dr. King's assassination. For this performance David Thornton moved to the back of the hall, so that our focus was entirely on the combined sound of music and speech. While the power of the latter overwhelmed the music at times, the overall effect was mesmerising. For me the sound of David's swirling euphonium sounds and the carefully detailed live additional sound manipulation, including delay and chorusing effects, in Lucy Pankhurst's *Susurratation* have remained the strongest musical memory of the recital. As Lucy explained to us, this imaginative sonic creation is her response to the swirling susurratation of starlings on and over the famous Runcorn Bridge over the Mersey near where she lives. The performance was as captivating as the composition.

The final work, D. Edward Davies' *Let there be Funk* (a toe-tapping 'fun piece' for amplified euphonium, octave pedal and digital playback) was followed by a lively question and answer session. David Thornton's engagement with his audience was as strong here as it was during the performances.

Paul Hindmarsh



4barsrest.com

David Thornton

28-Oct-2014

Featuring: Ruth Webb
Peel Hall
Salford
Friday 17th October

David Thornton's artistic reputation has long been secured, but his desire to keep testing his talents by exploring new, enticing musical pathways ensures that he has never been satisfied to merely rest on his deserved laurels.

His ethos is simple - and quite catchy it must be said too: 'Framing the euphonium in new musical environments'.

Research

And he is certainly doing a wonderful job of it as this was shown by this showcase recital (attended by around 300 people) that formed part of the ongoing research he is undertaking for his Doctorate at Salford University.

For around seventy minutes in Peel Hall, we were treated to a true masterclass - not just in the art of performance, but also of presentation; the challenging nature of the musical content played superbly, explained with deftness, humour and transparency, aided by wonderful accompaniment by Ruth Webb.

Frenzied feel

Alexander Comitas's *'Devil's Dance'* is inspired by the Norwegian Folk melody, *'Fanitullen'* and this version for euphonium and piano was receiving its world première. The frenzied feel of maleficent gambol was delivered with a delicious sense of dark edginess.

In contrast, Dr Peter Meechan's *'...A Night Devoid of Stars'* was originally written as a collection of three short, reflective pieces for unaccompanied euphonium, each inspired by the writings of Dr Martin Luther King.

With the soloist at the back of the hall (and the composer in attendance), the lyrical euphonium voice soared over the accompanying words of the great civil rights leader (visual images would be an interesting added dimension for sure), giving a deep sense of poignancy to a work of immense resonance.

Blue Rider

It was Dr Meechan who introduced David to composer Kit Turnbull, whose *'Blue Rider'* takes inspiration from the paintings of the group of artists such as Wassily Kandinsky and Franz Marc in the early part of the 20th century.

Here, both soloist and fellow collaborative artist, Ruth Webb drew the audience in the palm of their hands with a concerto of beguiling shape and form - the outer sections sharply framing a beautifully laconic middle movement.

Murmuration

So too with Lucy Pankhurst's *'Susuration'* for euphonium and live electronics, which takes its inspiration from the murmuration of starlings that fly around Runcom Bridge, close to the composer's home.

Once again, Thornton's agility, linked to deliberately distorted electronic effects captured the mesmerizing patterns and noises the birds create in flight.

Funk finish

There was also something completely outside of the box so to speak to close - and what a delight.

D Edward Davis' *'Let There be Funk'* for amplified euphonium, octave pedal and digital playback, complete with percussion rhythm and vocal effects certainly delivered an engrossing musical experience - one that summed up the whole recital.

With David taking time to obligingly answer questions and talk at length with eager students and admirers, it was a masterclass in every sense of the word.

Malcolm Wood

© 4barsrest.com ~ <http://www.4barsrest.com/reviews/concerts/con993.asp>

Related Article

British Bandsman magazine – September 2014

Youth Championships to return to RNCM

Brass Bands England (BBE) has announced that the 2015 Youth Brass Band Championships will take place on Sunday 19 April 2015 in its traditional home, the Royal Northern College of Music (RNCM), Manchester.

A spokesperson for the Youth Championships Committee told BB: "Brass Bands England is delighted to be going 'back home', following the refurbishment that took place in 2014 causing the event to be moved down the road to the University of Salford. The refurbished halls at the RNCM are now absolutely amazing and BBE is very much looking forward to working in the new venue."

This popular contest will again have four sections. Competitors in the Beginner and Junior sections will select their own pieces for their programmes, which should not last more than 15 minutes' playing time. For the Intermediate Section the Music Panel has chosen *Plus Ultra*, composed by Andrew Stevenson and available from www.imas-music.co.uk, with *The Saga of Tyrifing* selected for the Championship Section. This test-piece is from the pen of Jacob Wilhelm Larson and published by Brass Factory. Further details are available from Arnold Tattersfield at arnold.tattersfield@brassbandsengland.co.uk or 01924 629109.

british bandsman page 3 news

Graham Pinch

It is with sadness that we received news this week of the passing, at the age of 91, of Graham Pinch, a native of Bugle in Cornwall who was featured in edition 5828 following this year's West of England Bandsmen's Festival. The son of Guy Pinch, a founder of the Bugle Contest in 1912, Graham was an ever-present patron of the event throughout his lifetime. We send our deepest condolences to his family and many friends.

Woodfalls rings the changes for RAH Final

Woodfalls Band has announced a flourish of new signings ahead of its 2014 National Final appearance. Ray Farr has been appointed Guest Conductor of the New Forest-based band as it seeks to improve upon its sixth place in last year's Royal Albert Hall outing. The highly experienced conductor, arranger and adjudicator has begun preparations to work his magic on Peter Meechan's score *The Legend of King Arthur*.

Ray Farr commented: "It's an absolute joy to work with such a fine band on this exciting work. I look forward immensely to the Royal Albert Hall performance." Woodfalls also welcomes to its ranks a quartet of music

students. Lauren Chinn makes a welcome return to the band on cornet and Matthew Fletcher has come in on 2nd euphonium, whilst Lawrence Wareham has enlisted in the percussion section. Grant Jameson, a finalist in the BBC Radio 2 Young Brass Awards, also joins the band on solo euphonium. Band Chairman Paul Street said: "Our long-standing principal euphonium John Starkes suffered ill health early in the summer which forced him to stop playing temporarily. The latest news is that John is making a good return to full health and the band wishes him well as he gets back to playing. John's shoes are very difficult to fill, but we are delighted to welcome the American euphonium soloist

Grant Jameson to the band. He will be a great asset to us."

Joining the youngsters are two veterans, Janine Aston returns to the band on cornet and Pat Brady on BBb tuba. "We have already had several very enjoyable but hardworking rehearsals exploring the Arthurian sound world and we are looking forward to the National Final and, of course, our debut appearance at the Brass in Concert Championships at Sage Gateshead a little later on in the season," added Paul Street. "It is a pleasure to work with Ray for the first time and our new signings have brought a wealth of talent to our bandroom."

David Thornton to give world premières at Salford

International soloist and principal euphonium of Brighouse and Rastrick Band, David Thornton, is to give a recital on Friday 17 October as part of the Salford University Lunchtime Series.

The programme, which includes three world premières and a British first performance, comprises:

Devil's Dance (Alexander Comitas) - world première of euphonium and piano version,
... *A Night Devoid Of Stars* (Peter Meechan) for euphonium and digital playback - British première
Blue Rider (Kit Turnbull),
Sussurance for euphonium and live electronics (Lucy Pankhurst) - World première,
Let There Be Funk (D. Edward Davis) for amplified euphonium, octave effects pedal and digital playback - world première of euphonium version

David Thornton has also been busy in the recording studio recently and is about to release his latest solo CD, which will comprise works by Peter Meechan (*Parallel Realities*), Kit Turnbull (*Nightwalker*), Lucy Pankhurst (*Tiamat*), Jay C. Batzner (*Calling*), Simon Dobson (*In Memoriam E.S.*), Jonathan Harvey (*Ricercare Una Melodia*), Paul McGhee (*Analyse and Interpret*) and D. Edward Davis (*Let There Be Funk*).

New appointment at Welwyn Garden City

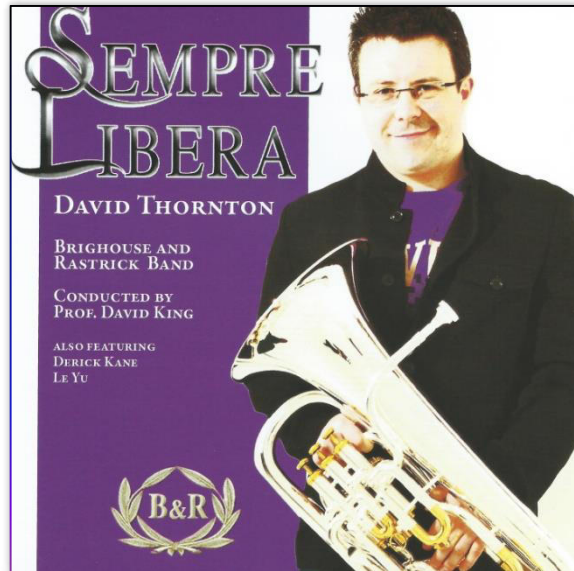
Welwyn Garden City Band has announced the appointment of Alan Duguid as its new Professional Conductor, working alongside Derek Glendinning. A native of Aberdeen, Alan Duguid graduated from the Royal Scottish Academy of Music and Drama after studying composition with Dr Gordon McPherson and Rory Boyle, and conducting with Alasdair Mitchell. In 2001, he won the Scottish heat of the NABBC Conductor Competition. More recently, he led Regent Brass to the London and Southern Counties Regional Championship title in 2013. He is currently also Musical Director of Championship Section Redbridge Brass.

Alan Duguid commented: "I am delighted to take up this position with a band that has such a large amount of potential. I have really enjoyed my first couple of rehearsals with it and look forward to helping it regain 1st Section status as soon as possible."

Appendix III

Blue Rider

CD cover and disc (Sempre Libera: DOY CD326)



CD Booklet

Programme

During the 19th century the great instrumental virtuosi reigned supreme. Pianists Liszt and Thalberg and violinists Paganini and Sarasate amazed audiences with their wide-ranging technical and artistic abilities, fuelled by increasingly difficult paraphrases and variations on popular tunes of the day. Peter Graham's *Fantasy on 'Sempre Libera'* uses Verdi's aria from *La Traviata* and looks back with affection to this period as well as providing an opportunity for our present day virtuosi to show their wares to the world! This work also provides the inspiration behind this recording: virtuoso music, both lightening fast and beautifully tranquil, substantial and brief, a platter of euphonium delight performed by one of the world's finest exponents of the instrument.

Although James Curnow's iconic *Symphonic Variants* was written nearly 30 years ago, the piece still remains one of the core repertoire works and is quoted in *The Euphonium Source Book* (R. Winton Morris, Lloyd Bone, Eric Paull) as one of the most demanding works ever written for the instrument. The explosive introduction and lyrical theme is followed by four extended variants. The American Bandmasters Association heralded the work in 1984 with its coveted Ostwald Award (now known as the Sousa/Ostwald Award) and it has gone on to be frequently performed by euphonium players all over the world. The brass band transcription was completed by John Bryant in 1990 at the request of Robin Taylor who recorded the work with Grimethorpe Colliery Band during the same year.

Italian virtuoso concert pianist and composer Enzo De Rosa studied in Naples. He has composed for numerous theatre productions and television shows and he now teaches at the Conservatory of Music in Benevento, Italy. *Andante Ispirato* has been especially reworked for this recording and comprises music taken from his tone poem for cello and piano, *Il Mercante di Venezia*.

In 1911, the artist Wassily Kandinsky (along with the German painter Franz Marc), founded a society called 'Der Blaue Reiter' (Blue Rider). Named after one of Kandinsky's paintings, the aim of the society was to promote new ideas in the arts and 'destroy barriers between the different forms of art'. Kit Turnbull's *Blue Rider* is written in three, distinct movements, although some of the melodic and harmonic material is shared. Throughout, the work adheres to the concept of the euphonium soloist as the 'artist'. Each movement bears the title of one of Kandinsky's paintings: *Untitled* (1910), *Several Circles* (1926) and *Composition VIII* (1923).

Ephemeral for euphonium and marimba was written in 2013 by tenor horn soloist Hannah Drage. The music is inspired by the Swiss based 'Duo Synthesis' which consists of euphoniumist Thomas Reudi and percussionist Raphael Christen. The music begins with stillness, the arching melody intensifies before finally dying away with one simple note, giving the piece its title, *Ephemeral* - meaning 'short lived'. David is joined by award winning Chinese percussionist Le Yu for this recording.

Professor Edward Gregson wrote, 'Wilfred Heaton was a distinguished composer of immense importance during the last 50 years. He was undoubtedly one of the most original compositional voices to emerge in the creation of new repertoire for brass bands after the Second World War'. It could be said that there are two sides to Heaton's music: the substantial symphonic works such as his *Partita* and *Contest Music* and then a more conservative one, sometimes even witty and light in nature. First published in 1954 and based on Philip P. Bliss's *The Wonderful Words of Life*, the charming *Wonderful Words* certainly falls into the latter category. David's duet partner here is Derick Kane, long standing Principal Euphonium with The International Staff Band.

In Christ Alone is a modern hymn written in 2001 by Keith Getty and Stuart Townend. It opens with the evocative words: *In Christ alone, my hope is found, He is my light, my strength, my song*. This majestic setting is by Richard Phillips, Bandmaster of Kettering Citadel Band.



Fancy on a Bach Air began in celebration and ended in memoriam. Robert Goldberg and his wife Judy, commissioned a multi-composer set of new 'Goldberg' variations, based on Bach's famous work, as a 25th wedding anniversary present to themselves. Tragedy struck and Robert succumbed to a sudden illness and passed away all too soon.

His wife's spirit and love led her to transform what might have been a requiem into a celebration of her husband's life, and Yo-Yo Ma along with Emanuel Ax premiered the complete set of variations preceded by the Bach theme in Boston where the Goldbergs live. On this recording we hear John Corigliano's contribution, originally for unaccompanied cello.

Corigliano writes, 'My Goldberg Variation, *Fancy on a Bach Air*, transforms the gentle arches of Bach's theme into slowly soaring arpeggios of almost unending phrase-lengths. Its dual inspiration was the love of two extraordinary people and the solo cello suites of a great composer - both of them strong, long-lined, passionate, eternal and, for me, definitive of all that is beautiful in life'.

The final work on the programme is Steven Bryant's virtuosic *Hummingbird*. The work was commissioned by American euphonium soloist Robert Benton and is an adaptation of Bryant's original vocal composition. This version of *Hummingbird* for solo Euphonium and pre-recorded backing track takes vocals that are all sung and recorded by the composer himself - he stresses there are no synthesizers, drum machines or samplers in use at all!

"David Thornton is that rare kind of musician - a true artist whose qualities transcend the instrument itself. The listener is carried out of normal music-making into the wide open spaces of real enjoyment."

Howard Snell, Conductor, former Principal Trumpet of the London Symphony Orchestra

"...David Thornton displayed all his wares with a sublime piece of euphonium work in the 'Devil's Duel' which saw him dispense with all the musical challengers that tried to upstage him in battle throughout the piece - you would have had to kill him with a stake through the heart you suspected such was his brilliance, whilst someone may have to check that he hasn't got cloven hooves instead of feet the next time he plays the piece like this. Not even old Beelzebub could better this one suspects."

www.4barsrest.com, Brass Band Internet Magazine

"Thornton's technique, to be frank, is superb but more than that, it is guided by a deep understanding and love for the music and for his instrument.....Lovers of fine brass playing will find much to enjoy here. If you have never heard the euphonium as a solo instrument before, Thornton will convince you as few others can."

Music-Web International

"Thornton is now the third generation of players who have joined the 'inner circle' of my favourites."

Joseph Horowitz, Composer

David Thornton

David Thornton is regarded as one of the foremost euphonium players and teachers of his generation and has gained a global reputation. His work as a soloist, conductor and educator is renowned throughout the brass playing world to have a distinct hallmark of extreme virtuosity, professionalism and he has an ability to connect with audiences like few others in his field.

His work within the brass band world has seen him at the top flight for already over a decade. He has held Solo Euphonium positions with Fairley Band (1997-2000) and Black Dyke Band (2000-2010) having won European, National and British Open titles during this time. David is currently the Solo Euphonium player with the world famous Brighouse and Rastrick Band.

Born in Nottingham in 1978, David began his euphonium lessons at just eight years old and only five years later became the first ever euphonium player to gain a place at Chetham's School of Music, one of the UK's most prestigious institutions for specialist musical education.

Since then his success has earned him many awards, such as scholarships from the Countess of Munster Trust and the Yamaha Music Foundation of Europe, a hat-trick of solo awards at the National Euphonium Conference 1995, 1997 and 1999, first prize at the Verso II Millennio International Euphonium Competition, but most notably as the International Euphonium Player of the Year 2001.



David is constantly working to seek out new solo repertoire in as many different guises as possible. He has given world premieres by composers such as Philip Wilby, Peter Meechan, Simon Dobson, Torstein Aagaard-Nilsen, Peter Graham, Phillip Venables, Kit Turnbull, Enzo de Rosa, Cai Isfryn and Lucy Pankhurst.

This is the third solo album released by David. His debut CD, *Three Worlds*, was awarded Solo CD of the Year for 2004 by the British Bandsman magazine. In May 2007 David released his second solo album, *Devil's Duel*. Furthermore, David features as a soloist on 25 different albums of band music, including *Epic Brass* and *Jubilee Brass* - live recordings of two concerts at the Royal Albert Hall.

David Thornton is a Sterling Musical Instruments performing artist and consultant and plays exclusively on the Sterling Virtuoso Euphonium.

www.euphoniumsoloist.co.uk
www.sterlingbrass.co.uk

Professor David King

Australian by birth, David King is regarded as one of the most dynamic figures in the world of brass today. With an enviable record of musical accomplishments and successes both as an instrumentalist and conductor he is at the forefront of music education.

David King studied trumpet and cornet at the Sydney Conservatorium of Music and music education at Avondale College, NSW, where he studied with Alan Thrift, graduating in 1978.

In 1982 as Australian Cornet Champion he was awarded a scholarship to study music at Salford University College, Manchester, where he graduated with distinction in Performance in 1985.

In Britain David King pursued a distinguished career as a cornet soloist winning the title North of England Solo Champion on three occasions (1983/84/85) and remained unbeaten on Bb cornet at the British Open Solo Championships for five consecutive years (1987-91). He represented the United Kingdom in 1992 as British Open Solo Champion and won the prestigious title International Brass Musician of the Year in Auckland, New Zealand.

As a conductor Professor David King holds a prominent position in Europe and is revered as one of the most successful conductors on the concert and contest platform. He has represented England in the European Brass Band Championships on eleven occasions as a conductor and has won the title ten times, twice with Black Dyke Mills Band (1990/91) and eight times with Yorkshire Building Society Band (1996/97/1999-2004).



In 2002 David King was appointed Musical Director of the Massed Bands of the North West of England to perform in the closing ceremony of the Commonwealth Games in Manchester. He was also guest conductor at the World Expo, Switzerland 2002.

Regarded by his peers as a leading interpreter of wind music, Professor David King has commissioned, choreographed, directed and premiered award winning thematic projects for the concert platform working in collaboration with internationally acclaimed composers for the genre including Torstein Aagaard-Nilsen, Peter Graham, Phillip Sparke, and Robin Dewhurst.

April 2009 saw Professor King take up the position of Professional Conductor with the world famous Brighouse and Rastrick Band, a relationship that has led to two consecutive National titles in 2010 and 2011.



Brighouse and Rastrick Band

It is known that during the mid to late 19th century, amateur music making, in all its forms thrived in the industrial areas of the North of England. In 1881, out of this prospering culture, Brighouse and Rastrick Temperance Band was born.

Today, the band continues to make its mark on the new century, whilst maintaining its great traditions and continued quest for musical excellence. With over 130 years of proud history, the band is still fiercely financially independent and beholden to no one other than itself.

In addition to having a first class and formidable reputation for highly entertaining concerts of wide public appeal, Brighouse and Rastrick Band has many other notable triumphs to its credit in the highly competitive contesting field, including two World titles and two European titles. The band has been National Champion of Great Britain on nine occasions.

Amongst the general public Brighouse and Rastrick is perhaps most popularly known for its famous 1977 hit parade success *The Floral Dance* for which it won both Silver and Gold discs for massive record sales and tremendous national and international acclaim.

Very firm roots were re-established in the town of Brighouse in 1995 with the building of its own purpose-built headquarters, 'West Ridings'. In 2010 and 2011 the Band won the highly competitive Yorkshire Area Championship before being crowned Champion Band of Great Britain at the Royal Albert Hall in the same two years. So successful was 2011 that Brighouse and Rastrick was voted Band of the Year and Professional Conductor David King, Conductor of the Year, by the readers of the 4barsrest brass band website.

It is still true to say that no other public subscription band has held such high status for as long as Brighouse and Rastrick Band!



Executive Producer: Trevor Cuffall
Producer: Daniel Lock
Associate Producer: Kim Lofthouse
Engineers: Melissa Dee and Sam Grainger
Post-Production: Daniel Lock and Melissa Dee
Production Manager: Nicki Tonge
Project Co-ordinator: Neil Brownless
Artwork and Design: GK Graphic Design
Recorded by World of Sound on
14 and 15 September 2013 at Peel Hall, Manchester.

Sempre Libera CD Track List

1. Peter Graham – Fantasy on ‘Sempre Libera’*
2. James Curnow – Symphonic Variants (brass band transcription by John Bryant)
3. Enzo De Rosa – Andante Ispirato for euphonium & brass quartet*
- 4-6. Kit Turnbull – Blue Rider*
7. Hannah Drage – Ephemeral for Euphonium & Marimba*¶
8. Wilfred Heaton – Wonderful Words**
9. Richard Phillips – In Christ Alone
10. John Corigliano – Fancy on a Bach Air
11. Steven Bryant – Hummingbird for euphonium & synthesised vocals

* Première recording

** featuring Derek Kane, principal euphonium, International Staff Band

¶ featuring Le Yu, international percussion artist

Data disc containing relevant scores and live première performances

- Score: version for euphonium and brass band
- Score: version for euphonium and piano
- Video file: World première of version with piano
- Video file: USA première

Reviews

Brass Band World magazine – April 2014

reviews

CD OF THE MONTH



SEMPRE LIBERA
Euphonium soloist: David Thornton
Brighouse and Rastrick Band
Conducted by Prof. David King
Doyen DOYCD326

A decade on from his first CD, *Three Worlds*, *Sempre Libera* is David Thornton's third solo disc and his first since he took up occupancy of the solo euphonium chair at Brighouse and Rastrick.

In a programme that spans a vast stylistic range, from the sacred to the secular, from the world of grand opera to Kit Turnbull's Kandinsky-inspired *Blue Rider*, and from the bracing American accent of James Curnow's weighty *Symphonic Variations* to the gentle, unaccompanied intimacy of John Corigliano's *Fancy on a Bach Air*, the choice of music emerges as both intriguing and adventurous.



Q+A WITH DAVID THORNTON

What have been your recent highlights as a soloist?

2014 started with a bang as January was really busy. I performed Paul McGhee's fantastic euphonium concerto, *Kjeden*, at the RNCM Festival of Brass, then the day after embarked upon a major North American tour, appearing at the US Army Band Low Brass Conference in Washington DC, visiting universities in Atlanta (Georgia State and Emory), New York (Montclair) and Harrisonburg (James Madison), and finishing in Saskatoon, Canada performing at the inaugural Origins International Brass Festival alongside Jens Lindemann. Since then, I've performed concerts

More striking still, however, is the remarkable level of technical command allied with unflinching control and sensitivity that David Thornton brings to a recording that is sure to be a serious contender for solo CD of the year at the end of 2014.

With James Curnow's 18-minute *Symphonic Variations* and Kit Turnbull's *Blue Rider* carrying the serious substance of the programme, it's hard to believe that *Symphonic Variations* is 30 years old (the thematic comparisons with Curnow's *Tritico*, written a few years later, abound), yet in a tautly constructed piece that exploits every facet of the solo instrument, David Thornton is in imperious form, with Brighouse providing dynamic, yet always carefully balanced accompaniment.

Cast in three movements, each of which bears the title of a Kandinsky painting, Turnbull's *Blue Rider* is no less impressive in its exploration of technique, the virtuosic outer movements offset by an atmospheric, elusive central movement played with consummate artistry by the soloist.

Elsewhere, David Thornton is joined by Derrick Kane for Wilfred Heaton's charmingly engaging *Wonderful Words*, whilst Richard Phillips's *In Christ Alone*, Hannah Drage's

Ephemeral (in which the euphonium shares the limelight with marimba) and the ear-opening pyrotechnics of Peter Graham's response to Verdi's aria from *La Traviata*, *Sempre Libera*, all prove to be highly effective vehicles for David Thornton's pristine articulation, effortless range, and sensitive shaping of phrase and line.

In many ways it is the mesmerising control that the soloist demonstrates in the seemingly endless soaring phrases of Corigliano's response to Bach that steals the show, yet for something totally different look no further than the concluding piece - Steven Bryant's *Hummingbird*. Setting the euphonium against a recorded, multi-tracked vocal backing by the composer himself, resembling an electro, beat-boxing incarnation of the Swingle Singers, produces an inventive and wittily entertaining conclusion to what is, arguably, David Thornton's finest solo CD.

CHRISTOPHER THOMAS

- ◀◀◀◀ Programme
- ◀◀◀◀ Performance
- ◀◀◀◀ Recording
- ◀◀◀◀ Presentation

and workshops in Northern Ireland and Belgium, but I always enjoy coming back to fulfil my commitments with Brighouse!

The disc's track list balances the traditional and contemporary. Do you find it important to look back down the lineage of music for your instrument, as well as to look forward?

I think it's essential. If we don't know where we've come from it's tough to know the best way forward. The heritage of the band movement and, in particular, the tradition of euphonium playing has always been important to me. I enjoy listening to the vocal sounds of players such as John Clough and Lyndon Baglin, and the way they approached their repertoire. Also, when recording an album I like to have variety of repertoire - almost like a concert programme - you can sit and listen to the disc in

one go, rather than it being a 'repertoire reference' recording.

What was it like to work with Kit Turnbull on the *Blue Rider* track and did his composing experience for winds and television music bring something unique to your collaboration?

Kit's approach to scoring and voicing for brass band is very fresh. During *Blue Rider*, I often found myself as an interactive part of the overall texture rather than simply a soloist out on top. It is also very descriptive, emotive music - I suppose an influence of his work within television music. In terms of collaboration, it was pretty easy; I asked him to write whatever he wanted, and the piece he delivered is on the recording - you can't get easier to work with than that! I sincerely hope it's not the last time we can persuade him to write for brass band!

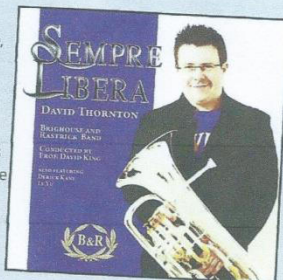
Sempre Libera

David Thornton (euphonium), Brighouse and Rastrick Band conducted by Prof. David King with Derick Kane (euphonium) and Le Yu (marimba)

Doyen DOY CD362

Available from World of Brass, 4Barsrest and Midland CD

David Thornton is a class act, whose commanding technique, refined sound and creative attitude are always placed at the service of the composer. *Sempre Libera*, his third solo album, amply demonstrates his approach and his range. The title track reveals the showman. In emulating the virtuosity with which Liszt or Sarasate wowed their audiences in the 19th century, Peter Graham includes all the 'high-wire' tricks of the modern euphonium player's trade in his fantasy on one of Verdi's most enduring melodies.



However, for me, David Thornton really comes into his own on the larger scale, where he is able to reveal the full range of his musical intelligence and subtlety. James Curnow's *Symphonic Variants* is one of the 'Everests' of the euphonium repertoire. In this reading, the soloist demonstrates his artistry in the details of character and mood, but is also impressive in the way the symphonic journey is illuminated with Brighouse and Rastrick (David King) in fine form.

There is immediacy of primary colour in Kit Turnbull's *Blue Rider*, which provides a strong contrast to the symphonic thrust of the Curnow. *Blue Rider* is the most recent of David Thornton's major commissions and was inspired by work of the artist Wassily Kandinsky, who was one of the founders of a society called The Blue Rider, after one of his own paintings. As Kandinsky's aim was to break down the barriers between different forms of art, Kit Turnbull establishes his soloist as the 'artist' around which the musical canvas is created. David Thornton is a commanding presence throughout this fascinating concerto.

Between these major edifices, Italian composer Enzo de Rosa provides a brief oasis of calm with an *Andante Ispirato*, reworked for euphonium and ensemble from a cello and piano original entitled *The Merchant of Venice*. I also found the haunting simplicity of *Ephemeral*, which Hannah Drage (solo horn of Tredegar Town Band) penned for the Swiss euphonium and marimba duo, Thomas Reudi and Raphael Christen, completely captivating. For this recording David Thornton is partnered by Chinese percussionist Le Yu.

Our soloist is joined by another master of the euphoniumist's art, Derick Kane, for a performance of Wilfred Heaton's *Wonderful Words*, originally published in 1954 as a cornet duet. I'm not sure it entirely comes off as a euphonium duet, given the amount of low-register material Heaton assigns to the second player, but it's great to hear this capricious little piece played with such elegance and charm. For me, Richard Phillip's bolero treatment of the worship song *In Christ Alone* sits rather uncomfortably in this context, although it is beautifully played. However, John Corigliano's thoughtful solo *Fancy on a Bach Air* (originally for cello) and Steven Bryant's witty *Hummingbird*, with composer providing all manner of vocal effects, Swingle Singers style, as a backing track, provide a typically imaginative ending to this wide-ranging, well recorded and documented release.

PAUL HINDMARSH

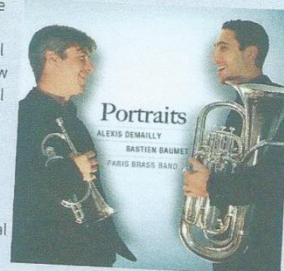
Portraits

Alexis Demailly (cornet), Bastien Baument (euphonium), Paris Brass Band conducted by Florent Didier

Brass Evenements Production

Available from World of Brass, Parisbrass band.com

Portraits is a showcase for the subtle musical skills of Paris Brass Band's eminent principal soloists. Alexis Demailly is now in his eleventh year as principal trumpet at the Paris Opera and has been principal cornet of Paris Brass Band PBB since 2009. Bastien Baument joined the Orchestra of Paris Police in 2007 and has been PBB principal euphonium since the band was established in 2008.



Their programme choices tread familiar brass band paths for the most part. Two established Philip Sparke favourites, *Song and Dance* (cornet) and its more substantial 'cousin' *Pantomime* (euphonium) come up as fresh as new paint, especially in the wistful nostalgia of the extended lyrical openings. The impressive virtuosity is clear and precise as well as being unfailingly musical – not just for show!

There are three items by Peter Graham. The title track, *A Portrait of Paris* – the only one to be given a programme note by the way – was written specially to showcase the two soloists. This well-crafted divertissement 'doffs the cap' to the French style, with a little reference to one of Debussy's most famous piano pieces thrown in for good measure. One can almost see elegant Parisians on a summer Sunday afternoon in *Promenade (aux Champs-Élysées)* and sense the gently flowing river in *Sur la Seine*. The 'full-on' finish, *Tour de France*, winds up the tempo and technical trickery – impressive.

Fingers continue to fly in Graham's *Brillante*, in which the ensemble is put under a bit more pressure. Bastien Baument shows his lyrical side to great effect in Goff Richard's *Pilatus*. The band is terrific here too, well-sustained and sonorous. Alexis Demailly is at his best in *Jubilance* (Himes), but rather restrained in *A Time for Peace* (Graham). This could have been warmer and more generous in its emotional engagement – less French one might say! *Portraits* is completed by Swiss composer Fritz Voegelin's rather leaden-footed *Caprice* and Simon Kerwin's entertaining *Hunting High and Low* to finish.

The members of PBB are drawn from some of the French Capital's leading orchestras and bands including Paris Opera, Orchestre National de France, Musique de l'Air and the world famous band of the Garde Républicque. This professional pedigree aroused great expectations on the part of this listener and for most of the album they were fulfilled. The playing throughout is never less than cultured, if lacking in impact on occasion. There is a clearly perceptible Gallic grace about the ensemble playing, which is subtle, beautifully balanced and refined under the persuasive and insightful baton of Florent Didier. The recorded sound is clear and smooth, audibly a studio rather than concert room balance, but none the worse for that, since the two soloists easily ride above the band sound.

PAUL HINDMARSH



Commercial Material

World of Brass Advert from British Bandsman magazine
(issue 5809 – 15th February 2014)

WORLD OF BRASS

THE HOME OF BRASS SOUND





COMING SOON!

25362 £13.95 / £9.99

Glemdene; Ruy Blas; Kim; Crimond; Blue Thunder; Dreams and Dances; Suite from Stabat Mater; Brave; Diversions on a Bass Theme.



COMING SOON!

25363 £13.95 / £9.99

Sound the Bells; The Spirit of Pageantry; Trumpet Concerto (Harry James); From the Hillside; Trumpet Concerto, 3rd Movement (Hummel); Alfie; Dance of the Goblins; Dreamtime; Climb Ev'ry Mountain; Y Deryn Pur; Lux Aeterna; Two Folk Songs from Valdres; Mambo Caliente; Londonderry Air; Rondo alla Turca; Finale from Piano Concerto No. 3 (Rachmaninov).



OUT NOW!

25359 £13.95 / £9.99

The Black Knight; The Force of Destiny; Flowerdale; Charge of the Light Brigade; The Piper O' Dundee; Love Divine; Dansa Brasileira; You Needed Me; Independence Day Suite; Endearing Young Charms; Starlight; Suite from Celtic Fusions.



OUT NOW!

25357 £13.95 / £9.99

Fantasy on Sempre Libera; Symphonic Variants; Andante Ispirato; Blue Rider; Ephemeral; Wonderful Words; In Christ Alone; Fancy on a Bach Air; Hummingbird.



Add a copy of Three Worlds or Devil's Duel for just £10! All 3 CDs only £30!



WORLD OF BRASS - THE HOME OF BRASS SOUND





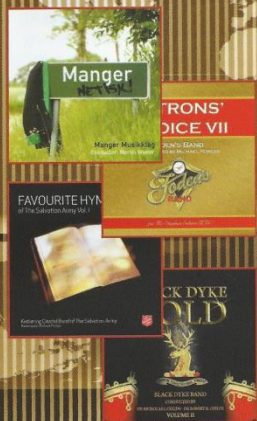
Telephone order line: +44 (0)1933 445 445
 CDs/DVDs/sheet music; Shop 24/7 at worldofbrass.com
 Downloads; Download from worldofbrass.com
 Like us at facebook.com/worldofbrass
 Follow us at twitter.com/worldofbrass
 Watch us at youtube.com/worldofbrassdotcom



World of Brass Charts from British Bandsman magazine (issue 5811 – 1st March 2014)

british bandsman page 13 **charts**

World of Brass charts, February 2014



World of Brass CD top 10

Mangernetisk	(Manger Musikklag)	Re-entry
Patrons' Choice VII	(Foden's Band)	New entry
Favourite Hymns of the SA Vol. I	(Kettering Citadel Band)	+2
Black Dyke Gold Volume II	(Black Dyke Band)	Unchanged
Regionals 2014	(Various brass bands)	+1
Quest	(International Staff Band)	-4
Sempre Libera	David Thornton with Brighouse and Rastrick)	New entry
Stories of Life	(Glenn Van Looy with Manger Musikklag)	Re-entry
The Nationals 2013	(Various brass bands)	-6
Symphony	(Black Dyke Band)	-3

Patrons' Choice VII narrowly misses a CD and Download double in its launch month, thwarted by strong sales in its home country for Manger Musikklag's **Mangernetisk**. There's also a return to the chart for another album involving Manger, Glenn Van Looy's Solo CD of the Year, **Stories of Life**.



World of Brass DVD top 10

British Bandsman 125th anniversary concert	(Black Dyke Band and James Morrison)	+5
European Brass Band Championships 2013		-1
Brass in Concert 2012		-1
A Master Class in Brass	(David Childs)	Unchanged
ISB120 Staff Bands in Concert		Re-entry
Epic Brass II		Re-entry
European Brass Band Championships 2011		Re-entry
Fairey Band in Concert	(Fairey Band)	Re-entry
Blofeld	(Mnozil Brass)	+1
Double Champions!	(Foden's Band)	Re-entry

Half of this month's DVD chart is made up of re-entries while a spike in sales for **British Bandsman 125th anniversary concert** lifts it to the top of the chart for the first time since its launch in December 2012. While **An Audience with RSA** disappears from the top 10, **A Master Class in Brass** chalks up 14 consecutive chart appearances, never lower than its current fourth position.



World of Brass Tunes, the top 10 downloads

Patrons' Choice VII	(Foden's Band)	New entry
Sempre Libera	David Thornton with Brighouse and Rastrick)	+8
Regionals 2014	(Various brass bands)	-1
A Life Worth Living Volume 2	(Hendon Band)	New entry
Favourite Hymns of the SA Vol. I	(Kettering Citadel Band)	-4
Quest	(International Staff Band)	Re-entry
Cornet Heritage Collection Vol. II	(Richard Marshall with Black Dyke Band)	-3
Mangernetisk	(Manger Musikklag)	-5
Fire in the Blood	(International Staff Band)	Re-entry
European Brass Band Championships 2013 own choice test-piece		-4

A full month of sales for David Thornton's new album, **Sempre Libera** wasn't quite enough to propel it to top spot which is taken by the latest in the **Patrons' Choice** series from Foden's Band. The other new entry this month comes from Hendon Band of The Salvation Army with the long-awaited follow-up to its new millennium release, **A Life Worth Living**.

Appendix IV

Kjeden

Data disc containing relevant scores and
live première performances

- Score: *Kjeden* (Paul McGhee)
- Audio file: British première
- Archived reviews from previous performances at RNCM Festival of Brass

Reviews of *Kjeden* performance

www.4barsrest.com – January 2014



4barsrest.com

Brighouse & Rastrick

28-Jan-2014

2014 RNCM Festival of Brass
Conductor: Ian Porthouse
Soloist: David Thornton
Bridgewater Hall, Manchester
Sunday 26th January

It may have been four years since Brighouse & Rastrick last appeared at this Festival, but it was worth the wait.

Under guest conductor, Ian Porthouse, the West Riding outfit was in commanding concert mode to leave an appreciative audience in no doubt that it shouldn't be another four years before they next return.

Crisp

The Tredegar MD's sharply defined conducting manner brought the best out of the band with Heaton's idiosyncratically extended march, '*Glory! Glory!*', delivered with a crisp ensemble sound and a nice touch of humour as the passing bugles of the Boys Brigade battled untunefully for the road side bragging rights with the local Sally Army Corps.

Mini masterpiece

Dean Goffin's '*Rhapsody in Brass*' is all too rarely heard these days - a real pity as its compact symphonic structure (it's not really a rhapsody in the true sense) is a mini masterpiece in the constituent elements of high class brass band contest playing.

The rolling motifs of the opening movement were played with just the right touch of musical momentum, whilst the elegiac central interlude, with its memories of lives lost (it is very much a war time composition) had a darkened sense of emotion.

The spirited brio of the closing '*Allegro assai e giocoso*' was energetic and carefree - a statement of future happiness built on the foundations of ultimate sacrifice.

Centrepiece

The centrepiece of the programme came in the form of the UK premiere by David Thornton of Paul McGhee's '*Kjeden*'. Norwegian for '*Chain*' - it is a substantial work which draws upon an exploration of linked relationships between the soloist and ensemble.

McGhee's gift of being able to draw the listener deeper and deeper into the musical miasma he projects makes for a thought provoking experience, enhanced on this occasion by the superb lead given by David Thornton from which the band was able to attach itself.

Bold

To close, a bold account of the original version of Elgar's '*Severn Suite*' (as opposed to the Bram Gay arrangement used at the British Open in 1996) which was delivered with a lightness of touch and sense of restraint that kept the underlying pulse of the music flowing throughout.

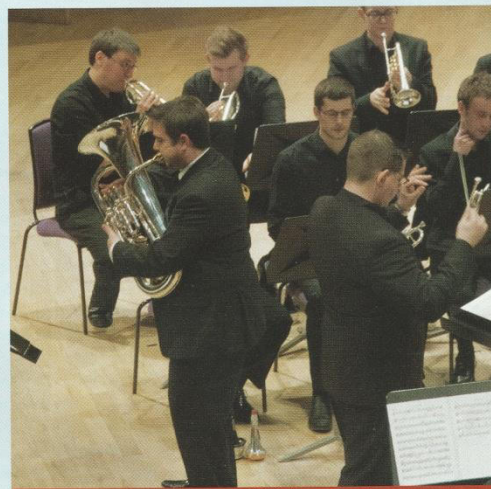
It brought to an end a concert of substantial highlights from Brighouse & Rastrick on classy form.

Malcolm Wood

2014 festival of brass page 8 british bandsman



Roger Webster performs with Fairey Band



David Childs performing with teh RNCM Brass Band

Squeezing a galle

Kenneth Crookston reports on a day of total immersion in brass band culture at Bridgewater Hall. Pictures: John Stirzaker

Faced with the considerable problem of their traditional venue being unavailable due to major refurbishment, the organisers of the Royal Northern College of Music (RNCM) Festival of Brass must have endured many a sleepless night in plumping for Bridgewater Hall as the home of the 2014 event. Having been nicely settled at the RNCM for over a decade, a short journey of a mile or so along Oxford Road to Manchester's leading concert venue may not seem like the most audacious of solutions to such a conundrum, but the resulting change in financial and logistical dynamics, plus the subsequent requirement to compress into a single Sunday what has previously developed nicely into a three-day event, surely provided the most perplexing of challenges for the Artistic Director, Paul Hindmarsh.

In the past, up to seven leading Championship Section bands have graced the RNCM Concert Hall stage during the weekend, with additional performances from the RNCM's own Brass Band, Brass Ensemble and Junior Brass Band, masterclasses, foyer performances, competitions and myriad other creative activities going on around the fringes and keeping the loyal audience, peaking at around 400 in number, fully occupied. With less than 12 hours at their disposal, the same level of activity was clearly impossible on this occasion, so it was necessary to put together a programme of music attractive enough to draw people in large enough numbers to provide an inspiring environment and make the

event viable, while also remaining sufficiently adventurous to retain the traditional flavour of the weekend. As for which of the bands would be having a weekend off this year, that decision may even have appeared beyond the wisdom of Solomon.

Undaunted, and for one year only before the new RNCM Concert Hall is re-opened with an increased capacity in time for the 2015 Festival of Brass, the doors of Bridgewater Hall opened shortly before 11.00am last Sunday and a few hundred hardy souls arrived to listen to the opening concert by Fairey Band, conducted by Garry Cutt. A band with a remarkable history, but one that, during the past year or so, has found the contest platform a less comfortable environment than that to which it is accustomed, Fairey seemed immediately at home with the music of Arthur Bliss in *Kenilworth*, which was written for what turned out to be the final National contest held at the Crystal Palace in 1936. The same was also true in Eric Ball's timeless *Journey Into Freedom*, in which all soloists contributed to a text-book reading, and Elgar Howarth's *In Memoriam RK*, where Garry Cutt's affinity with the composer and the music was demonstrated in an insightful and emotional reading. The poignant silence at the end told its own story.

There are stories about the great 19th century violinist Niccolò Paganini, in which he would occasionally sabotage the strings of his instrument in the hope that some would break during performances, thus affording him an

opportunity to even further demonstrate his greatness as he wrestled with the latest virtuoso work of the day with only three (or sometimes two) strings. It would be stretching credibility somewhat to suggest that cornet virtuoso Roger Webster set himself a similar challenge in his solo performance, which was the centrepiece of the Fairey concert. Yes, Ernest Tomlinson's *Cornet Concerto* is difficult enough for even the finest exponents of a fully-functioning cornet, but to tackle it with a third valve that turned out to be sticky and not only live to tell the tale but actually deliver a committed and colourful performance takes something special indeed. Following a short hiatus after the demanding opening movement, during which a bottle of valve oil was passed hastily around the band to the soloist's stand, he went on to play the florid and lyrical slow movement with equal aplomb, while the jazz-inspired third suffered only in that the band and soloist weren't always absolutely together. The members of the 90-year-old composer's family who were present could only have been impressed.

The RNCM Brass Band and Michael Fowles were next on the Bridgewater Hall stage, in a delightful programme of music by Holst, Horowitz, Wilby and McCabe. *A Moorside Suite*, written in 1928 (also for the Crystal Palace Contest), remains one of the most deceptively difficult works in the brass band repertoire, so what a thrill it was to hear such an elegant performance from the students of the RNCM. Special mention should be made



Richard Marshall giving the UK premiere of Martin Ellerby's concerto



David Thornton and Brighouse and Rastrick perform Kjeden

on into a pint pot

of the contribution of principal cornet David Gillson, whose high-wire performance in the *Nocturne* was both flawless and stylish, while the band's fine collection of young soloists were afforded ample opportunity to display their skills in Wilby's *Shadow Songs*, not least baritone player Sarah Lenton, whose extended solo was outstanding. *Cloudcatcher Fells*, which closed the band's programme, remains a musical test for the finest bands around, but its technicalities are now well within the scope of groups such as the RNCM Brass Band. It was, though, a pleasure to hear John McCabe's masterwork for the medium in such an environment as Bridgewater Hall.

Brighouse and Rastrick Band was featured in three familiar works, juxtaposed with the UK premiere of *Kjeden*, a concerto for euphonium by fast-establishing composer Paul McGhee. Played by David Thornton, whose performance CV features many outstanding displays at the Festival of Brass over more than a decade, this exploratory work also presented a test for the accompanying band (and could have been subtitled as 'co-starring' flugel horn - Lucy Murphy was excellent). Like many of the composer's works, there is a 'darker' aspect to *Kjeden*, but it was encouraging to see that the audience (which had grown during the day to around 500) gave it both full attention and a warm reception. Wilfred Heaton's idiosyncratic march *Glory! Glory!* and Dean Goffin's much-loved *Rhapsody in Brass* received apposite readings under the thoughtful leadership of Ian Porthouse, while the elegance on display in an

'authentic' performance (See BB edition 5803) of Elgar's *Severn Suite* evoked memories of a different banding age, one in which artistic excellence vastly outweighed any appetite for special effects.

Following an extended prelude from the RNCM Brass Ensemble, in which the College's classical brass musicians had the privilege of performing Richard Strauss's *Festmusik der Stadt Wien* under the masterly baton of Howard Snell, Black Dyke Band and conductor Nicholas Childs got the main body of the Finale Concert underway with Arthur Butterworth's rarely-heard but wonderful *Passacaglia on a Theme of Brahms*. The 90-year-old composer was there in person and was warmly received by the Bridgewater Hall audience of around 1,000.

Richard Marshall was the apparently effortless soloist in the UK premiere of Martin Ellerby's *Cornet Concerto*, an often jaunty, highly rhythmic and decidedly more accessible work (for the soloist) than the earlier Tomlinson, although both are very 'attractive' in nature. Although it was thrilling to hear such an apt rendition of one of Gilbert Vinter's most enduring works, *Triumphant Rhapsody*, the main focus of Black Dyke's programme was on the only world premiere of the day. Simon Dobson is another modern composer who has enjoyed considerable exposure at the Festival of Brass over the years, but his *Journey of the Lone Wolf* is his first commission from Black Dyke. Based on the life and musical journey

of Hungarian composer Béla Bartók, much of the earlier material is gypsy influenced, with notable solos for cornet, euphonium and horn. Virtuoso flugel and bluesy trombone features form much of the slow movement, while the baritone also gets in on the action later. Dark and dramatic in nature, the final movement was performed to great effect, drawing enthusiastic applause for a work that surely holds the potential for further high-profile performances.

Few lovers of high-quality band music would ever turn down an opportunity to see and hear Foden's and Howard Snell in action, and none of those who stayed around for the final hour or so on Sunday night could possibly have been anything other than inspired by that glorious sight and sound. The clear lines heard in Eric Ball's idiomatic arrangement of Elgar's *Froissart Overture* were reminiscent of that golden period during the 1980s and '90s, when Foden's opened up new avenues of repertoire and performance, while we heard a return to more traditional brass band sounds in Eric Ball's *A Kensington Concerto*, a piece that, in performance (much like *A Moorside Suite*), has a lot more to it than meets the eye.

Philip Sparke's electrifying *Variations on an Enigma*, perhaps the prolific composer's most enduring 'showcase' work, provided a final few minutes of immense energy, while the closing *Procession to the Minster*, that most popular of brass band 'finishers' from the pen of our greatest ever arranger (although I'm told that



Foden's and Howard Snell in action



Introduction time with Paul Hindmarsh



the Wagner version is pretty good too...), positively lifted the roof. At the end of it all we still had a moment or two for the briefest of encores in *Star Lake* (Eric Ball), sending the audience off into the cold and damp Manchester night with a spring in its step.

We haven't yet mentioned David Childs, who was guest soloist with both the RNCM Brass Band and Foden's. In the Joseph Horowitz *Euphonium Concerto*, heard earlier in the day, we received a consummate lesson in elegant and uncomplicated performance, while it also felt as though the 42 year-old work, written in 1972 for Trevor Groom, held few technical challenges for this modern-day giant of the instrument. His evening

performance was very different in nature, and while the ease with which he presented the towering melodies and technical 'Everest' of Sarasate's *Zigeunerweisen* was astonishing, the assembled members of the brass band press corps (as well as the Artistic Director) on the Bridgewater Hall Circle were among the many left open-mouthed at the soaring beauty present in Howard Snell's *Oration*. It was possibly the least complex work performed on the main stage all day, but the best things in life usually are.

In keeping with tradition, patrons of the RNCM Festival of Brass also had the opportunity to hear various foyer performances during the event, with the excellent Courtois

Trombone Quartet (Mark Templeton, Davur Juul Magnusson, John Barber and Richard Ashmore), which was joined by young trombonists of the RNCM, giving the first of these in a varied and enjoyable programme that included music by William Byrd and Modest Mussorgsky, while the RNCM Junior Brass Band was as impressive as ever under the enthusiastic influence of tuba virtuoso Les Neish. The appetite for these performances never diminishes and it is always refreshing to see how well attended they are.

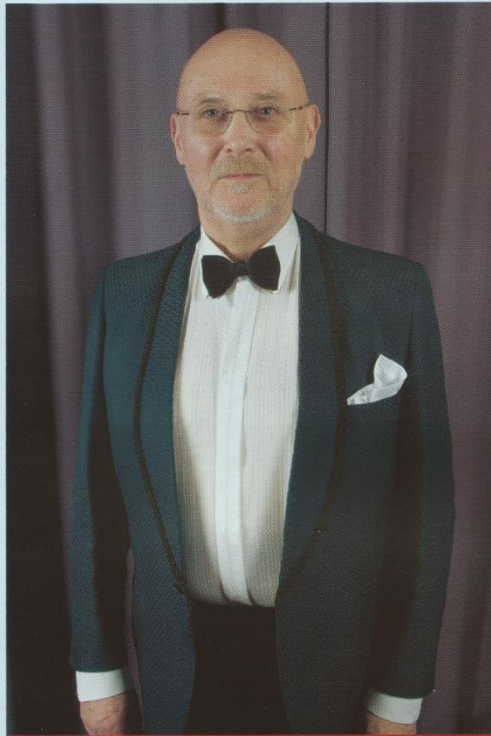
Remarkably, Paul Hindmarsh managed to squeeze even more into the day, and his hour or so of 'Desert Island Discs' with Howard Snell was possibly the most engaging of



Courtois Trombones in action



Members of the RNCM Brass Band prepare to perform



Howard Snell



A large and appreciative audience for Brighouse and Rastrick

the day. Like his music-making, where every gesture or stroke of the pen appears to have meaning and value, Howard Snell has a similar way with words, so to be overly verbose in reporting them would seem inappropriate. His revelation, however, that he played in the London Symphony Orchestra under French maestro Pierre Monteux, who had himself been conducted by Brahms, seemed to sum up one of the most colourful careers anyone has ever enjoyed in the professional music world.

A further well-attended 'breakout' session took place in the tea-time slot, in which brass band journalist Iwan Fox chaired a discussion on the future of brass bands in which the panel comprised Ian Brownbill (Director of Metal,

Liverpool), composer Martin Ellerby, Mike Kilroy (Chairman, Brass Bands England), music journalist Chris Thomas and yours truly. It would be fair to say that there was a diverse set of experiences in the room, and although there was unlikely to be any tangible outcome from the lively debate, it was encouraging that there seemed general agreement that we have a positive future if we are prepared to lay the foundations for it. Perhaps a more focussed and longer discussion at future events could actually be instrumental in making real progress.

So, that was a taste of this year's RNCM Festival of Brass, sponsored by Buffet Crampon and Yamaha, and presented by the

flawless Simone Rebello. If you missed it, or would like to hear some of the highlights again, BBC Radio 3 will be playing an item from the Finale Concert each evening from 1-7 February between 9.30 and 10.00pm. Fortunately, in reality, the event itself didn't seem quite as 'compressed' as the radio highlights promise to be, but it will be a relief to all concerned that normal service will be resumed at the RNCM in 2015, when we can expect a full weekend in a new concert hall that might actually be able to accommodate the vast majority of those who passed through the doors of the Bridgewater Hall last Sunday. From a cultural point of view it could be our most important event of the year. Why would anyone want to miss it?

Paul McGhee blog post (January 2014)



RNCM - Festival of Brass

By paulmcghee, Jan 27, 2014 12:47 PM
Howley people of the sun vers

it would appear that this is my first entry into my blog in nearly two years. I apologise for my lameness!

Well, my lameness stops now and I shall aim for a monthly blog update (however tedious and uneven [2013](#) [files](#) ->)

So..... Yesterday was the 2014 RNCM Festival of Brass, this year held over one day at the Giddegarth Hall in Manchester. I was really lucky this year for my extended Birmingham piece 'Skelton', to receive it's UK premiere by David Thornton and the Brighton and Kestrick Brass Band (conducted by Ian Portnouse). The band were fabulous, they had obviously worked hard on the piece and were involved right from the beginning and the playing of David was sublime.

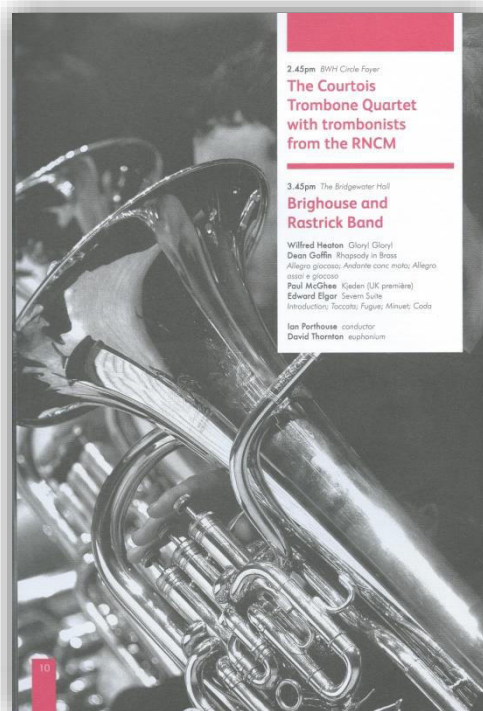
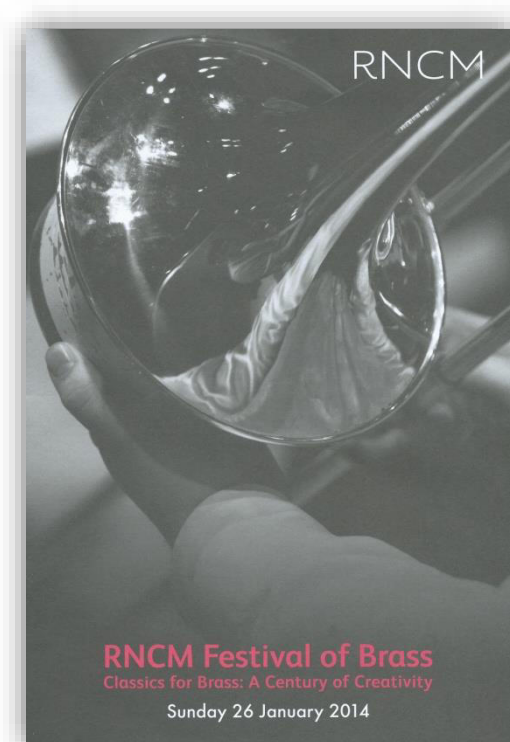
The pretty side to say that it's always a bit nerve wracking having a piece premiered when you write what is considered non-conventional music which uses a different sound world to what is usually heard. I can't express how thankful I am to the band and Ian Portnouse for their commitment to the music and the way that they played it, it really did make me smile throughout. But the biggest thank you goes to David for wanting to premiere the piece and all of the work that he had obviously put into the part. As a former player I really do appreciate the work that goes in to a performance and it's humbling when you think of all of the work that goes into performing something that was at one time just notes in your head.

I think though the highlight of the day was peoples reaction to the piece afterwards. I am not deaf and [Hearing Time](#) what there will be a rather large number that really don't think much to it at all. As a radio studio composer, I only tend to write music to make me happy and a way of self expression that I can't find in any other fashion. But the people that came up to me afterwards to congratulate me on the piece and say things that they liked about it was uplifting. To have strangers approach you and say, in detailed and eloquent ways, what they liked about it is refreshing. When people bitch and moan about a piece it is never really done, in my experience, with much thought or elegance. I don't mind if people love or hate something, I will do what I want regardless, but it is nice when either end of the spectrum are given some thought as to why those feelings are felt.

Anyway, I'm babbling.

Again, thank you to the band and to David for a performance I shall always remember. From what I heard yesterday you are certainly in the chips for the upcoming concert season!

Relevant Pages from RNCM Festival of Brass 2014 Brochure



The reputation of Wilfred Heaton in the brass band community as a composer of adventurous musical spirit rests on a handful of major works, of which *Contest Music* is widely regarded as his masterpiece. In his 20s and 30s he also composed extensively for The Salvation Army, leaving a number of examples either unfinished or unpublished when he died. According to the brass band conductor Bramwell Gregson, who discussed the work with Heaton, *Glory! Glory!* originated in the late 1940s. Over four decades later, it was re-composed, partly from memory, at the request of composer Peter Graham, to mark the centenary in 1989 of the Regent Hall Corps of the Salvation Army, where Professor Graham was then the Bandmaster. The energetic march sections are founded on the chorus of an old tune associated with the words '*Glory! Glory! Hallelujah! I have given my all to God*' and a phrase of the verse of the tune *Always Cheerful* is also quoted by the trombones. In the Trio section, Heaton describes with typical humour a musical encounter between a Salvation Army band and Boys' Brigade buglers on the march.

Heaton's near contemporary Sir Dean Goffin was a New Zealander and the first Salvationist composer to graduate in music. He served in full time ministry in The Salvation Army from 1951, after which all his music was written and published for Salvation Army Bands, including his finest work *My Strength, My Tower*. This was originally composed as a sequel to his test-piece *Rhapsody in Brass*, which Goffin sketched between January and June 1942, while servicing with the Fourth Brigade Band in Syria and Egypt. Published for the 1949 Belle Vue (now Open) Contest, it is his only work not published by The Salvation Army. The title *Rhapsody* belies the closely worked, symphonic style of the music, all of which is derived from the modal motif with which this impressive 'Opus 1' begins.

Corby-born composer Paul McGhee composed *Kjeden* for the young Belgian euphoniumist Glenn van Looy, who gave the world première at the 2012 BrassWind Festival in Norway. *Kjeden* is Norwegian for 'Chain' and describes the way McGhee has constructed this dialogue between soloist and band from a series of connected elements. Rather than simply accompanying the soloist, the band creates soundscapes, which become the backdrop for the soloist's many extended passages. As McGhee writes, '*Instruments from the ensemble become lead lines and there is a constant dialogue between them as each fight for importance*'. As the music draws to a conclusion, motifs and moods from the beginning are re-introduced, completing the musical 'chain' but also allowing for the music to

be played again, as if on a loop, '*further blurring the boundaries and becoming an unbroken chain of material*'.

Securing the services of the Master of the King's Musick, Sir Edward Elgar (1857-1934) for the 1930 National Brass band Championships at The Crystal Palace set the seal on the career of Herbert Whiteley, advisor for 25 years to the event's owner John Henry Iles. Whiteley had been trying to persuade Elgar to write a work for The Crystal Palace Championship since 1912. In 1930 the financial offer was considerable and Elgar, who had hit financial problems, did not refuse. It is clear from what Elgar said to friends like George Bernard Shaw and his godson Wulstan Atkins, that he was very fond of the work, especially the slow Fugue, which he had originally written in 1923 for organ. Inspiration and composition were two distinct processes for him, and he never thought twice about appropriating ideas intended for one project into another if it suited his purpose. By 1930, with over 50 years of composing experience behind him, his notebooks were full of unused ideas. The noble Introduction, Coda and the brilliant Toccata, were new and first-rate Elgar. The Minuet was based on wind quintets composed 51 years earlier. *Severn Suite* was edited for the publisher R Smith by Henry Geehl, whose assertion that he had scored the work from Elgar's sketches has been shown through recent research of Philip Maund and Robert Kay to be wholly erroneous. Elgar's complete full score, written in C major ready for parts to be copied, came to light in 1997. Geehl's first score was written to sound in C major (i.e. D major for the instruments in Bb). Elgar wrote 'D - Wrong Key' on the reverse of his manuscript. A hurried re-setting was carried out in the nick of time for the 1930 event.

Article excerpt: 2014 – A Year of Musical Highlights

review 2014 page 6 british bandsman

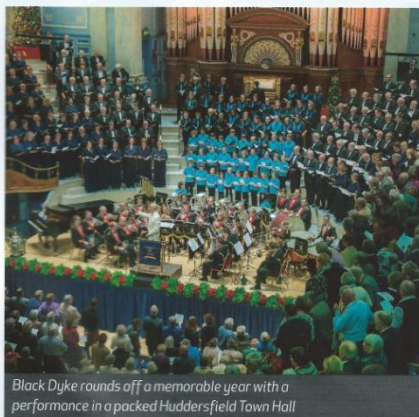
For me, the rhythm of the brass band year is defined by my writing schedule for *British Bandsman*, bringing you reaction and reports from the major contests and concerts, more often than not preceded by some kind of musical analysis or commentary, plus interviews and articles featuring bands and personalities. This year's musical duel at the top between Black Dyke and Cory certainly set my pulse racing, perhaps even more so than last year, when Cory's rival for the top spot was Tredegar Town. Black Dyke's Open-National 'double', the first under its present musical director Nicholas Childs, brought back memories of other periods of contesting domination by the band from Queensbury under Peter Parkes.

Although I don't get into the recording studio to produce as much as I used to, my fascination with the process remains. What riches we have enjoyed this year with landmark recordings from Eikanger-Bjørsvik (John Pickard's brass band music on BIS) and David Childs (*The Symphonic Euphonium* on Chandos) rising to the top of a quality field of 'CD of the Year' nominations. It's been something of a

breakthrough year for brass band composers as well, with a number of high-profile premières and awards. I'll have more to write about that as my review of the musical year unfolds.

At the turn of the year, the excesses of the Christmas season were soon forgotten by the 92 adult and youth bands that had set their sights on the biggest prize pots of the year in Skegness - the Butlins Mineworkers Open National Festival. Flowers Band took top honours, lifting the winter gloom with confident performances and a muscular sound that bode well for the year ahead. With David Childs on the end euphonium chair and experience right round the band, Flowers was clearly one of the bands to watch and it certainly delivered. The Gloucester band was never out of the top six and went on to emphatic victories in its Regional Championship and at the Grand Shield. While those Butlins bound were finessing their contest performances, four of the big names - Black Dyke, Brighouse and Rastrick, Fairey and Foden's - plus the excellent RNCM Brass Band and yours truly, were putting the finishing touches to the RNCM Festival

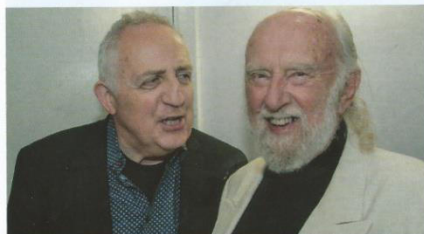
of Brass programmes. The RNCM's Concert Hall was undergoing a major refurbishment, so we decamped to The Bridgewater Hall, no less, for a single day of non-stop brass band performance. As Artistic Director, I found it quite challenging to devise programmes that would reflect the event's customary artistic ambition, while also appealing to a potentially much larger audience. From the tone of the *British Bandsman* review and the feedback I have received, it appears to have gone down pretty well! The mix of 20th century band classics, including *Severn Suite* and *Cloudcatcher Fells*, balanced the novelty of the first UK performance of Paul McGhee's Euphonium Concerto *Kjeden*, delivered with customary insight and artistry by David Thornton in Brighouse and Rastrick's afternoon concert under guest conductor Ian Porthouse, and the world première of *Journey of the Lone Wolf*, which Black Dyke Band had commissioned from Simon Dobson. For me, both composers made great strides forward in their composing with these fine works and it didn't come as a huge surprise that they reached the final three in Brass and Wind Band category of this year's prestigious British



Black Dyke rounds off a memorable year with a performance in a packed Huddersfield Town Hall



Fun and games from Gwyn Evans and Beaumaris Youth at Sage Gateshead during 'Super Saturday' at Brass in Concert



Bram Tovey wishes the evergreen Richard Evans a happy 80th birthday at Bridgewater Hall in September



All the time in the world on a glorious Saturday at the West of England Bandsmen's Festival at Bugle in June



Carrie Boax, the new President of the Scottish Brass Band Association



A great year for Flowers, as Lee Downie receives third prize at the British Open from Lyndon Chapman of Besson

OF MUSICAL HIGHLIGHTS

Editor, Paul Hindmarsh looks back on a landmark year

Composer Awards, with Simon's colourful Bartok inspired work taking the top spot. This was Simon's second British Composer Award, and the fourth consecutive year that the quality of the work of composers of brass band music has been acknowledged in the wider context of contemporary British music. It was great to welcome Howard Snell back to Manchester for the Festival of Brass as well. The performance of his own *Oration* with David Childs and Foden's was one of the highlights of the day.

At the Norwegian National Championships in February, the elite bands were tasked with making sense of Torstein Aagaard-Nilsen's latest opus, *Mutant Sonorities*. The title refers to the moments of microtonal writing that he includes, with alternative fingerings

and triggers subtly transforming some notes in his melodies and textures up or down a quarter tone. When I spoke to him about the piece, Torstein hoped that bands would take some risks and try to be musical, not just mechanical "like a test-piece!" He was hoping for an intuitive approach and he got one in Eikanger-Bjørsvik's winning performance. The Norwegian Band Federation must be applauded for its adventure. It's hard to imagine that exploratory works of this kind would find their way onto the contest stage in this country.

Indeed, there was a retro-feel about the Regional Championships in March, with 'easy-listening' options selected for the 1st and 4th sections (*Cry of the Mountains* by Howard Lorriman and *Three Spanish Impressions* by

Alan Fernie), and tried and tested choices in the other sections. Kenneth Downie's *St. Magnus* hasn't got any easier over the years! Its technical trickery certainly sorted the bands out. While the composer himself conceded that some of the rhythmic patterns he chose were unnecessarily complex, the extent of the re-writing that went on was excessive in my view. If you can hear it you know you have gone too far and that was certainly the case with some of the performances I heard. I seemed to follow David Read around the country, as he made his final Regional adjudications, and I would agree with his overall assessment that Cory gave the outstanding Regional performance, with Brighthouse and Rastrick, Grimethorpe Colliery and Co-operative Funeralcare not far behind. From the bands I heard, I would also add into the mix Fairey, whose reading in Blackpool

Appendix V

Public Performance Recital

Recital programme

Salford University Recital/Masterclass Series
Friday 17th October 2014 – 12.30pm

David Thornton, euphonium
Ruth Webb, piano

Alexander Comitas - Devil's Dance for euphonium & piano
World première of euphonium & piano version

Peter Meechan - "...A Night Devoid Of Stars" for euphonium
and digital playback
British première

Kit Turnbull – Blue Rider for euphonium & piano
I. Untitled (1910)
II. Several Circles (1926)
III. Composition VIII (1923)

Lucy Pankhurst – Susurrations for euphonium & live electronics
World première

D. Edward Davis – 'Let There Be Funk' for amplified
euphonium, octave effects pedal and digital playback
World première of euphonium version

Data disc containing video file of full performance

Appendix VI

David Thornton – Curriculum Vitae

Profiling Statement

Since September 2000 I have performed as a professional euphonium soloist, recording artist and freelance musician, primarily as the solo euphoniumist with three of the UK's premier brass bands: The Fairey Band, Black Dyke Band and Brighouse & Rastrick.

I tutor at the RNCM, the University of Huddersfield and Chetham's School of Music, as well as having served as a visiting tutor to RWCMD, the Royal Conservatoire of Scotland and Birmingham Conservatoire.

I have also worked for two different musical instrument companies as a development consultant and performing artist.

Work History

Professional Euphonium Soloist

Sep 2000 – Present

- Performances as a soloist all over the UK and internationally (including Europe, USA and Australasia).
- Australasian Solo Tours 2008, 2009 and 2013 including Conservatoire recitals in Sydney, Adelaide and Brisbane.
- Four solo albums, 'Three Worlds' (British Bandsman Solo CD of the Year 2004), 'Devils Duel' (2006), 'Sempre Libera' (2014) and Parallel Realities (2015)
- CD recordings as guest soloist with National Fanfare Band of Holland, Amsterdam Brass Quintet, Old Silktone Brass, Lions Youth Band.
- Commissioned and premièred works by Torstein Aagaard-Nilsen, Philip Wilby, Simon Dobson, Peter Meechan, Peter Graham, Paul McGhee, Jay C Batzner, Richard Rock, Lucy Pankhurst, Cai Isfryn and Philip Venables.

Freelance Orchestral and Chamber Musician

Sep 2000 – Present

- Work with Professional Orchestras and Chamber Ensembles in both performance and education environments.
- Professional orchestras worked with: BBC Philharmonic, BBC Scottish SO, Royal Ballet Orchestra, Remix Contemporary Ensemble (Portugal).
- Professional Chamber Ensembles worked with: White River Brass, Swiss Brass Quartet, Amsterdam Brass Quintet, Scherzo Brass Quartet, Pure Brass.

The Fairey Band – principal euphonium July 1997 – July 2000
Black Dyke Band – principal euphonium July 2000 – Nov 2010
Brighouse & Rastrick Band – principal euphonium July 2011 – present

- Performing an annual high profile concert calendar both throughout the UK and in international venues.
- During this period I recorded over 70 CD's, 25 of which include me as a soloist and two complete albums of euphonium solo literature. Throughout this body of recording there are 15 première solo recordings.
- Concerts given in venues including the RAH, Sydney Opera House and KKL (Lucerne).
- Director of Black Dyke Low Brass Workshop Day 2008, 2009 and 2010.
- Several concerto performances featured on BBC Radio 3 including premières by Peter Graham and Torstein Aagaard-Nilsen.
- Concerto performances at festivals including Cheltenham International Festival, Harrogate International Festival, RNCM Festival of Brass.
- Live webcast performances of Philip Wilby's Concerto (June 2008) and Concertpiece (world première - June 2010).

Royal Northern College Of Music Sep 2001 – Present
Euphonium and Baritone Tutor

- The RNCM is widely regarded as the premier music conservatory in the UK to cater for the euphonium and baritone. Alongside colleague Steven Mead we provide for an international studio that currently has 19 students.

Huddersfield University Sep 2000 – Present
Euphonium and Baritone Tutor

- Huddersfield University has a thriving performance element to their music courses, with a particular slant to brass band instruments. I have taught 47 degree students over the last thirteen years.

Chetham's School Of Music (Manchester) Sep 2000 – Present
Director of School Brass Band; Euphonium, Baritone and Chamber Music Tutor

- With 290 or so students, aged 8 - 18, Chetham's is the largest specialist Music School in the UK and the only Music School based in the North of England.

Other appointments and work within education

- Course Director of Bolsover Brass Band Summer School (Tenure period: 2015-2018)
- Tutor: National Children's Brass Band (2009, 2011)
- Tutor: Yorkshire Youth Brass (2005-2010)
- Faculty member: International Brass Band Summer School (2005, 2009, 2010, 2014, 2015)
- Faculty Member: Wessex Band Summer School (2005-2010)
- Tutor: National Youth Brass Band of Wales (2010, 2012)

Schrieber and Keilwerth Musical Instruments Jan 2006 – Aug 2010 Euphonium Development Consultant and Performing Artist

- I worked on a consultative level during the development of the York Brand of brass band instruments, specifically on the Eminence euphonium.

Sterling Musical Instruments Jan 2011 – present Euphonium Development Consultant and Performing Artist

- The company use me as a performing artist to promote their instrument range and brand names, with events held throughout the UK and as well as international events around the world.

Education

Royal Northern College Of Music Sep 1996 – July 2000
Bachelor of Arts in Music/Grad RNCM (with credit in performance)
RNCM Professional Performance Diploma (as a soloist)
RNCM Professional Performance Diploma (as a chamber musician)

Appendix VII

Summary of Professional Activity

2012-2014

2012

28th January 2012 – RNCM Festival of Brass – concerto soloist with Brass Band Burgermusik Lucern

8th February 2012 – BBC Radio 2 Folk Music Awards – performance with Brighouse & Rastrick Brass Band

13th February 2012 – Brass Band Workshop – Bletchington Brass Band, Oxford

19th February 2012 – Brass Band Workshop – Unibrass Festival, Lancaster

25th February 2012 – Guest soloist – Martlesham Brass Band Anniversary concert, Suffolk

6th March 2012 – Guest soloist – Salford University Brass Band (Peter Graham Euphonium Concerto)

21st/22nd March 2012 – Guest artist at Frankfurt Musikmesse – Sterling Musical Instruments

14th April 2012 – Brass Band Workshop – John Packer Brass Band Day, Taunton

17th June 2012 – The Unthanks/Brighouse and Rastrick – Liverpool Philharmonic Hall

25th – 30th June 2012 – Guest artist at the International Tuba/Euphonium Conference in Linz, Austria

1st – 6th July 2012 – Guest soloist and clinician – Jugend Brass Band Graubunden, Chur, Switzerland

22nd – 24th July 2012 – Guest tutor – National Youth Brass Band of Wales

30th July 2012 – BBC Proms at the Royal Albert Hall – Mahler 7th Symphony – BBC Philharmonic

13th – 18th August 2012 - Guest soloist and clinician – Brass Band Marcelline Summer School, Montreux, Switzerland

8th September 2012 – Featured soloist - Great Northern Brass Festival, Bridgewater Hall, Manchester – Brighouse & Rastrick Band.

21st – 23rd September 2012 – Guest Artist – New Zealand International Brass Festival, Wellington, New Zealand

28th September 2012 – Guest soloist – Kensington & Norwood Brass Band, Adelaide, Australia

5th – 7th October 2012 – Featured soloist – Tour of Austria and Italy – Brighthouse & Rastrick Band

24th November 2012 – Recital and workshop – South West Band Association, Okehampton, Devon

2013

3rd February 2013 – Featured soloist – CD recording with Brighthouse & Rastrick Band – (Commercial release – Best of Brass III)

5th February 2013 – Performance skills masterclasses – Glossopdale Community College, Derbyshire

8th – 9th February 2013 – Member of adjudication panel – Norwegian National Brass Band Championships, Bergen, Norway

13th February 2013 – Recital – Lunchtime concert series - Peel Hall, Salford

9th – 10th March 2013 – Member of adjudication panel – West of England Brass Band Championships

16th March 2013 – Guest soloist – Brass Band de Bazuin Oenkerk, Oenkerk, Holland

23rd March 2013 – Guest soloist – Noord Limburg Brass Band (première of brass band version of Origins by Peter Meechan), Brussels, Belgium

19th – 21st April 2013 – Guest artist – North East Regional Tuba/Euphonium Conference, Ithaca, New York, USA

27th April 2013 – Concerto soloist – Maidstone Wind Orchestra, UK première of Origins by Peter Meechan

17th May 2013 – External specialist examiner – Final recitals for euphonium – Birmingham Conservatoire

20th May 2013 – External specialist examiner – Final recitals for euphonium/tenor horn – Royal Welsh College of Music & Drama

25th May 2013 - Featured soloist – CD recording with Noord Limburg Brass Band – (Commercial release – Abaddon)

8th – 14th June 2013 – Solo tour in Singapore – Recital, Concerto Soloist and workshops with the Singapore Military Band low brass sections

2nd - 7th July 2013 – Soloist/tutor - National Australia Brass Project, Melbourne, Australia

8th – 14th July 2013 - Soloist/tutor - North Shore Brass, Auckland, New Zealand

15th - 21st July 2013 - Soloist/tutor - South Australian Band Association (Recital at the ASO Centre; Director of a two day youth workshop; gala concert in Mount Gambier), Australia

25th - 28th July 2013 – Soloist - Brisbane Excelsior Brass Band and Queensland Conservatorium, Brisbane, Australia

14th September 2013 - Featured soloist - Great Northern Brass Festival, Bridgewater Hall, Manchester – Brighthouse & Rastrick Band

15th September 2013 – Solo CD recording – Sempre Libera (DOY326) with Brighthouse & Rastrick Band

26th October 2013 – Guest soloist – Wingates Band 140th Anniversary concert, Bolton

1st – 3rd November 2013 – Guest soloist and conductor – Castletown Brass, Isle of Man

29th – 30th November 2013 - Guest soloist – Brass Band D'Alsace, Basel, France

20th December 2013 – Guest soloist – Bedford Town Band, Bedford

2014

23rd January 2014 – Recital – Lunchtime Concert Series, Huddersfield University, Huddersfield

26th January 2014 – RNCM Festival of Brass – concerto soloist with Brighthouse & Rastrick Band, Bridgewater Hall, Manchester

27th January 2014 – Guest tutor – Emory University, Atlanta, USA

28th January 2014 – Guest tutor and recital – Georgia State University, Atlanta, USA

30th January – 2nd February 2014 – Guest artist – US Army Band Low Brass Conference, Washington, USA

3rd February 2014 - Guest tutor and recital – Montclair University, New York, USA

5th February 2014 - Guest tutor and recital – James Madison University, Virginia, USA

6th – 9th February – Guest artist – Origins Brass Festival, Saskatoon, Canada

20th – 22nd February – Educational tour for John Packer Musical Instruments – Omagh/Enniskillen, Northern Ireland

29th March 2014 – Guest Soloist – Brass Band Winterthur, Switzerland

6th April 2014 – Guest soloist – Salford University Brass Band, Sonic Fusion Festival, Manchester

21st May 2014 – External Specialist Examiner – Final recitals for brass - Salford University, Manchester

23rd May 2014 - External Specialist Examiner – Final recitals for euphonium - Leeds College of Music, Leeds

24th May 2014 - Featured soloist – CD recording with Brighthouse & Rastrick Brass Band – (Commercial release – Vita Destructa)

25th May 2014 – Workshop director – John Packer Brass Day, Taunton, Devon

27th May 2014 - External Specialist Examiner – Final recitals for euphonium/tenor horn – Royal Welsh College of Music & Drama

6th-8th June 2014 – Guest Tutor – English Brass Academy Brass Band Bootcamp, London

11th – 15th June 2014 – Guest Soloist and Clinician – Eikanger Bjorsvik Band, Bergen and Stavanger, Norway

20th – 22nd June 2014 – Guest soloist and Clinician – Illinois Brass Band, Oak Creek, Chicago, USA

23rd -29th June 2014 – Guest Artist – International Euphonium/Tuba Festival, Emory University, Atlanta, USA

3rd – 6th July 2014 – Guest Artist – Jumilla Low Brass Festival, Jumilla, Spain

3rd – 6th August 2014 – Tutor and recital soloist – International Brass Band Summer School, Swansea

27th – 28th August 2014 – Solo CD recording – Parallel Realities (Commercial release WOB69)

20th September 2014 – Member of adjudication panel – National Brass Band Championships, Cheltenham

21st September 2014 – Workshop director – Porthywaen Band, Shrewsbury

17th October 2014 – Lunchtime recital and masterclass – Salford University, Manchester

16th November 2014 - Member of adjudication panel – Brass in Concert Championships, Gateshead

22nd November 2014 – Guest Soloist – HRFST WND Festival, Gelders Fanfare Orchestra, Amersfoort, Holland

Appendix VIII

Supplementary Materials

List of other première solo performances and recordings 2012-2014

Première solo performances (not listed within the project material)

Red Novae (Prof. Peter Graham)

for euphonium, delay effects and brass band

Sunday 13th May 2012 (world première)

Great Northern Brass Arts Festival, Bridgewater Hall, Manchester, UK

Brighouse & Rastrick Band, Prof. David King (conductor)

Origins – concerto for euphonium (Dr. Peter Meechan)

Saturday 23rd March 2013 (world première of brass band version)

Origins Gala Concert, Limburg, Belgium

Noord-Limburgse Brassband, Ivan Meylemans (conductor)

These Mist Covered Mountains (Dr. Peter Meechan)

for euphonium and piano

Sunday 21st April 2013 (world première of euphonium version)

North East Regional Tuba/Euphonium Conference, Ithaca University, USA

Kathy Hansen, piano

Origins – concerto for euphonium (Dr. Peter Meechan)

Saturday 27th April 2013 (British première)

All Saints Church, Maidstone, UK

Maidstone Wind Symphony, Jonathan Crowhurst (conductor)

Legacy (Lucy Pankhurst)

Rock Trio for euphoniums and brass band

Saturday 26th October 2013 (world première)

Wingates Band 40th Anniversary Celebration Concert, Victoria Hall, Bolton, UK

Euphonium Trio: David Thornton, Gary Curtin, Lewis Musson

Wingates Band, Paul Andrews (conductor)

Dick Tracy (Dr. Richard Rock)

for euphonium, electronics and brass band

Sunday 6th April 2014 (world première)

Salford Sonic Fusion Festival, Peel Hall, Salford University, UK

Salford University Brass Band, Dr. Brett Baker (conductor)

Première recordings (not listed within the project material)

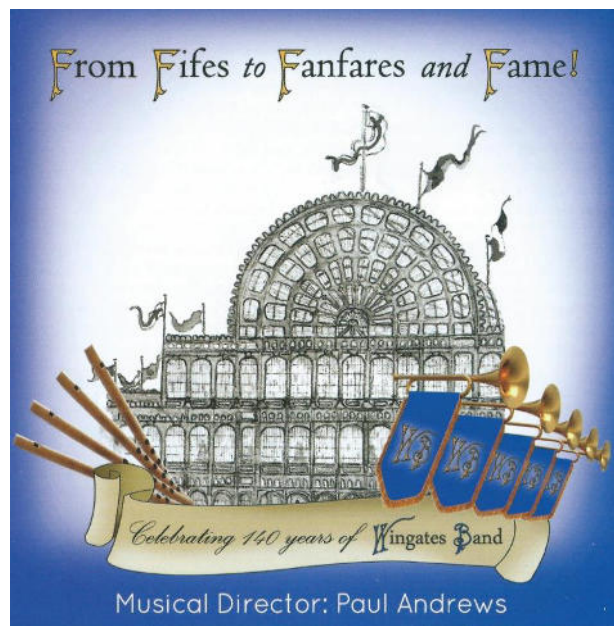
Red Novae (Prof. Peter Graham)
for euphonium, delay effects and brass band
Première recording
CD Title: War of the Worlds (Doyen Recordings)
Recorded on Saturday 19th May 2012
Brighthouse & Rastrick Band, Prof. David King (conductor)

Origins – concerto for euphonium (Dr. Peter Meechan)
Première recording of brass band version
CD Title: Abaddon (Sterling Recordings, LME2014)
Recorded on Saturday 25th May 2013
Noord-Limburgse Brassband, Ivan Meylemans (conductor)

Legacy (Lucy Pankhurst)
Rock Trio for euphoniums and brass band
Première recording
CD Title: From Fife to Fanfares and Fame
Recorded on Saturday 5th October 2013
Wingates Band, Paul Andrews (conductor)

Dick Tracy (Dr. Richard Rock)
for euphonium and brass band
Première recording
CD Title: Vita Destructa (Doyen Recordings)
Recorded on Saturday 24th May 2014
Brighthouse & Rastrick Brass Band, Prof. David King (conductor)

From Fife to Fanfares and Fame: CD cover and track list

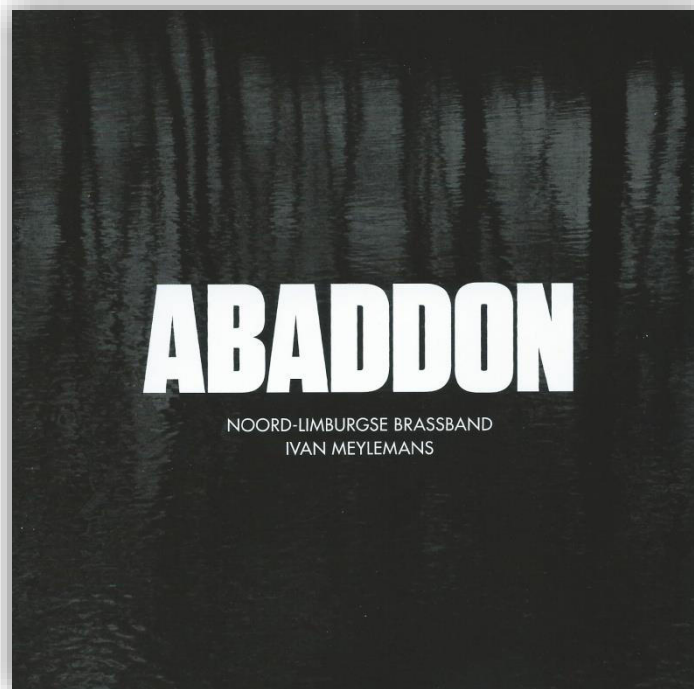


From Fifes to Fanfares and Fame!			
CD1			
1. The Wizard	Geo. Allen	Geo. Allen	5.14
2. Candide Overture	Leonard Bernstein arr. Howard Snell	Rakeway Music	4.51
3. In the Wee Small Hours of the Morning	Dave Mann/Bill Hilliard arr. Alan Fernie	Obrasso Verlag	3.30
Trombone Soloist: Adam Taylor			
4. Come What May	Baerwald & Gilbert arr. Adam Taylor	M/S	4.53
5. Legacy	Lucy Pankhurst	M/S	9.45
Euphonium Soloists: David Thornton, Gary Curtin and Lewis Mussen			
6. Just As I Am	Wilfred Heaton	SP&S Ltd	5.03
7. Nocturne	Rolf Lovland arr. Ray Farr	Prima Vista Music	3.46
Flugel Soloist: Matthew Solo			
8. Mack the Knife	Kurt Weill arr. Goff Richards	Obrasso Verlag AG	3.03
9. The Girl with the Flaxen Hair	Claude Debussy arr. Michael Brand	R. Smith & Co Ltd	2.37
10. St. Clement	C C Schoeffeld arr. Adam Taylor	M/S	5.29
11. It Had Better be Tonight	Henry Mancini arr. Adam Taylor	Northridge Music Company	3.02
Cornet Soloist: Andrew MacDonald			
12. Somewhere	Leonard Bernstein arr. Eric Creech	Studio Music	3.51
CD2			
1. Th'owfen Raconteurs	Lucy Pankhurst	M/S	26.47

Music House Productions
8 Ley Drive
Hopwood
Heywood OL10 2NA
Tel: 01706365167 Mob: 07970030688
www.musichouseproductions.co.uk

From Fifes to Fanfares and Fame!
Wingates Band
MHP

Abaddon: CD cover and track list



ABADDON

Noord-Limburgse Brassband
 onder leiding van Ivan Meylemans

Programma

1. Grand Fanfare	Giancarlo Castra d'Abbona	7:06	
2 – 4. Origins	Peter Meechan	5:32	I Origins
	Euphonium soloist: David Thornton	5:35	II Harry's Song
		6:27	III Discovery
5. Abaddon	Kevin Houben	14:13	
6. Fandango	Joseph Turrin arr. Luc Vertommen	6:35	
	Cornet soloist: Pieter Houben		
	Trombone soloist: Lode Smeets		
7. The Water is Wide	traditional arr. Andrew Duncan	3:00	
8. St-Magnus	Kenneth Downie	14:29	
9. Trittico Festoso	Jan Van Der Roost	9:20	
10. Temple 125	Kevin Larsson	2:52	

Opname
 Opnameleiding
 Opname & montage

Kessenich, 24–25.5.2013 & 1.12.2013
 Jan Hadermann
 Anteon Hoesen — www.hoesen.com

Met dank aan

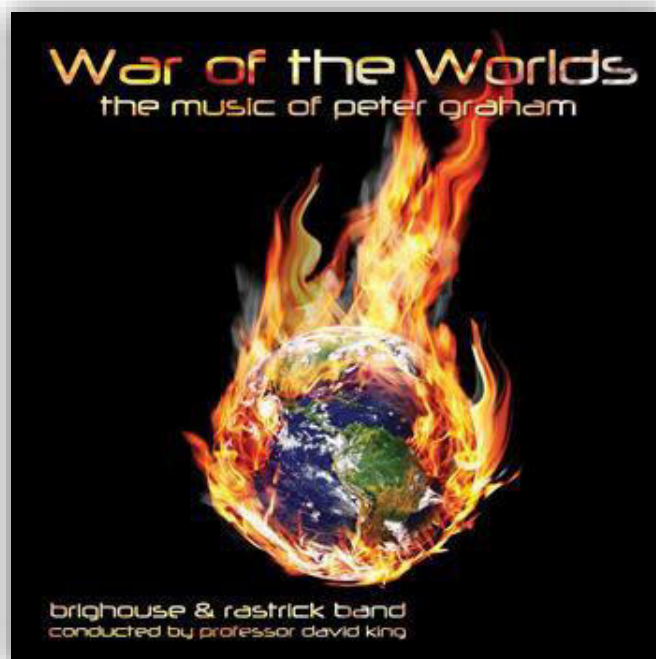
Anteon Hoesen
 Jan Hadermann
 Kevin Houben
 David Thornton

Met de financiële steun van



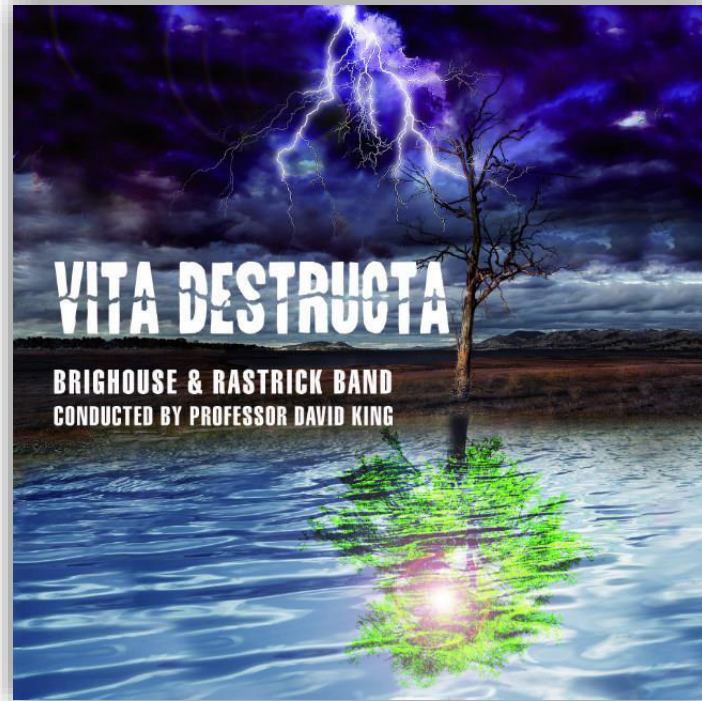



War of the Worlds: CD cover and track list



1.	Phoenix	Peter Graham	2.45
2-6.	Rameau Revisited	Jean-Philippe Rameau arr. Graham	
	<i>i. Marche</i>	1.38	
	<i>ii. Rondeau (Horn feature)</i>	1.08	
	<i>iii. La Joyeuse (Cornet feature)</i>	1.07	
	<i>iv. Danse (Low brass feature)</i>	1.27	
	<i>v. Tambourin</i>	1.39	
7.	Follow the Flame	Peter Graham	4.38
	<i>Flugel Horn Soloist Lucy Murphy</i>		
8.	Lady Stewart's Air	Peter Graham	2.28
9.	Tango (Por Una Cabeza)	Carlos Gardel arr. Graham	4.08
	<i>Cornet Soloist Stuart Lingard</i>		
10.	The Red Machine	Peter Graham	8.54
11.	Ae Fond Kiss	Robert Burns arr. Graham	4.37
	<i>Tenor Horn Soloist Leah Williams</i>		
12.	The Red Novae	Peter Graham	6.02
	<i>Euphonium Soloist David Thornton</i>		
13.	The Dream Team	Peter Graham	2.18
14.	Deep River	Traditional arr. Graham	3.09
	<i>E♭ Bass Soloist Steven Walsh</i>		
15.	With Fire and Sword	Peter Graham	2.11
16-20.	War of the Worlds	Peter Graham	
	<i>i. Wrath</i>	2.54	
	<i>ii. Reflections</i>	4.45	
	<i>Flugel & Tenor Horn Soloists Lucy Murphy & Leah Williams</i>		
	<i>iii. Battle</i>	3.30	
	<i>iv. Deliverance</i>	4.59	
	<i>Soprano Cornet Soloist Kevin Crockford</i>		
	<i>v. Phoenix (reprise)</i>	2.58	
<i>All titles published by www.gramercymusic.com</i>			
© & © SP&S, a division of Salvation Army Trading Company Ltd, 66-78 Denington Road, Wellingborough, Northants, NN8 2QH			
All rights of the owner and of the producer of the works reproduced reserved. Unauthorised copying, hiring, lending, public performance and broadcasting of this recording prohibited. (MCPS)			
DOY CD303			

Vita Destructa: CD cover and track list



VITA DESTRUCTA

BRIGHOUSE & RASTRICK BAND
CONDUCTED BY PROFESSOR DAVID KING

1. El Camino Real: A Latin Fantasy	Reed arr. Frode Rydland	10.25
2. In Love for Me	Jimmy Owens arr. Harper	4.22
3. Aria <i>Tenor Horn Soloist Sheona White</i>	Philip Sparke	6.01
4. Chiquilin de Bachin	Piazzolla arr. Reid Gilje	4.30
5. Love Unknown <i>Flugel Horn Soloist Lucy Catt</i>	Ireland arr. Steve Robson	4.16
6. Dick Tracy: The House of Shadows <i>Euphonium Soloist David Thornton</i>	Richard Rock	5.27
7. Elegy from A Tale as Yet Untold	Philip Sparke	8.48
8. Song from Milestone <i>Cornet Soloist Stuart Lingard</i>	Peter Meechan	3.59
9. Radio City <i>Trombone Soloist Ryan Watkins</i>	Peter Graham	10.00
10. Sleep	Eric Whitacre arr. Sandy Smith	4.36
11. Vita Destructa	Todd Smith	16.50

Total CD Playing Time 79.47

© & © SP&S 2014
SP&S is a division of Salvation Army Trading Company Ltd, 66-70 Denington Road, Wellingborough, Northants, NN8 2QJL.
All rights of the owner and of the producer of the works reproduced reserved.
Unauthorised copying, hiring, lending, public performance and broadcasting of this recording prohibited. (MCPS)

GENEVA
RESTAURANT

5 060059 764723

MCPS **compact disc**
DIGITAL AUDIO

Reviews

Review from www.4barsrest.com (24th May 2012)

Red Novae (Prof. Peter Graham)

for euphonium, delay effects and brass band

Sunday 13th May 2012 (world première)

Great Northern Brass Arts Festival, Bridgewater Hall, Manchester, UK



4barsrest.com

Brighouse & Rastrick and Black Dyke

24-May-2012

Conductors: Prof David King & Dr Nicholas Childs
Manchester Chorale & RNCM Brass Band
Soloists: Kevin Crockford, Joseph Cook, Lucy Murphy, David Thornton
Great Northern Brass Spring Arts Festival
Bridgewater Hall, Manchester
Sunday 13th May

As Mancunian football fans of red and blue gnawed their finger nails to the bone over the destiny of the Premier League title, two of the world's fiercest banding rivals took to the stage at Bridgewater Hall in a musical battle between purple and black.

National Champions on form

It was Brighouse & Rastrick under Professor David King who kicked off the first half to provide a classy demonstration of their National Champion status.



Rossini's *Il Viaggio a Reims* was colourful and energetic, whilst Ray Woodfield's *Russian Cavalry* and Alan Fernie's arrangement of Gervaise's *Renaissance Dances* were delivered with the smack of championship winning confidence and precision.

Interest

Of particular interest were the trio of new works from the pen of Peter Graham, who was in the audience to hear soprano legend, Kevin Crockford give another reminder why he has been at the top of his craft for so long courtesy of a lyrical rendition of *Deliverance*.

Meanwhile, contrast was provided by *Rameau Revisited*, a set of short pieces featuring various sections of the band that paid homage to Baroque composer, Jean-Philippe Rameau - delivered with an expansive spectrum of colour and expression.

Brilliance

The Red Novae featured the brilliance of the band's principal euphonium, David Thornton and incorporated a digital delay effects pedal.

On first hearing, it quickly engaged the senses in what sounds like a cracking new work for the instrument.

In a change of mood, Brighouse produced the most reflective playing of the whole day in Wilby's *Wondrous Cross*, which was beautifully delivered, whilst flugel soloist, Lucy Murphy also excelled in *It's a Lovely Day Tomorrow*.


To close, the West Riding outfit delivered a high class rendition of the finale of Jan Van der Roost's test piece, *From Ancient Times*, which was notable for the clarity of the ensemble playing and an exhilarating climax.

Party time

There was a real buzz of anticipation after the interval as the newly crowned European champion Black Dyke took to the stage.

Review from www.4barsrest.com (12th October 2012)

Red Novae (Prof. Peter Graham)
for euphonium, delay effects and brass band
Première recording
CD Title: *War of the Worlds* (Doyen Recordings)



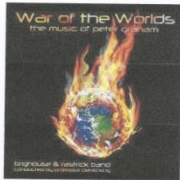
4barsrest.com

War of the Worlds

12-Oct-2012

Brighthouse & Rastrick
Conductor: Professor David King
Doyen Recordings: CD303
Total playing time: 63.15mins

">~ Buy with 4barsrest shopping



The contest pairing of Brighthouse & Rastrick and Professor David King may have raised a few eyebrows over the past few years, but you cannot deny that the partnership has been hugely successful.

Just look at the record books.

Impressive recording

Titles don't quite fully tell the tale though – and so this impressive recording is a welcome chance to hear what the band is like in concert rather than contesting mode under the inspirational Australian.

During his YBS tenure, Professor King delivered challenging, and at times, definitive musical recordings, and whilst this may be a different band and a selection of music not quite at the cutting edge, it still has the hallmark of engaging, engrossing class.

Musical mind

The repertoire comes from his friend and former colleague at the University of Salford, Professor Peter Graham.

No other composer perhaps knows the inner workings of the King musical mind better, whilst the conductor returns the insight in complimentary kind.

Razor sharp

Throughout the recording, the razor sharp precision and oodles of energy see the band produce performances of the highest order. There is a real sense of transparency, with the internal ensemble balances layered close to perfection.

Cinematic

There is much to enjoy throughout – from the Japanese tsunami resurrection themes of the opening *'Phoenix'*, right through the title tracked *'War of the Worlds'*, originally composed for a Japanese Saxophone Orchestra, but arranged here with such a bold and intuitive appreciation of the brass band sound palette.

It is very cinematic in style (much like an updated version of his *'Journey to the Centre of the Earth'*) and like any blockbuster it grabs you by the throat from start to finish.

Cuban heels

Lucy Murphy and Leah Williams deliver fine personal contributions both as soloists and ensemble leaders, whilst Stuart Lingard in the sultry tango, *'Par Una Cabeza'*, is all snappy Cuban heels and Latin sensuality.

Steve Walsh, David Thornton and Kevin Crockford make sure they are not outshone however with their excellent solo work.

Simple beauty

Baroque music from the pen of Jean-Philippe Rameau superbly showcases the horn, cornets and low brass sections, whilst the simple beauty of, *'Lady Stewart's Air'* acknowledges with considerable finesse, the contribution of the work done by Lady Adrienne Stewart for the brass band movement in Australia and New Zealand.

'With Fire and Sword', *'The Red Machine'* (originally written for the Coldstream Guards) and the *'The Dream Team'*, are all played with a persuasive touch of showmanship to bring the recording to an impressive close.

It's been quite a time since David King led a band on a major recording release – and the wait has been well worthwhile.

Malcolm Wood

Review from www.4barsrest.com (3rd October 2013)

Symphonic Variants (James Curnow)

for euphonium and brass band

Saturday 14th September 2013

Great Northern Brass Arts Festival, Bridgewater Hall, Manchester, UK



4barsrest.com

Brighouse & Rastrick

3-Oct-2013

2013 Great Northern Brass Arts Festival
Conductor: Professor David King
Soloists: Stuart Lingard, David Thornton, Le Yu
Bridgewater Hall
Manchester
Saturday 14th September

The appearance of Brighouse & Rastrick under Professor David King has been one of the highlights of the Festival in recent years, and once again, the West Riding outfit delivered a concert that won't be forgotten in a hurry.

Expectations

Over the course of eighty minutes, the MD held the audience in the palm of his hand as he drew out performances that fully satisfied knowledgeable expectations and desires.

A challenging programme led with an authoritative reading of Fletcher's *Labour and Love*, enhanced by sharp ensemble work and expressive solo contributions from Stuart Lingard, David Thornton and Ryan Watkins.

Lyricism

Principal cornet Stuart Lingard showed that the art of lyricism is not lost in the *'Song'*, element of Peter Meechan concerto, whilst David Thornton was in sublime form as he whet the appetite for his forthcoming solo CD release with a fabulous rendition of the demanding Curnow *'Symphonic Variants'*.

Stand alone

Although Professor King actively encouraged audience applause at the end of each movement of Peter Graham's *'Cat Tales Suite'*, it was well deserved, whilst he also explained how he was so taken with the second movement of Philip Sparke's *'A Tale as Yet Untold'* that he felt it justified being played as a single, stand alone work.

He wasn't wrong.

The newly named *'Elegy'* was delivered with delightful control and the best pianissimo playing of the whole day, in a performance dedicated to Mrs Muriel Newsome (who was in the audience), in memory of the MD's mentor, and her husband, Roy.

Brass break

An intoxicating 'brass break' saw Brighouse's percussion star, Le Yu, mesmerising with his playing on the marimba.

Introduced as playing of an 'improvising nature', the soloist delivered something entirely different both rhythmically and vocally for over six minutes.

Arabic conclusion

With a nod of acknowledgement to the newly crowned British Open Champion, Tredegar, the MD closed with a reprise of the Open test piece, *'Arabian Nights'*.

Legacy (Lucy Pankhurst)

Rock Trio for euphoniums and brass band

Saturday 26th October 2013 (world première)

Wingates Band 40th Anniversary Celebration Concert, Victoria Hall, Bolton, UK



On Saturday 26 October, a large and enthusiastic audience gathered in the Victoria Hall, Bolton, for a gala evening celebrating 140 years of **Wingates Band**. It was entirely appropriate that the band from nearby Westhoughton should celebrate this landmark in a Methodist Central Hall, since it began life, as Wingates Temperance Band in a now demolished Methodist Church. Wingates has enjoyed a strong local following throughout its eventful history, the highlights of which were retold with much affection and not a little nostalgia in the evening's major offering, *Thowfen Raconteurs*, a substantial mixed-media celebration, researched, written and composed by the band's Composer-in-Residence Lucy Pankhurst.

It was a pity that the public address system in this historic hall was not up to the demands which Lucy's imaginative and, at times, moving journey required of it. The mix of audio clips from past conductors and players and much of the on-stage narration, sung in Houghton Weavers' style by Jane Torrance and Lucy herself, were sometimes difficult to grasp, especially when underscored by the live music (the final section of which was brilliantly conceived). As a deviser and producer of many radio features, I greatly admired Lucy's focussed approach - from conception via thorough research to the writing of the text and composing the music to go with it. I look forward to hearing the work in the band's anniversary recording, where it will be heard to its best advantage, with Houghton Weavers' Tony Berry providing the narration.

The rest of the programme revealed a Wingates Band renewed in confidence, with a mix of youth and experience very much to the fore. Under new conductor Paul Andrews, who was also our genial host, there was much to enjoy in the energy of the playing and the entertaining choice of repertoire. The band's principal trombone Adam Taylor is a talented arranger. His new version of Freddie Mercury's *Barcelona* sounded terrific, with experienced Principal Cornet Andy Macdonald sharing the limelight with young Principal Euphonium Chris Robertson. Adam's skilful treatment of the Sondheim classic *Send In the Clowns* revealed a fine young talent in 17-year-old 'bumper-up' Elizabeth Tonge.

Adam also played a solo, but not of his own creation. He chose the Ray Farr arrangement of *In the Wee Small Hours of the Morning*.

The many seasoned followers of brass bands in the audience enjoyed hearing George Allan's fine March *The Wizard* and Verdi's *Force of Destiny Overture*. As I have mentioned more than once in BB, barrel roofs and brass band don't mix. Not all the detail the band was clearly putting in came across, but when the cornets and trombones moved up into the choir seats behind the band for Elgar Howarth's crisp, symphonic version of *The Agincourt Song*, the definition in the sound projected really well.

The musical highlights for me were Michael Brand's subtle arrangement of Debussy's tender piano prelude, *Girl with the Flaxen Hair*, and especially Lucy Pankhurst's second première of the evening, a concerto gross for three euphoniums and band entitled *Legacy*.

This exciting, rock-funk-based work featured three outstanding former Wingates euphoniumists - Gary Curtin (Black Dyke), Lewis Musson (RAF Central Band) and David Thornton (Brighouse and Rastrick). The three linked movements gave each virtuoso his moment to shine, but the collective 'chorusing' was even better. The prolonged ovation for composer, soloists and band was well merited for a work that deserves to be heard more than once.

During the evening, the MP for Bolton West, Julie Hilling, offered her hearty congratulations to the band, having mentioned the anniversary in the House of Commons the previous week. She also officially launched a new history of Wingates Band, *From Bible Class to World Class*, which has been researched and written by the band's President David Kaye.

He is Wingates' biggest fan, whose dedicated support has kept the band playing, especially when its existence was in jeopardy some years ago. His 15 words of thanks, following a presentation made to himself and his wife, spoke volumes: "Let's keep this band blowing. Wingates Band will never die. Thank you for your support."

Paul Hindmarsh

Pictures: John Stirzaker



Review from www.4barsrest.com (10th April 2014)

Dick Tracy (Dr. Richard Rock)

for euphonium, electronics and brass band

Sunday 6th April 2014 (world première)

Salford Sonic Fusion Festival, Peel Hall, Salford University, UK



4barsrest.com

Sonic Fusion Festival

10-Apr-2014

University of Salford Brass Band
Conductor: Brett Baker
Featuring: David Thornton
University of Salford
Sunday 6th April

The University of Salford Brass Band's contribution to the 3rd Sonic Fusion Festival was aptly called 'International Explorations in Music'.

The four day event itself involved a variety of performances from students, special guests and members of the University faculty headed by Artistic Director Steve Davismoon, with the brass band, conducted by Brett Baker, featured in a variety of new works from staff and student members.

Prelude to Peter

They opened with a brand new commission by Composition Tutor Dan Price, entitled '*Prelude for Peter*', which was a musical 'thank you' to Peter Graham who retired from the University in February.

Elements of the well-known compositions of a lecturer who served the university for 22 years were cleverly highlighted, including '*Essence of Time*', '*Shine as the Light*', '*Harrison's Dream*' and '*Windows of the World*'.

Non brass effects

Next was a new composition '*Underture*' by MA student and Black Dyke percussionist Simon Oliver, which used various non-brass effects such as stamping, loosened valve cap sounds, mouthpiece buzzing and extra percussion.

The three movement work was fresh and uplifting, and like many other pieces featured, will be recorded at the end of the month by the University Band.

Appreciative

David Thornton performed Richard Rock's '*Dick Tracy*', and wowed the audience with his range, sound and mastery, using a variety of electronic effects operated foot pedals, before he continued to explain some of his DMA research on electronics for solo euphonium showcasing, '*Nightwalker*' by Kit Turnbull and, '*Electric Counterpoint*' movements 2 & 3 by Steve Reich.

The audience was very appreciative of hearing something that was very special, with David now looking forward to a lecture recital at the University of his DMA research later in the year.

Lords of Acid

Richard Rock's arrangement of, '*I Sit on Acid*' by Lords of Acid followed, and demonstrated a very different style of brass playing, whilst a brand new piece, '*A Cotton Mill Worker*', by MA composition student Aaron Wolfe included a voice-over narration and varied sound effects.

Richard Rock's own, '*Funk Hop*' took its inspiration from a fusion of funk and hip-hop music used in bands Richard has been involved with.

Robin Dewhurst's, '*Ellis Island Lament*' from his '*Celtic Fusion Suite*' was composed a decade ago and was a reflective work with off stage trumpet played by Leyland Band's Ryan Broad. It gave a complete contrast to

some of the more aggressive and exciting earlier performances.

Well delivered

The band concluded with a rendition of Phil Harper's arrangement of '*The Incredibles*', from the movie film score by Michael Giacchino, which rounded off a well delivered and thought through programme.

The concert celebrated the achievements of students and staff, and it was great to see such collaborations between the various disciplines at the University and the fact that many of the composers featured were also playing within the band itself.

Congratulations to all concerned in what was a very memorable lunch time concert.


Tim French

Review from www.4barsrest.com (24th August 2014)

Origins – concerto for euphonium (Dr. Peter Meechan)

Première recording of brass band version

CD Title: Abaddon (Sterling Recordings, LME2014)




4barsrest.com

Abaddon

24-Aug-2014

Noord-Limburgse Brass Band
Conductor: Ivan Meylemans
Soloists: David Thornton, Peter Houben, Lode Smeets
Sterling CD Recording: LME2014
Total Playing Time: Approx 76 mins



"> Buy with 4barsrest shopping

The hugely positive impact of Noord-Limburgse Brass Band on the European contesting scene in recent years has certainly added an extra dimension to the competitive excellence of a Belgian brass band movement that continues to grow in impressive maturity.

Rubber stamp

Under the remarkable Ivan Meylemans, the band from the north Belgian province that bears its name has become the latest major championship contender more than capable of taking on, and beating the very best in the world: In particular, their performances at the 2012 Europeans in Rotterdam rubber stamped their elite credentials.

This high quality release adds further weight of substance to that contesting pedigree.

Imposing

The major works performed with such imposing musicality may well be religiously inspired - but these particular biographical lives of the dark angel 'Abaddon' and the kindly 'Saint Magnus' could well have been penned by Stephen King and Enid Blyton, let alone Kevin Houben and Kenneth Downie.

Visceral

Houben's viscerally dramatic portrait is that of a lost, despising soul - destined by heavenly expulsion to forever lead those who have made a pact with the Devil on trips around the less salubrious mystical bogs of the Limburgse forests: A bit like Dorian Gray meeting up with a cross between Caliban and George Michael.

It's cracking stuff; an unworldly, chimera of a piece, imbued with a sense of foreboding and tension, as if at any time Abaddon will simply relish the chance to push the last vestiges of humanity that linger in the spirit of his poor travelling companion, into hell's abyss. It also bears the unmistakable mark - not of 666, but of a very good test piece.

Optimism

In contrast, 'St Magnus' is portrayed with such an optimistic lightness of touch that it is an almost evangelical interpretation of such a demanding, brow beating score. The complex layers of detail and dislocated rhythmic structures are seamlessly blended, with a sense of purpose and drive allowing the performance to find a naturally inspired climax of hope and glory.

Rare gift

The MDs ability to elicit such diverse stylistic playing from his talented band is a rare gift - one that is shown amply with the tender lyricism of 'The Water is Wide' and the polished brio of 'Temple 125', whilst the accompaniment to Turin's playful 'Fandango' duet makes for a subtle complement rather than a more distant nod of appreciation to the excellent Pieter Houben and Lode Smeets.

Suffice to say, David Thornton is on the very top of his form with Peter Meechan's 'Origins' euphonium concerto; performing such a demanding work with rare artistry.

Camp gangland

It leaves just enough time for a bobby dazzler 'Grand Fanfare' - which seems to bounce with glee between the musical cowboy country of 1890's West Virginia and the camp gangland of 1950's 'West Side Story', and Jan Van Der Roost's more seriously intoned 'Trittico Festoso', which is delivered with stentorian fortitude.

All in all it adds up to a release that confirms Noord-Limburgse and their MD as a musical partnership of significant heavyweight musical substance and enjoyment.

Iwan Fox

Dick Tracy (Dr. Richard Rock)

Première recording

CD Title: *Vita Destructa* (Doyen Recordings)

british bandsman page 13 **critics choice**

VITA DESTRUCTA

Brighouse and Rastrick Band, conducted by Professor David King
Doyen DOY CD340
Available from World of Brass, 4barsrest and Midland CD

This is the first of a pair of new releases of 'concert' CDs, whose major interest, apart from the quality of the performances, lies in the novelty of the repertoire. The title track of Brighouse and Rastrick's is placed at the end of the track listing. *Vita Destructa* is a very ambitious canvas, commissioned in 2013 from talented newcomer from New Zealand, Todd Smith. For a 17-year old, this is a remarkable work, full of energy and packed with technical 'action' for the whole band. As the title suggests, the music (based on the hymn *Abide with Me*) arose out of a reaction to the devastating earthquake that damaged so much of Christchurch in February 2011, taking with it the lives of 185 residents. Whether this young composer yet has the full technical resource, economy of means and ends and depth of language to reflect the full emotional impact of this tragedy is debatable, but his command of the full resource of the brass band and percussion is impressive.

The album opens with a band classic from the 1980s by doyen of the American wind band scene, Alfred Reed (1921-2005). His colourful, flamenco-inspired *El Camino Real* is brilliantly arranged for brass band, with emphasis on high-pitched colours, by Frode Ryland. Philip Harper's tender treatment of Jimmy Owens' 1972 song *In Love for me* (from the musical *Witness*) provides a relaxed contrast that continues into the nostalgic opening of Philip Sparke's *Aria* for tenor horn, wonderfully played by Sheona White for whose gorgeous sound and lyrical phrasing it was conceived.

Piazzolla's *Chiquilin de Bachin* is a melancholic slow waltz (a rare departure from his characteristic tango idiom). Reid Gilje involves all the bands soloists in this sumptuous, intense treatment. The soulful sound of Lucy Cutt's flugel horn continues into Steve Robson's elaboration on John Ireland's hymn tune *Love Unknown*, which is a miniature masterpiece of characteristic understatement by one of this country's foremost composers of the 20th century.

In *Dick Tracy: The House of Shadows*, composer Richard Rock takes a funky approach to his depiction of Chester Gould's comic strip character. Dr. Rock reveals a sharper edge to his writing than I have heard in some of his work - full of humorous, quirky touches. David Thornton is on top form as the virtuoso soloist.

The expansive *Elegy* from Philip Sparke's test-piece *A Tale as Yet Untold* sits comfortably in this context, revealing in turn Brighouse's fine crop of current soloists. Principal cornet Stuart Lingard then take centre stage in another slow melody - he does them so well - in this case the elegant *Song* from Peter Meechan's *Concertino Milestone*. The soloist 'showcase' ends with principal trombone Ryan Watkins sounding stylishly at home in Peter Graham's recreation of the golden age of American Radio *Radio City*. Full marks to the uncredited narrator as well - great job. The American theme continues with Eric Whitacre's haunting *a capella* number *Sleep* (arr. Sandy Smith).

Overall a nicely balanced programme, ideal for continuous listening.

Paul Hindmarsh

INCLUSION

International Staff Band of The Salvation Army
Staff Bandmaster Dr. Stephen Cobb
SPS 343CD

Available from World of Brass, 4barsrest and Midland CD

Inclusion by Paul Sharman is the centrepiece of the ISB's latest release. Commissioned in 2013 for the Bolsover Summer School, this ten-minute work follows a theme current in the outlook of many Christian churches at the moment. The music begins hesitantly but through an apposite choice of song material, grows in confidence and ends with a pean of praise.

Inclusion is one of six unpublished offerings from the current crop of Salvation Army writers. I was particularly taken with Brian Hogg's lively jig *Alleluia, Amen* and Olaf Ritman's beautifully voiced arrangement of Robert Lucas de Pearsall's eight-part motet *Tu es Petrus*, which is much better known in its secular form as the sonorous eight-part unaccompanied part-song from 1840, *Lay a Garland*. Paul Sharman's *Rhapsody for Euphonium*, with James Curnow's song *He Leadeth Me* at its heart, finds Derick Kane on characteristic form, and flugel horn soloist Richard Woodrow takes Stephen Robert's close harmony 'light night' *Meditation on Be Thou My Vision* completely in his stride.

The long-note ending of Steven Ponsford's hymn setting *Now I belong to Jesus* is effective and the treatment as a whole reveals the influence of Kenneth Downie's flexible approach to harmonic setting. This is evident in listening to the Downie works that follow. *The Long Cloud of Witness* was composed for the 50th anniversary of the Amsterdam Staff Band. The composer drew inspiration from the funeral and thanksgiving service for his mother. The middle section contains those 'wandering', flexible harmonies so typical of Dr. Downie's hymn setting, and the lively ending hints, as he says in his notes, 'at the great final parade into Heaven when "the angels will stand on the hallelujah strand and sing me a welcome home"'. The other equally personal Downie work is *Sunset over the River Exe*, which is inspired by the view from his house in Exmouth. This is an exquisite nocturne, in which the evening hymn *St. Clements* secrets its way in towards the end - beautiful.

Stephen Bulla's lively *Mission Force* includes an up-tempo treatment of *Be Thou My Vision* and the opening track, Kevin Larsson's sparkling *On We March*, is full of Californian razzmatazz, having been written for the Pasadena Tabernacle Band's 120th anniversary. This thoroughly enjoyable and uplifting release ends with Dudley Bright's 'spot the quote' tribute to Ray Steadman-Allen *Fantasia on 'Glory to His Name'* - a clever but affectionate tribute to RSA on his 90th birthday played with equal affection and skill.

Paul Hindmarsh

