CHAN 4516 Booklet cover.qxd 25/7/08 10:58 am Page 1

CHAN 4516

CHANDOS BRASS

150 YEARS of the

John **Foster**

BLACK DYKE MILLS BAND

conducted by

Major Peter Parkes

150 Years of the John Foster Black Dyke Mills Band

1 **The Champions** 2:30
March
G.H. Willcocks

2 **The Ruler of the Spirits** 6:27
Overture
Weber, arr. Halliwell

3 **Alpine Echoes & Post Horn Gallop** 6:55
Windsor / Koenig, arr. Parkes / McCann
Phillip McCann solo cornet & posthorn

4 **Praeludium** 2:35
Järnefelt, arr. Pearce

5 **Serenade** 4:40
from Sonata, Serenade and Scherzo
Gordon Langford
Norman Law solo trombone

6 **Finale** 5:26
from Symphony No. 9 *From the New World*
Dvořák, arr. Weston Nicholl

7 **Midwest** 2:38
March
J.J. Richards

8 **Serenata** 2:35
Toselli, arr. Pearce
John Clough solo euphonium

9 **Dance of the Tumblers** 3:28
Rimsky-Korsakov, arr. Wilfred Heaton

10 **Elegy** 4:03
from *A Downland Suite*
John Ireland
Phillip McCann solo cornet

11 **Capriccio brillante** 4:32
Bellstedt, arr. Sandy Smith
Sandy Smith solo horn

12 **Deep Harmony** 2:38
Hymn Tune
Handel Parker

13 **Famous British Marches** 4:57
Medley
Gordon Langford

14 **Can-Can** 2:03
from *Orpheus in the Underworld*
Offenbach, arr. Pearce

TT 56:50

John Foster Black Dyke Mills Band
Major Peter Parkes

150 Years of the John Foster Black Dyke Mills Band

In 1816 Peter Wharton, the landlord of the 'Old Dolphin', formed a small brass and reed band in the village of Queenshead, later to be renamed Queensbury. Among its members was a certain John Foster who played the French horn. The band, reportedly the best in the district, eventually broke up with players going into a newly formed Queenshead band.

In 1819, at the age of twenty-one, John Foster had set up as a worsted manufacturer. At this time he was part of the 'domestic system', organising and financing the activities of scattered hand loom weavers. The business prospered and in January 1835 work began on a mill at Queensbury. It was named 'Black Dyke' after a family farm.

In 1837, the year in which Queen Victoria began her long reign, the village band embarked on its association with Black Dyke Mills. Brass instruments were undergoing a period of development. The valued system which we now use was being perfected by a Belgian, Adolphe Sax, and by the end of the 1840s the 'brass band' became a practical proposition.

It was in 1855, thirty-nine years after joining 'Peter Wharton's Band', that John Foster equipped the band with a set of the new brass instruments. At the same time he engaged Samuel Longbottom to train and conduct the band. Things began to move quickly and in 1860 Black Dyke made its first real claim to fame by winning the first band contest to be held at the Crystal Palace.

1987 saw the band celebrating its 150th birthday. As a mark of respect and affection for its founder and for the company which has supported the band in good times and bad, the name of John Foster has become part of its title. During the 130 years since that first great day at the Crystal Palace, Black Dyke Mills Band has been National Champions seventeen times, British Open Champions twenty-five times and European Champions seven times. Many hundreds of musicians have contributed to the band's proud history. Many of them remain anonymous, but some will never be forgotten – John Gladney, William Rimmer, Alex Owen, Alex and Harry Mortimer, George Willcocks, Maurice Murphy, Willy Lang, and many more. This music is played for them all.

◆ ◆ ◆

Major George Willcocks wrote **The Champions** for the band during his time as professional conductor (1957–61). This short period brought victory at the Open in 1957 and at the National in 1959 and 1961. Lalo's overture to *Le Roi d'Ys* was the test piece in 1959. Frank Wright had arranged the music and, as one of the judges, said of Black Dyke's performance, 'the finest brass band playing that I have heard'.

William Halliwell was a leading professional conductor of brass for more than a quarter of a century from 1910. Under his direction Black Dyke was National Champions in 1928 and Open Champions in 1935. His arrangement of Weber's Overture **The Ruler of the Spirits** still features regularly in concert programmes.

During three short years as professional conductor, 1947–49, Harry Mortimer led the band to its first 'Hat Trick' at the Nationals. His lyrical style of playing has greatly influenced Phillip McCann. It was Phillip's suggestion that we, as a mark of affection for Harry, combine for this recording two all-time favourites, **Alpine Echoes** and **Post Horn Gallop**.

Arthur O. Pearce was the bandmaster for thirty-seven years, from 1912 to 1949. Three of his arrangements for brass band are included in this programme. The Finnish composer Armas Järnefelt became well known and exceedingly popular for a short time with his slight but charming **Praeludium**. In the orchestral version it begins with pizzicato strings and an oboe. None of that in Arthur O. Pearce's arrangement, but it works pretty well.

Gordon Langford has been associated with Chandos and Black Dyke for many years. His Sonata, Serenade and Scherzo for trombone and brass band was composed in 1985. Norman Law is the soloist in the **Serenade**.

For three years (1892–95) Dvořák lived in New York. His Ninth Symphony *From the New World* had its world premiere on 15 December 1893. Three days later Dvořák wrote, 'The success of the Symphony was magnificent… I felt like a king in my box'. This arrangement of the **Finale** was made by J. Weston Nicholl who conducted the band from 1910 to 1912.

On 6 September 1986 the band achieved its twenty-fifth win at the British Open. The winning band always gives a little concert which is broadcast by the BBC. In 1986 it began with a lively rodeo March by J.J. Richards, **Midwest**. It was such a happy moment that the players asked for it to be included in this programme.

Toselli's popular little **Serenata** is played here as a euphonium solo by John Clough in an arrangement by Arthur O. Pearce.

Wilfred Heaton was the resident conductor in 1971 when he arranged the **Dance of the Tumblers**. The music comes from Rimsky-Korsakov's opera *The Snow Maiden*.

John Ireland's *A Downland Suite* was written as the test piece for the National Contest at the Royal Albert Hall in 1932. The slow movement, **Elegy**, is marked *Lento espressivo*. It features the solo cornet of Phillip McCann.

Sandy Smith is both horn soloist and arranger in **Capriccio brillante**. Based on an Italian song, *The Carnival of Naples*, it was originally arranged for the cornet by Herman Bellstedt.

Handel Parker lived and worked in Yorkshire as a choirmaster and organist. The story goes that Black Dyke played his Hymn Tune **Deep Harmony** at every concert in the late 1920s and early 1930s. It certainly brings out the best in a brass band – the sound!

A selection of **Famous British Marches** brings the programme to a traditional close. It opens with *The British Grenadier*, the most famous march of them all, and ends with *Rule Britannia* – great stuff!

I nearly forgot the encore! Another of Arthur O. Pearce's many arrangements – the **Can-Can** from *Orpheus in the Underworld*. What better way to start the next 150 years!

© Peter Parkes

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: chandosdirect@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.

With the release of this fine recording Chandos Records would like to express its sincere congratulations to John Foster Black Dyke Mills Band for reaching 150 years of unparalleled success and musical achievement. It is always a great joy to record the outstanding sound and quality of Black Dyke. Long may its recordings continue to give so much enjoyment to so many people throughout the world. Very best wishes are extended to all those associated with the Band from everyone at Chandos.

Recording producer Brian Couzens
Sound engineer Ralph Couzens
Assistant engineer Philip Couzens
Recording venue Dewsbury Town Hall; 5 July 1987
Design Cass Cassidy
Booklet typeset by Michael White-Robinson
Copyright Wright & Round Ltd (*The Champions*, *Capriccio brillante*), Copyright Control (*The Ruler of the Spirits*, Finale, *Serenata*), R. Smith & Co., Ltd / Chandos Music Ltd (*Alpine Echoes* & *Post Horn Gallop*), NCB (*Praeludium*), Chandos Music Ltd (Serenade, *Famous British Marches*), J.J. Richards (*Midwest*), Wilfred Heaton (*Dance of the Tumblers*), R. Smith Co., Ltd (*Elegy*), Boosey & Hawkes Ltd (*Can-Can*)
℗ 1987 Chandos Records Ltd
© 2005 Chandos Records Ltd
Chandos Records Ltd, Colchester, Essex CO2 8HQ, England
Printed in the EU

CHAN 4516 Inlay.qxd 25/7/08 11:02 am Page 1

BRASS

150 YEARS - Black Dyke Mills Band/Parkes

CHANDOS CHAN 4516

CHANDOS BRASS | CHAN 4516

150 YEARS of the John Foster Black Dyke Mills Band

1	**The Champions** G.H. Willcocks	2:30
2	**The Ruler of the Spirits** Weber, arr. Halliwell	6:27
3	**Alpine Echoes & Post Horn Gallop** Windsor/Koenig, arr. Parkes/McCann	6:55
4	**Praeludium** Järnefelt, arr. Pearce	2:35
5	**Serenade** Gordon Langford	4:40
6	**Finale** Dvořák, arr. Weston Nicholl	5:26
7	**Midwest** J.J. Richards	2:38
8	**Serenata** Toselli, arr. Pearce	2:35
9	**Dance of the Tumblers** Rimsky-Korsakov, arr. Wilfred Heaton	3:28
10	**Elegy** John Ireland	4:03
11	**Capriccio brillante** Bellstedt, arr. Sandy Smith	4:32
12	**Deep Harmony** Handel Parker	2:38
13	**Famous British Marches** Gordon Langford	4:57
14	**Can-Can** Offenbach, arr. Pearce	2:03

TT 56:50

John Foster Black Dyke Mills Band
Major Peter Parkes

Printed in the EU | MCPS
0 95115 45162 5
LC 7038 | DDD | TT 56:50

℗ 1987 Chandos Records Ltd © 2005 Chandos Records Ltd Chandos Records Ltd • Colchester • Essex • England

BRASS
150 YEARS - Black Dyke Mills Band/Parkes
CHANDOS CHAN 4516