

**CHANDOS**

# SHIFT

**PETER**

**MOORE**

**TREDEGAR BAND IAN PORTHOUSE**



Emmanuel Pearce

Simon Dobson

## **Arthur Pryor** (1869 – 1942)

- 1 **Annie Laurie** (1895) **5:01**  
Melody by Alicia Ann Scott, née Spottiswoode (1810 – 1900)  
Words attributed to William Douglas (1672? – 1760?)  
Arranged as Trombone Solo by Keith M. Wilkinson (b. 1947)  
Allegro maestoso – Andante – Moderato – Allegro –  
Allegro commodo – Allegro – Allegro commodo –  
Allegro commodo – Maestoso

## **Gordon Langford** (1930 – 2017)

- 2 **Rhapsody** (1975) **13:33**  
for Trombone  
Allegro commodo – A tempo, poco maestoso – Poco meno mosso –  
Andante con moto – Lento – Poco rubato – A tempo – Più mosso –  
Cadenza ad libitum – (Tempo di valse) – Lento tranquillo –  
Tempo I – Allegro giocoso – Andante maestoso – Allegro moderato

## Phoebe Palmer Knapp (1839–1908)

- 3 **Blessed Assurance** (1873) **4:54**  
Words by Fanny Crosby (1820–1915)  
Arranged by Simon Wood  
B flat Trombone Solo  
Slow and Serene – Solid Tempo – Relaxed

## Erik William Gustav Leidzén (1894–1962)

- 4 **Concertino** (1952) **8:22**  
for Band and Trombone  
Allegro ma non troppo – Andante – Tempo I – Andante –  
Tempo I – 'Christ was the Shepherd' (Verse) – Vivo –  
Tempo I – Poco meno mosso – 'Christ was the Shepherd' (Chorus) –  
Tempo I 'I am redeemed' – Vivo – Tempo I – Poco meno mosso –  
Tempo I – Vivo – Tempo I – Allegro – Presto – Largo

## George Bassman (1914–1997)

- 6 **I'm Gettin' Sentimental over You** (1932) **4:43**  
Words by Ned Washington (1901–1976)  
Arranged by Bill Geldard (1929–2023)  
Trombone Solo  
(♩ = 96)

## Simon Dobson (b. 1981)

*première recording*

- Shift** (c. 2012) **17:55**  
Trombone Concerto No. 1  
For Peter Moore
- 7 1 On Frustration and Confusion. ♩ = c. 150 con fuoco –  
Wild and jazzy – Wildly and Chaotic –  
Slowly (♩ = 42) (Cadenza) –  
Tempo I (♩ = 150 con fuoco) – **5:47**
- 7 2 On Solitude and Longing. ♩ = 68. Clear and Spatial –  
A tempo ♩ = 68 (weird and twisted) –  
Clear and Spatial – Più mosso ♩ = 74 – Slowly ♩ = 42 –  
♩ = 68. Clear and Spatial – Slowly – **7:08**
- 8 3 On Hope and Momentum. ♩ = 130. Bold and with Energy –  
Più mosso (♩ = 140) –  
♩ = 130. Bold and with Energy – Più mosso (♩ = 140) –  
♩ = 74. Surreal and Expansive – Meno mosso ♩ = 70 –  
♩ = 140. With Energy **5:00**

## Traditional

- 9 **Nobody Knows the Trouble I See** 5:09  
African-American Spiritual  
Arranged for Trombone and Brass Band  
by Gordon Langford  
Moderato con moto (poco rubato) – [ ] – In tempo –  
Poco a poco agitato – Tempo I

## Philip Sparke (b. 1951)

- 10 **Sambezi** (c. 2007) 7:01  
Symphonic Samba  
Arrangement by the Composer for Trombone and Brass Band  
of Finale from Trombone Concerto, originally for Concert Band  
Vivo

TT 66:38

**Peter Moore** trombone  
**Tredeggar Band**  
**Ian Porthouse**

## Shift: Works for Trombone and Brass Band

### Introduction

With the invention of the valve, in the early nineteenth century, trumpet and horn players were for the first time given the ability to select chromatically every note of their two- to three-octave range. Their trombonist colleagues, by means of sliding parallel tubes, had always had such a capability. To a trombone player that manoeuvre is called a shift, hence the title of Simon Dobson's trombone concerto and, thus, this album.

Technological advances sometimes have unexpected consequences. Many new brass instruments appeared and now, faced with their comparatively clumsy slide mechanism, designers of trombones were under pressure to fit valves. After all, slide trombonists can be required to extend the slide by as much as sixty cm. in split seconds. Given instruments of increased facility and precise intonation, trombonists across Europe adopted the new contrivance for performances of works by Brahms, Bruckner, and Verdi, among others.

Yet, despite the advantages of fitted valves, the distinctive tone of the trombone was gone, for the very shifting of the slide has a unique effect on note production, especially in *legato*

phrasing, and has the advantage of infinitely variable intonation. Gradually, slide trombones reappeared – coinciding with the phenomenal growth of bands in America where concert bands of both brass and wind became popular. But in Britain, the all-brass band – built around the new saxhorn group of valve instruments and slide trombones – would predominate. In days before electronic entertainment, thousands would throng to parks to hear these bands and their famous soloists – the superstars of that age. The solo repertoire in some way mirrored the development of band music: arrangements of popular operatic excerpts were followed by sets of variations on popular songs of the day. In the twentieth century, a greater variety of genres emerged, including the rhapsody, concertino, and concerto.

However, as common pastimes became more diverse, the popularity of band concerts waned, only stemmed to some extent by brass band contests which, as well as full band events, encouraged solo competition.

### Pryor: Annie Laurie

The American Arthur Pryor (1869 – 1942) was

the star trombone soloist and arranger for the famous Sousa Band, which he joined in 1893 before forming his own band. As a youngster he began to play valve trombone but later moved to slide trombone and demonstrated what incredible displays of virtuosity were possible. Taking the well-known Scottish song *Annie Laurie*, the melody of which, by Alicia Ann Scott (1810 – 1900), set words attributed to William Douglas (1672? – 1760?), Pryor fashioned a typical solo of variations, first in triplets, then in the minor key, and finally in rapid semiquavers.

#### **Langford: Rhapsody for Trombone and Brass Band**

Some might say that in the 1960s and '70s there existed a certain amount of chauvinism among different styles of trombone playing in the UK. Despite grudging mutual respect, Jazz, Military, Straight, Bandos, and Salvos maintained a certain isolationism. Then, one night in 1975, at the Royal Albert Hall, Don Lusher (1923 – 2006) went a long way towards vaporising that divide when he stepped onto the platform in front of Black Dyke Mills Band to perform Gordon Langford's Rhapsody for Trombone and Brass Band.

Langford (1930 – 2017) had a prodigious talent for making attractive arrangements

and tuneful but original music. Moving through National Service as trombonist, pianist, and arranger by way of the Royal Artillery Band, he was soon in demand by the BBC. Brian Kay, a founder member of the King's Singers, credited him with creating their distinctive sound through his arrangement of 'Blow away the morning dew'.

Commissioned by the National Brass Band Championships and the Arts Council, the Rhapsody was made to measure for Don and the occasion in every respect. Don, who had come up through Salvation Army Bands before achieving fame in the Ted Heath Band, was one of the finest ever ballad players. His seamless phrasing, velvety tone, and immaculate delivery did more than anything else to break through barriers.

Langford's piece, cast in his best light-music idioms, is in three main sections. The first is an *Allegro commodo* featuring the long solo cantilenas over rhythmic accompaniment that gave rise to a new 'Italian' musical term – *Lusheroso*. The second is a gently suave siciliana, interrupted by a percussion riff that invites the soloist to contribute his own cadenza above. The siciliana returns momentarily before the rip-roaring final section which breaks out with something very akin to *I Do Like to Be beside the Seaside*. Intense fun all round!



**Knapp: Blessed Assurance**

Popular among types of brass band solo has been the 'slow melody'. Sometimes amusingly referred to as 'tone solos', these were invariably well-known ballads or hymns. Two or three verses are played with appropriate linking passages. Sometimes the arranger gives the melody of the last verse to the band and allows the soloist to add a florid *obbligato*.

*Blessed Assurance*, published in 1873, with words by the blind but prolific hymn writer Fanny Crosby (1820 – 1915) and melody by Phoebe Palmer Knapp (1839 – 1908), has always been a much loved evangelical hymn. Simon Wood has updated this tune in three verses to give it a slow ballad feel. During the second verse the soloist adds some decorations and in the third a rich full descant dominates.

**Leidzén: Concertino for Band and Trombone**

Hymns and religious songs are part and parcel of the Salvation Army's brass band music. Composers such as Erik William Gustav Leidzén and Eric Ball became highly skilled at integrating hymns or songs into apparently original works.

Leidzén (1894 – 1962) was born in Sweden and emigrated to the USA in 1915. There he worked almost exclusively for the Salvation

Army, composing band and vocal music. At the time, almost all the pure brass bands in America were part of the Salvation Army. Following a confrontation with a senior officer after a concert in New York, Leidzén moved into the secular world, composing and arranging, and sometimes ghost writing, for wind band, principally the famous Goldman Band. Nevertheless, some of his finest brass band works were yet to come. The Concertino for Band and Trombone was written at the request of Maisie Ringham, the remarkable trombonist of the Hallé Orchestra, who recorded it with the composer conducting during his tour to the UK in May 1955. During this trip he was also able to hear his Sinfonietta for Brass Band used as the test piece at the British Open Championships.

Taking as its musical material two old hymns, the Concertino can easily be perceived as a totally original movement, in sonata form, so cunningly is it developed. Nor are musical and technical challenges lacking in any way: a sequence of slurred arpeggios in the coda is just one of the demands.

**Bassman: I'm Gettin' Sentimental over You**

The ballad *I'm Gettin' Sentimental over You* is synonymous with perhaps the most publicly well-known trombonist of his time – Tommy Dorsey (1905 – 1956).

Adopted as the theme tune for his new band in the 1930s, the melody was by George Bassman (1914 – 1997), setting lyrics by Ned Washington (1901 – 1976). But it was the ultra smooth *legato* and warm tone of his peerless trombone playing that brought Dorsey to public appreciation. The melody went on to be featured in as many as a dozen films while Bassman suffered accusations of un-American activities. The brass band incarnation heard on this album was sensitively realised by Bill Geldard (1929 – 2023).

**Dobson: Shift**

Simon Dobson (b. 1981) is Principal Conductor and arranger with the Parallax Orchestra and can also be found conducting the Sinfonia Smith Square (formerly Southbank Sinfonia) and the Heritage Orchestra. Having grown up in an enthusiastic brass band family, he notes that his earliest musical memories are of his father practicing the B flat bass (tuba). While studying under George Benjamin, at the Royal College of Music, he received his first commission, from the London Philharmonic Orchestra. Soon, much sought after as arranger and conductor, he became assistant to Bramwell Tovey, at the National Youth Brass Band of Great Britain. He has since been awarded three British Composer Awards

(now known as the Ivors Classical Awards). His *A Symphony of Colours* was conceived in part by a condition called synaesthesia, which enables him to 'hear' in colour. Listing among his influences Bach, Stravinsky, Brian Eno, Steve Reich, and Jamiroquai, Dobson moves easily among widely contrasting genres.

Quite different from Langford's Rhapsody, *Shift* is a trombone concerto in three movements written for Peter Moore, who gave the first performance, on BBC Radio Three, at the Royal Northern College of Music Festival of Brass, in 2012. Dobson's music is challenging for performers and listeners alike but has an inevitability that draws the ear to its essential argument. The first movement, entitled 'On Frustration and Confusion', has the soloist in disjunct, almost atonal movement, contesting against ticking percussion of a minimalist type. The music is busy and relentless but never cluttered. There are a few moments of repose before the original pulse returns. The second movement – 'On Solitude and Longing' – is sparse, still, and fluttering, while the solo trombone sings an incredibly simple tonal line in what could well be described as D major. The background is now provided by metallophones and the use of open intervals. Without a break, the final movement, 'On

Hope and Momentum', begins, dominated by short, pithy three- and four-note motifs which get passed between band and soloist in a contemporary take on the traditional last-movement rondo. Brief solos for euphonium and baritone begin a short reflection, which is truncated by an energetic recapitulation that leads to a thrilling coda – quite definitely D major!

**Langford: Nobody Knows the Trouble I See**

We return again to Gordon Langford, who prepared an attractive adaptation of the spiritual 'Nobody Knows the Trouble I See'. This song was published in *Slave Songs of the United States*, in 1867, and is thought to have originated among the antebellum enslaved community.

**Sparke: Sambezi**

It is difficult to believe that, unlike Dobson, Philip Sparke (b. 1951) had no background in the world of brass bands, yet he has become one of the most performed and prolific brass band composers. His music is at once hugely approachable, attractive yet challenging. A Londoner, he studied trumpet and piano at the Royal College of Music. His first major commission, *The Land of the Long White Cloud*, came from the New Zealand Centennial Brass Band Championships. Other

commissions quickly followed, including ones for concert band. Three times he has won the European Broadcast Union New Music for Band Competition and received commissions from championships in Switzerland, Holland, Australia, and, three times, for the National Finals at the Royal Albert Hall. After a commission and recording with the Tokyo Kosei Wind Orchestra he has become closely associated with wind band music both in Japan and America.

*Sambezi* is the last movement of a trombone concerto (c. 2007), originally for wind band, which Sparke wrote for Olaf Ott, principal trombone of the Berliner Philharmoniker. The first performance was given by the Deutsche Bläserphilharmonie. The composer calls this dance-like movement a Symphonic Samba. Eventually, after the work opens in a joyous mood, the percussion set off a backing riff which introduces a good-natured duel between soloist and the trombone section of the band. Naturally, the soloist dominates and the dancing begins again.

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Born in Belfast and raised in Greater Manchester, the world-renowned trombonist **Peter Moore** gained international attention at

the age of twelve when, in 2008, he became the youngest winner of the competition BBC Young Musician. His early involvement in the brass band culture in Northern England was crucial to his rapid development. He has performed concertos with leading orchestras including the BBC Symphony Orchestra, London Symphony Orchestra, and Royal Philharmonic Orchestra and given recitals at venues such as the Koninklijk Concertgebouw, in Amsterdam, Wigmore Hall, in London, and Wiener Musikverein. Among the conductors with whom he has collaborated are Sir Simon Rattle, Vasily Petrenko, and John Wilson. From 2015 to 2017, he was a BBC Radio 3 New Generation Artist. His repertoire ranging from early baroque to contemporary works, he is a proponent of new music and has premiered works by Francisco Coll, Roxanna Panufnik, and Dani Howard, as well as given the UK première of Sir James MacMillan's Trombone Concerto, with the London Symphony Orchestra, and the European première of Joe Chindamo's *Ligeia*, in Dublin, with the National Symphony Orchestra. His début album, *Life Force*, was released in 2018, earning critical acclaim. Formerly the Principal Trombone of the London Symphony Orchestra, he departed after ten years to focus on his solo career. He is currently a professor at the Royal

Academy of Music, in London, and has given master-classes globally, at the Juilliard School and Paris Conservatoire, among other institutions. Peter Moore is a Getzen International Performing Artist, playing on the Getzen 41471B.

A self-supporting organisation constituted in 1876, **Tredegar Band** has become an elite-level artistic and competitive performer, having claimed a brace of British Open titles and been crowned Welsh Champion on thirteen occasions. It is renowned for its commitment to musical excellence, as witnessed by appearances at the BBC Proms, in the Royal Albert Hall, and at the Brucknerhaus Linz, as well as the UEFA Champions League Final, at Wembley Stadium. It provided music for the BAFTA Award-winning film *Pride* and also the critically acclaimed *Dark Arteries* production of the Rambert Dance Company at Sadler's Wells, composed by Gavin Higgins. The Band has undertaken recent major concert performances with internationally renowned brass artists such as Matthias Höfs, James Fountain, Ben Goldscheider, and David Childs. Its award-winning CD releases, *Dark Arteries*, *War Memorials*, *Vaughan Williams on Brass*, and most recently *Holst at 150*, have been complemented by a series of high-profile project initiatives; these include

artistic links to the Royal Birmingham Conservatoire and Royal College of Music, in London. It also played a major role in the seventieth-anniversary celebrations of the National Health Service in the Houses of Parliament and in two acclaimed BBC Proms concerts, at the Royal Albert Hall. The performance by Tredegar Band of Gavin Higgins's Concerto Grosso for Brass Band and Orchestra alongside the BBC National Orchestra of Wales went on to win a 2023 Royal Philharmonic Society Award and a 2023 South Bank Sky Arts Classical Music Award. That partnership will be revived in 2025 for a CD release under the conductor Ryan Bancroft.

**Ian Porthouse** is Head of Brass Band Studies at the Royal Birmingham Conservatoire and regarded as one of the leading conductors, educators, performers, and teachers of the brass band movement. Hailing from a musical family in Cumbria, he became the principal cornet of the National Youth Brass Band of Great Britain, later fulfilling the same role

with the acclaimed Desford Colliery Brass Band and Black Dyke Band, both of which he helped to major championship titles. As a soloist, he has performed at numerous renowned venues, including Carnegie Hall, in New York. He made his first connection with Tredegar Band in 1995 as principal cornet and conductor of its youth band, before moving to play with the highly successful Yorkshire Building Society Band, in 1997. Accepting the role of Musical Director of Tredegar Band, he returned to Wales, in 2008, a move that has since seen them become one of the world's leading contest and concert ensembles. His musical ethos has inspired widespread artistic success, from film work to award-winning CD releases and acclaimed BBC Proms performances. His extensive freelance conducting schedule encompasses the roles of professional conductor of Brass Band Oberösterreich and Musical Director of the National Youth Brass Bands of Scotland. Ian Porthouse is also regarded as a leading elite-level adjudicator, judging at major events in the UK and continental Europe.



Lorhe Campbell  
(permission given to Tredegar Band)

Tredegar Band, with Ian Porthouse, at the Festival of Brass, Royal Northern College of Music, 2023

Chris Christodoulou (permission given to Tredegar Band)



Ian Porthouse and Tredegar Band, at the BBC Proms, 2022

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The Chandos policy of being at the forefront of technology is now further advanced by the use of 24-bit / 96 kHz recording. In order to reproduce the original waveform as closely as possible we use 24-bit, as it has a dynamic range that is up to 48 dB greater and up to 256 times the resolution of standard 16-bit recordings. Recording at the 44.1 kHz sample rate, the highest frequencies generated will be around 22 kHz. That is 2 kHz higher than can be heard by the typical human with excellent hearing. However, we use the 96 kHz sample rate, which will translate into the potentially highest frequency of 48 kHz. The theory is that, even though we do not hear it, audio energy exists, and it has an effect on the lower frequencies which we do hear, the higher sample rate thereby reproducing a better sound.

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Schoeps: MK22 / MK4 / MK6

DPA: 4006 & 4011

Neumann: U89

CM 402 microphones are hand built by the designer, Jörgen Thuresson, in Sweden.





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**Assistant engineer** Alexander James

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# SHIFT

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|---|--|-------|
| ARTHUR PRYOR (1869 – 1942)                |  |       |
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| 6-8                                       | Shift (c. 2012)<br><i>Trombone Concerto No. 1</i>  | 17:55 |
| TRADITIONAL                               |  |       |
| 9   | Nobody Knows the Trouble I See<br><i>Arranged for Trombone and Brass Band by Gordon Langford</i> | 5:09  |
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PETER MOORE trombone  
TREDEGAR BAND  
IAN PORTHOUSE

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SHIFT: WORKS FOR TROMBONE AND BRASS BAND

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