

CHAN 4526



Athur Hamer

Besses o' th' Barn Band

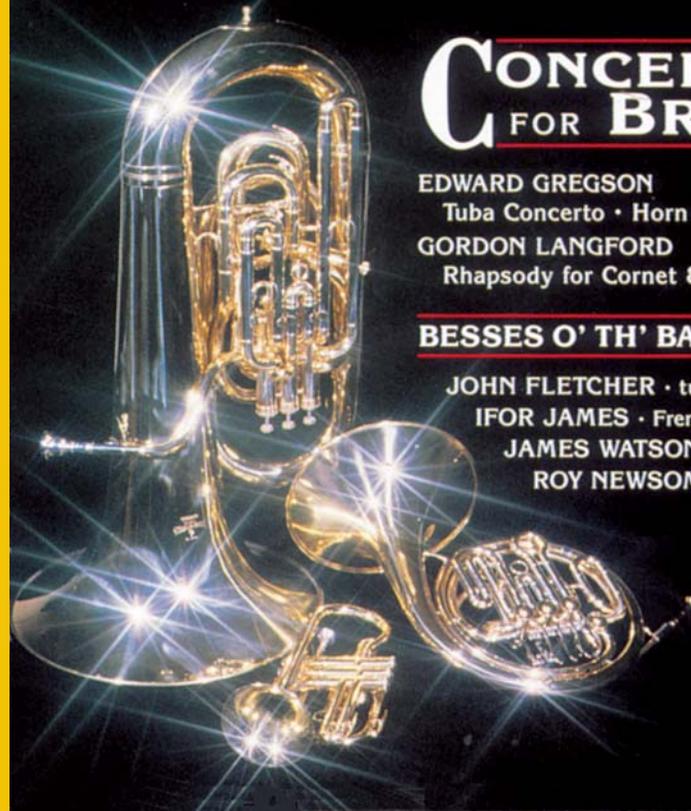
CHANDOS
BRASS

CONCERTOS FOR BRASS

EDWARD GREGSON
Tuba Concerto • Horn Concerto
GORDON LANGFORD
Rhapsody for Cornet & Brass Band

BESSES O' TH' BARN BAND

JOHN FLETCHER • tuba
IFOR JAMES • French horn
JAMES WATSON • cornet
ROY NEWSOME • conductor



Concertos for Brass

Edward Gregson (b. 1945)

Concerto for Tuba and Brass Band*

17:55

- | | | | |
|---|-----|-----------------|------|
| 1 | I | Allegro deciso | 6:13 |
| 2 | II | Lento e mesto | 5:43 |
| 3 | III | Allegro giocoso | 5:52 |

Concerto for French Horn and Brass Band†

17:06

- | | | | |
|---|-----|--------------------|------|
| 4 | I | Allegro non troppo | 4:55 |
| 5 | II | Andante cantabile | 7:17 |
| 6 | III | Allegro brioso | 4:49 |

Gordon Langford (b. 1930)

Rhapsody for Cornet and Brass Band‡

13:17
TT 48:40

John Fletcher tuba*

Ifor James French horn†

James Watson cornet‡

Besses o' th' Barn Band

Roy Newsome

Concertos for Brass

There can be few brass band discs which boast only three works in the programme, but such is the nature of those included here that not only brass band enthusiasts but also collectors from wider fields will find this a worthwhile record. The music is provided by two of the most prominent present-day composers of band music and the performances are given by three of Britain's finest professional brass players, supported by one of the country's leading bands.

Edward Gregson: Concerto for Tuba and Brass Band

This work was composed in 1976. It was commissioned by Besses o' th' Barn Band with funds provided by the Arts Council of Great Britain.

In the opening movement the main subject is first stated by the band, after which the tuba interrupts with a short cadenza, leading into the movement proper. As in much of Gregson's music the interval of the fourth is used freely. During the development section brief reference is made to an idea from the famous Tuba Concerto by Vaughan Williams.

The second movement (*Lento e mesto*) is based on two ideas, one introduced by the

band and one by the soloist. This latter, though plaintive on its first hearing, returns as the climax of the movement. As it dies away the movement ends as it began, quietly.

The finale, *Allegro giocoso*, is a rondo. Always rhythmical, at times jazzy, the music calls for a virtuosity rarely demanded of the tuba.

Edward Gregson: Concerto for French Horn and Brass Band

This work was commissioned by the British Federation of Brass Bands, again with funds provided by the Arts Council of Great Britain. It was completed in 1971.

This is another three-movement concerto. In the first movement the horn introduces the first subject, a lively, leaping affair, which again shows Gregson's liking for and skill in the use of the interval of the fourth. The warmer, more lyrical second subject is delicately accompanied by a series of ostinato figures. In the recapitulation it appears in the form of a beautiful canonical duet, featuring soprano cornet and French horn.

The second movement (*Andante cantabile*) is based on a sleazy-style theme. This is developed and leads to a cadenza-like section

featuring not only the soloist but also various sections of the band. A 7/4 section leads back to the original theme. Now the melody is shared by soprano and solo cornet, whilst the horn plays a melancholy counter-melody.

The finale is built mainly on a compound-time *Allegro brioso*, contrasted with a slower simple-time middle section. It allows full rein to band and soloist to indulge in a carefree romp which brings the work to a rousing close.

Gordon Langford: Rhapsody for Cornet and Brass Band

The Rhapsody was specially commissioned for this recording, and on it receives its first performance.

The lengthy introduction, at first mysterious, later with great warmth, uses both band and soloist. It leads to a short cadenza and then, via a brief *Allegro* section, to the noble first subject. Again band and soloist are fully involved. The ensuing transition leads to the second subject, showing the cornet in a quasi-trumpet role. This is short, rhythmical, and leads to the central section of the work, a beautiful lyrical theme. This, really a third subject, is based on the introduction. It leads to a lengthy development section, the recapitulation and finally a short coda.

If the work creates problems for the student of form, it creates greater problems

for the performer, for in terms of technique, range and stamina the Rhapsody is a real *tour de force*. For the listener there are no such problems. Despite the academic and technical difficulties, the tone and idiom of the music constitute light music at its best.

© Roy Newsome

John Fletcher was born in Leeds in 1941. When thirteen, at the request of his father (director of music at John's school), he started playing the tuba in order to help with the school's Carol Service. His early attempts were so successful that after only two years he passed an audition and became a member of the National Youth Orchestra. At this time John did not contemplate a musical career and in fact took a degree in natural science. His first professional appointment was with the BBC Symphony Orchestra (1964–68) after which he joined the London Symphony Orchestra with whom he recorded Vaughan Williams's Tuba Concerto in 1971 conducted by André Previn.

Edward Gregson's Tuba Concerto was composed for John Fletcher and first performed by him with Besses o' th' Barn Band. He travelled and recorded extensively with the Philip Jones Brass Ensemble, going on to play with London Brass after Philip Jones's retirement from trumpet playing.

To mark his untimely death in 1987, aged forty-six, The John Fletcher Trust Fund was established to offer financial support to young brass players in the National Youth Orchestra of Great Britain.

Ifor James studied under Aubrey Brain at the Royal Academy of Music and after being principal horn with several leading orchestras he has established himself as a player of world stature. Largely concerned with solo and chamber music he undertakes frequent tours both in the UK and abroad. His repertoire is extensive and many leading composers have written especially for him. He has played as soloist with many leading orchestras. Like many other professional brass players he started his playing days in a brass band and he has never lost interest in the brass band movement. He was Professional Conductor of Besses from 1972 to 1977 and during this time was responsible for a number of commissions from eminent composers. The score of Edward Gregson's Horn Concerto is inscribed 'for Ifor James'.

James Watson was born in Market Bosworth, Leicestershire. He took up the cornet at four, joined Desford Colliery Band at seven and became principal cornet player at eleven! He went on to become Junior Solo Champion of Great Britain in 1965, 1966 and 1967, whilst

in 1966 he became Senior Champion also, being the only person ever to win both titles in the same year. James then took up the trumpet, joined the Leicestershire Schools Symphony Orchestra and at seventeen entered the Royal Academy of Music. At the age of twenty-two he had become Principal Trumpet with the Royal Philharmonic Orchestra. He held the same position with the London Sinfonietta and the Nash Ensemble. After five years with the Royal Philharmonic Orchestra he left to concentrate on solo and chamber music playing, notably leading the legendary Philip Jones Brass Ensemble. From 1983 to 1990 James was Principal Trumpet at the Royal Opera House, Covent Garden. He is professor of trumpet at the Royal Academy of Music, London and in 1989 the Academy honoured him with a fellowship.

Besses o' th' Barn Band is 175 years old this year. There has been a Band in Whitefield (mid-way between Bury and Manchester) since 1818. The Band's name most likely derives from where the Band met in the early days, an inn taking its name from the village of Besses o' th' Barn, 'delightfully situated on the turnpike road' between Bury and Manchester. That delightful spot is now a busy road junction just off the M62.

The exploits of the Band during the first part of this century became legendary, and

following two mammoth world tours this reputation spread world wide. The Band puts much emphasis into commissioning and performing new works for brass band and has made several trips to the continent. In 1993 Besses o' th' Barn Band visited Norway for one week. Since 1992 the Band has been associated with independent brewing company J.W. Lees & Co. of Middleton Junction, Manchester.

Roy Newsome is well known throughout the brass band world as conductor, adjudicator, teacher and composer, and as presenter of BBC Radio 2's popular weekly programme 'Listen to the Band'.

Mr Newsome is Principal Conductor of the Bristol-based Sun Life Band, following long associations with many of the country's leading bands, including Black Dyke, Fairey's

and Besses o' th' Barn. He is also Music Director of the National Youth Brass Band of Great Britain, looking after the musical interests of many of the brass band stars of tomorrow. Mr Newsome has about fifty published compositions and arrangements and his Concerto for Piano and Brass Band received its first performance at the Royal Albert Hall.

Director of many courses, Roy Newsome was, until recently, Head of Band Studies on the Graduate Diploma and Bachelor of Arts courses in Band Musicianship at Salford College of Technology and in 1989 was the recipient of the college's Honorary Graduate Diploma in Band Musicianship 'in recognition of his outstanding contribution to band music throughout the world'. In 1976 he was awarded the Silver Medal of the Worshipful Company of Musicians 'for services to brass bands'.

You can now purchase Chandos CDs directly from us. For further details please telephone +44 (0) 1206 225225 for Chandos Direct. Fax: +44 (0) 1206 225201. Chandos Records Ltd, Chandos House, Commerce Way, Colchester, Essex CO2 8HQ, UK
E-mail: enquiries@chandos.net website: www.chandos.net

Any requests to license tracks from this or any other Chandos disc should be made directly to the Copyright Administrator, Chandos Records Ltd, at the above address.

Recording producer Brian Couzens

Sound engineer Ralph Couzens

Digital remastering Peter Reynolds

Recording venue Whitworth Hall, Manchester; 19 July 1980

Front cover Photograph by David Usill

Design Penny Olymbios

Art direction Ralph Couzens

Booklet typeset by Dave Partridge

Copyright Novello & Co. Ltd (Gregson, Concerto for Tuba and Brass Band), Edward Gregson (Concerto for French Horn and Brass Band), Chandos Music Ltd (Langford)

© 1982 Chandos Records Ltd

© 2000 Chandos Records Ltd

Chandos Records Ltd, Colchester, Essex, England

Printed in the EU

CHANDOS DIGITAL

CHAN 4526



Concertos for Brass

Edward Gregson (b.1945)

Concerto for Tuba and Brass Band* 17:55

- 1 I Allegro deciso 6:13
- 2 II Lento e mesto 5:43
- 3 III Allegro giocoso 5:52

Concerto for French Horn and Brass Band† 17:06

- 4 I Allegro non troppo 4:55
- 5 II Andante cantabile 7:17
- 6 III Allegro brioso 4:49

Gordon Langford (b.1930)

- 7 Rhapsody for Cornet and Brass Band‡ 13:17
- TT 48:40

John Fletcher tuba*

Ifor James French horn†

James Watson cornet‡

Besses o' th' Barn Band

Roy Newsome

(ADD)

CONCERTOS FOR BRASS - Besses o' th' Barn Band/Newsome

CONCERTOS FOR BRASS - Besses o' th' Barn Band/Newsome

CHANDOS
CHAN 4526

CHANDOS
CHAN 4526

CHANDOS RECORDS LTD
Colchester . Essex . England

LC7038

© 1982 Chandos Records Ltd © 2000 Chandos Records Ltd
Printed in the EU