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CHAN 4501



Photo: Yamaha-Kemble Music Ltd.

Phillip McCann

CHANDOS

BRASS

The World's Most Beautiful Melodies

The Golden Cornet of **Phillip McCann**

with **Black Dyke Mills Band**
JOHN FOSTER & SON PLC

Conducted by **Major Peter Parkes**

Iain Robertson organ



DIGITAL

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Colchester · Essex · England

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PRINTED IN AUSTRIA

The World's Most Beautiful Melodies

Phillip McCann, cornet

- | | |
|---|--|
| <p>[1] Songs My Mother Taught Me <i>Dvorak arr. Gordon Langford (2:02)</i></p> <p>[2] * Ave Maria (3:03) <i>Bach-Gounod arr. Phillip McCann</i></p> <p>[3] * Lullaby (2:18) <i>Brahms arr. Phillip McCann</i></p> <p>[4] * Passing By (1:34) <i>Edward Purcell arr. Phillip McCann</i></p> <p>[5] One Fine Day (Un bel dì) from Madame Butterfly (3:51) <i>Puccini arr. Gordon Langford</i></p> <p>[6] None But The Lonely Heart <i>Tchaikovsky arr. Gordon Langford (3:23)</i></p> <p>[7] Rusalka's Song to the Moon <i>Dvorak arr. Gordon Langford (5:07)</i></p> <p>[8] Nessun Dorma (None shall sleep) from Turandot (2:52) <i>Puccini arr. Peter Parkes</i></p> <p>[9] Maids of Cadiz (3:33) <i>Delibes arr. Gordon Langford</i></p> | <p>[10] My Love Is Like A Red, Red, Rose (4:20) <i>Traditional arr. Gordon Langford</i></p> <p>[11] * Du Bist Die Ruh' (4:24) <i>Schubert arr. Phillip McCann</i></p> <p>[12] The Girl With The Flaxen Hair (Preludes: Book 1, No. 8) (2:22) <i>Dubussy arr. Peter Parkes</i></p> <p>[13] O, My Beloved Father (O mio babbino caro) from Gianni Schicchi (2:22) <i>Puccini arr. Gordon Langford</i></p> <p>[14] Non So Più from The Marriage of Figaro (2:27) <i>Mozart arr. Peter Parkes</i></p> <p>[15] * The Lost Chord (5:07) <i>Sullivan arr. Phillip McCann</i></p> |
|---|--|

[DDD] TT = 50:00

*Iain Robertson, organ

Black Dyke Mills Band • Major Peter Parkes, Conductor

JOHN FOSTER & SON PLC

What a superb example of lyrical playing *par excellence*! There are no fireworks as such in this collection of cornet solos played by Phillip McCann, but his naturally pure quality of tone lends itself so well to this varied choice of melodic music, both classical and traditional.

Quite apart from the simple joy of listening to such beautiful sounds, in my opinion this album is also an impressive object lesson to all aspiring instrumental soloists – not necessarily cornetists, but any player concerned with breath control, phrasing, style, quality of tone and expression. It is also a splendid example of sympathetic accompaniment and here the Black Dyke Mills Band and their conductor, Major Peter Parkes, make a valuable contribution. Having enjoyed the great privilege myself as a young player fifty years ago accompanied at the time by my father's Band, the legendary Foden's of the 1930's, perhaps I appreciate more than most the importance to the soloist of a sympathetic backing, here displayed to such telling effect by the Band, and in some numbers, by the sound of the organ played by Iain Robertson.

Nevertheless, I also feel that this is not just an album for bandmen, but rather of interest to *all* lovers of tuneful music. It is truly "The Voice of the Cornet", and with the great progress that has been made in recording techniques in recent years, I would be proud to have this sound with my name on it. There are many clichés about hundreds of records and it is easy to say "This is a 'must'", but this album is more than that – it's for the Archives as well!

Harry Mortimer, May 1985

Phillip McCann

The driving force behind the formation and development of Sellers Engineering Band, Phillip McCann is one of the best known names in Brass Banding.

Born in Bo'ness, Scotland, Phillip first came to fame as an outstanding cornet player. Starting with the Kinneil Colliery Band, he later became principal cornet with the National Youth Brass Band of Great Britain for five years before advancing to the same position with the world-famous Black Dyke Mills Band in 1973.

In recent years Phillip has progressively increased his activities on the conducting and Musical Direction side, although he still maintains his reputation as a player through his occupancy of the Principal Cornet chair with the Williams Fairey Engineering Band.

Phillip is also heavily committed to teaching brass music through his work at Huddersfield Polytechnic, Huddersfield Technical College, the Barnsley College of Technology and the Birmingham Conservatoire of Music.

Also Available

More of the World's Most Beautiful Melodies

CHAN 4502 CD; BBTD 4502 Cassette

The World's Most Beautiful Melodies Vol. III

CHAN 4503 CD; BBTD 4503 Cassette

- **A Chandos Digital Recording**
- Recording Producer: Brian Couzens
- Sound Engineer: Ralph Couzens
- Assistant Engineer: Bill Todd
- Recorded in St. Anne's Cathedral, Leeds on September 13 & 14 1984
- Front Cover Photograph by John Glover
- Art Direction: Ralph Couzens

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THE WORLD'S MOST BEAUTIFUL MELODIES – McCann/Black Dyke

CHANDOS
CHAN 4501

CHANDOS DIGITAL

CHAN 4501

The World's Most Beautiful Melodies

Phillip McCann, cornet



- 1 **Songs My Mother Taught Me**
Dvorak arr. Gordon Langford (2:02)
- 2 **Ave Maria (3:03)**
Bach-Gounod arr. Phillip McCann
- 3 **Lullaby (2:18)**
Brahms arr. Phillip McCann
- 4 **Passing By (1:34)**
Edward Purcell arr. Phillip McCann
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from Madame Butterfly (3:51)**
Puccini arr. Gordon Langford
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- 7 **Rusalka's Song to the Moon**
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- 8 **Nessun Dorma (None shall
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Puccini arr. Peter Parkes
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Delibes arr. Gordon Langford

- 10 **My Love Is Like A Red, Red,
Rose (4:20)**
Traditional arr. Gordon Langford
- 11 **Du Bist Die Ruh' (4:24)**
Schubert arr. Phillip McCann
- 12 **The Girl With The Flaxen Hair
(Preludes: Book 1, No. 8) (2:22)**
Dubussy arr. Peter Parkes
- 13 **O, My Beloved Father (O mio
babbino caro) from Gianni
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Puccini arr. Gordon Langford
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THE WORLD'S MOST BEAUTIFUL MELODIES – McCann/Black Dyke

CHANDOS
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Photo Yamaha-Kemble Music Ltd.

Phillip McCann

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CHANDOS

BRASS

More of The World's Most Beautiful Melodies

The Golden Cornet of **Phillip McCann**

with **Black Dyke Mills Band**
JOHN FOSTER & SON PLC

Conducted by **Major Peter Parkes**

Academy of St. Martin-in-the-Fields Chamber Ensemble
Conducted by **Gordon Langford**

Skaila Kanga *harp* · **Malcolm Hicks** *organ*

DIGITAL

More of The World's Most Beautiful Melodies

Phillip McCann, cornet

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|--|--|

Phillip McCann

The driving force behind the formation and development of Sellers Engineering Band, Phillip McCann is one of the best known names in Brass Banding.

Born in Bo'ness, Scotland, Phillip first came to fame as an outstanding cornet player. Starting with the Kinneil Colliery Band, he later became principal cornet with the National Youth Brass Band of Great Britain for five years before advancing to the same position with the world-famous Black Dyke Mills Band in 1973.

In recent years Phillip has progressively increased his activities on the conducting and Musical Direction side, although he still maintains his reputation as a player through his occupancy of the Principal Cornet chair with the Williams Fairey Engineering Band.

Phillip is also heavily committed to teaching brass music through his work at Huddersfield Polytechnic, Huddersfield Technical College, the Barnsley College of Technology and the Birmingham Conservatoire of Music.

Skaila Kanga

Skaila Kanga was born in Bombay, India, and came to England at the age of four. She won a Junior Exhibition to the Royal Academy and studied the piano under Vivian Langrish before turning to the Harp when, aged seventeen, she was given the opportunity to study with Tina Bonifacio, Sir Thomas Beecham's harpist in the Royal Philharmonic Orchestra. Three years later she joined the BBC Concert Orchestra, and went on to freelance with major British orchestras, at the same time developing her solo career with concerto work and accompanying many choirs.

Skaila Kanga's commercial work, in films, broadcasts, television and recordings, is extensive and she is considered the leading British harpist in this field. She has played for such artists as Sinatra, Barbra Streisand, Elton John, Andy Williams, Domingo and Pavarotti, and composers including Bernstein, Mancini and John Williams. In 1977 she and Tommy Reilly formed a due: a unique and highly successful combination of harmonica and harp. Their successful

recording of British Folk-Songs is available on the Chandos label (CHAN 8559 CD; LBTD 017 cassette).

Miss Kanga also plays regularly with the Nash Ensemble: performances with this group have gained widespread critical acclaim. In 1988 Skaila Kanga was appointed Professor of Harp at the Royal Academy of Music.

Academy of St Martin-in-the-Fields Chamber Ensemble

The Academy of St Martin-in-the-Fields was founded in 1959 by Sir Neville Marriner and ten of London's leading orchestral players. Its original aim was to be a refuge from the conductor, and as a string group it spearheaded the revival of interest in Baroque music in the 1960's. As the repertoire diversified so the group expanded to take on twentieth century works and with this expansion it soon became necessary for the principal violin, Sir Neville Marriner, to conduct the larger orchestra.

The Academy of St Martin-in-the-Fields Chamber Ensemble was created in 1967 with the purpose of performing the larger chamber works, from quintets to octets, with players who customarily work together, instead of the usual string quartet with additional guests. Originally comprising the principals of the larger orchestra, the Chamber Ensemble usually performs as a string octet. Its touring commitments abroad are extensive and include annual visits to France, Germany and North America. Both abroad and in the UK, the Ensemble has been very well received by the public and critics alike.

The Chamber Ensemble has recorded for Chandos the Octets of Schubert, Mendelssohn and Raff, and the String Sextets of Dvořák and Martinů.

Also Available

The World's Most Beautiful Melodies Vol.I

CHAN 4501 CD; BBTD 4501 Cassette

The World's Most Beautiful Melodies Vol.III

CHAN 4503 CD; BBTD 4503 Cassette

Accompanied by:

John Foster Black Dyke Mills Band

conducted by Major Peter Parkes

(Tracks 1, 6, 9, 12, 15)

* * *

Skaila Kanga *harp*

with

The Academy of St. Martin-in-the-Fields

Chamber Ensemble

conducted by Gordon Langford

(Tracks 2, 3, 7, 13, 14)

* * *

Malcolm Hicks *organ*

(Tracks 4, 5, 8, 10, 11)

• A Chandos Digital Recording

- Recording Producer: Brian Couzens
- Sound Engineer: Ralph Couzens
- Assistant Engineer: Phillip Couzens
- Recorded in All Saints' Church, Tooting, London and Dewsbury Town Hall in October & November 1986
- Front Cover Photograph: John Glover
- Art Direction: Ralph Couzens

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MORE OF THE WORLD'S MOST BEAUTIFUL MELODIES – McCann/Black Dyke

CHANDOS
CHAN 4502

More of The World's Most Beautiful Melodies

CHANDOS DIGITAL

CHAN 4502



Phillip McCann, cornet

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DDD TT = 55:50

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MORE OF THE WORLD'S MOST BEAUTIFUL MELODIES – McCann/Black Dyke

CHANDOS
CHAN 4502



CHAN 4503

CHANDOS
BRASS

The World's Most Beautiful Melodies

Vol. 3

THE GOLDEN CORNET
OF PHILLIP McCANN

SELLERS ENGINEERING BAND

conducted by
ROY NEWSOME

SIMON LINDLEY Organ

DIGITAL



Phillip McCann

Yamaha-Kemble Music Ltd

The Golden Cornet of Phillip McCann

- | | | |
|----|---|------|
| 1 | Nuns' Chorus from 'Casanova' Johann Strauss II arr. Gordon Langford | 3:55 |
| 2 | Love's Old Sweet Song Molloy arr. Phillip McCann | 4:07 |
| 3 | Roses of Picardy H. Wood arr. Phillip McCann | 4:22 |
| 4 | Après un rêve G. Fauré arr. Peter Graham | 3:12 |
| 5 | Shepherd's Song French trad. arr. Peter Graham | 4:00 |
| 6 | Serenade from 'La Jolie Fille de Perth' (The Fair Maid of Perth) Bizet arr. Peter Graham | 3:12 |
| 7 | Swedish Hymn Trad. arr. Peter Graham | 3:53 |
| 8 | Because G. d'Hardelot arr. Goff Richards | 4:54 |
| 9 | Largo from 'Winter' (The Four Seasons) Vivaldi arr. Peter Graham | 2:05 |
| 10 | The Old Rugged Cross George Bennard arr. Phillip McCann | 2:03 |

| | | |
|-----------|---|-----------------|
| 11 | Jesu, Joy of Man's Desiring J.S. Bach arr. Phillip McCann | 5:00 |
| 12 | Plaisir d'amour G. Martini arr. Peter Graham | 4:35 |
| 13 | Il bacio (The Kiss) L. Arditi arr. Peter Graham | 3:29 |
| 14 | The Last Rose of Summer Irish trad. arr. Gordon Langford | 3:39 |
| 15 | The Londonderry Air Irish trad. arr. Goff Richards | 3:39 |
| 16 | Easter Hymn from 'Cavalleria rusticana' Mascagni arr. Roy Newsome | 4:58 |
| | | TT 61:50 |

Phillip McCann cornet
with

Sellers Engineering Band
Roy Newsome
(Tracks 4, 5, 6, 8, 9, 12, 13, 14, 15)

Sellers Engineering Band
Douglas Blackledge
Roy Newsome organ
(Tracks 1, 7, 16)

Simon Lindley organ
(Tracks 2, 3, 10, 11)

The World's Most Beautiful Melodies, Volume 3

Phillip McCann, whilst currently forging a reputation with the baton, is still recognised as one of the world's finest cornet players. Known internationally, he has performed in most of the countries represented on this compact disc.

Though 'melody' is the keyword in the selection of items, as well as choosing an international galaxy of tunes, Phillip has also dipped into the realms of opera, oratorio, folksong and shop ballad. Many of our best melodies take the form of hymn tunes and two tracks come from that source. Finally, for good measure, there is a movement from a baroque violin concerto.

The **Nuns' Chorus** achieved fame in the operetta *Casanova*, based on the music of Strauss but arranged by the Austro-Moravian composer Ralph Benatzky (of *White Horse Inn* fame).

Love's Old Sweet Song is by an Irish composer, James L. Molloy, a barrister by profession. It was first published by Boosey's, in 1884.

Roses of Picardy is one of over 200 songs by Yorkshire born composer Haydn Wood, one of the greatest composers of light music. It was one of the 'hits' of the First World War

and brought a small fortune to the composer in royalties.

Après un rêve was composed in 1878 and is one of the earliest published songs by the French composer Gabriel Fauré.

Shepherd's Song, a folksong from the region of the Auvergne, was popularised in a set of nine *Chants d'Auvergne*, collected by Marie-Joseph Canteloube de Malaret.

Serenade from 'La Jolie Fille de Perth'. Despite its melodic charm *The Fair Maid of Perth* is seldom performed in its entirety. It was composed in 1866 and first produced in Paris a year later, but did not arrive in England for another twenty years.

Swedish Hymn is a new setting of the fine old hymn *How Great Thou Art*.

Because was written by a composer who called herself Guy d'Hardelot. Her real name was Helen Guy and she was born in Hardelot, near Boulogne in France, in 1858. Later she became Mrs W.I. Rhodes and settled in London. Of her many songs, *Because* appeared in 1902 and was featured by several famous singers, including Melba. Following the international success of the previous two volumes of *The World's Most Beautiful Melodies*, we received a request to feature

Because from Ron and Elizabeth Brice, who live in Australia.

Winter is the last of a set of four violin concertos, called *The Four Seasons*, composed in 1725 by the Italian violinist/composer Antonio Vivaldi.

The Old Rugged Cross is one of those timeless hymn tunes. It is from a collection called *Worship and Praise*.

Jesu, Joy of Man's Desiring comes from J.S. Bach's Church Cantata No. 147, but became popular through a piano transcription by Myra Hess. The chorale melody dates from 1641.

Plaisir d'amour is one of many songs by Giovanni Martini, known as 'Martini the German'. He was an organist and also wrote church music and operas.

Il bacio (The Kiss) is the only remembered tune by the Italian Luigi Arditi. It was first published in 1860 by Cramer, who paid £50 for it! Though Italian born, Arditi spent much of his life in London, conducting at Covent Garden and other theatres.

The Last Rose of Summer is one of those traditional tunes whose composer remains unknown – though we do know that this one is of Irish origin, and that the words are by Thomas Moore.

The Londonderry Air first appeared in the Petrie collection of *The Ancient Music of Ireland*, published in 1855. Though it bore no

title, there was an indication that it had been written down by a Miss J. Ross of Londonderry – hence the title. Many word settings have been sung to it, the most famous being *Danny Boy*.

The Easter Hymn comes from the opera *Cavalleria rusticana*, which brought instant fame to its composer, Pietro Mascagni. The setting is a village square on Easter Day and the villagers, led by a peasant girl, Santuzza, kneel in prayer and sing this magnificent chorus.

© Roy Newsome

Phillip McCann is one of the best-known names in the brass band world. Born in Bo'ness, Scotland, he first came to fame as an outstanding cornet player. Starting with the Kinneil Colliery Band, he later was Principal Cornet with the National Youth Brass Band of Great Britain for five years before advancing to the same position with the world-famous Black Dyke Mills Band in 1973. He remained with Black Dyke until 1988 and since then has maintained his reputation as a player in the position of Principal Cornet at the Leyland DAF Band as well as the Williams Fairey Engineering Band.

In recent years McCann has progressively increased his activities as a conductor and was the driving force behind the formation and

development of the highly successful Sellers Engineering Band from Huddersfield, of which he is Musical Director. He is also busy as a guest soloist and gives master-classes with bands throughout the world. He is a member of the team of internationally renowned instrumentalists assisting the Yamaha Corporation in the development of their range of wind and brass instruments.

Phillip McCann is also heavily committed to teaching brass music through his work at Huddersfield Technical College, the University of Huddersfield and the Birmingham Conservatoire of Music.

The **Sellers Engineering Band** was originally formed as The Huddersfield Tecol Band in early 1986 by the Head of Brass Music Teaching at Huddersfield Technical College, Phillip McCann, at the request of his students.

The Band was initially admitted to Section 3 of the National Championships, gaining promotion to Section 2 from January 1987. In January 1990 Sellers Engineering Band was promoted to the Championship Section, and in October 1990 placed third in the Championship Grade finals in the Royal Albert Hall. In 1992 the Band competed in the Swiss Open Championship and was placed third. As well as contests, the Band is heavily engaged in concerts, recordings and charity events.

The Band has made two successful tours of Spain and one of Belgium, and other continental tours are envisaged. Sellers Engineering Band performs regularly on BBC Radio 2 and has appeared on both BBC and Yorkshire Television. The Band has signed an exclusive recording contract with Chandos Records.

Simon Lindley is Organist of Leeds Parish Church and Leeds Town Hall. One of the most popular recitalists of his generation, he has given over 200 recitals at the Town Hall and over 100 at the Parish Church since moving to Leeds almost seventeen years ago.

He is a retained Adviser to Yorkshire Television, and enjoys close associations with all the leading institutions for the organ and church music. He is a long-serving Councillor of, and Examiner to, The Royal College of Organists and is much sought after as a writer and speaker on musical matters.

Born in London, the son of an Anglican priest and a writer, Simon Lindley was educated at Magdalen College School, Oxford, and the Royal College of Music. He held posts at Westminster and St Albans before his appointment to Leeds Parish Church. He currently holds a senior position in the City's Leisure Services Department, having been for twelve years a Senior Lecturer at Leeds Polytechnic.

Douglas Blackledge is a cornet player who, like Phillip McCann, the Sellers Engineering Band's Musical Director, has extended his range of work to conducting. Starting at the age of eleven with the Eccleston Band, Douglas Blackledge joined the Black Dyke Mills Band on Solo Cornet in 1980, a position he maintained for eight years.

In 1988 he began to concentrate more on a conducting career and, following a period with both the Rockingham and Lewington Bands, was appointed Resident Conductor of the Sellers Engineering Band in April 1990.

He is head of music at Minsthorpe High School and Community College, Pontefract.

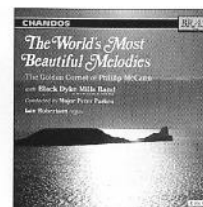
Roy Newsome is well known throughout the brass band world as conductor, adjudicator, teacher and composer, and as presenter of BBC Radio 2's popular weekly programme *Listen to the Band*.

He 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. He has about fifty published compositions and arrangements to his credit, 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'.

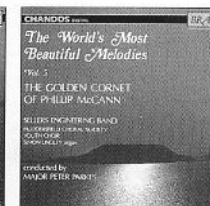
Also available

The World's Most Beautiful Melodies CHAN 4501



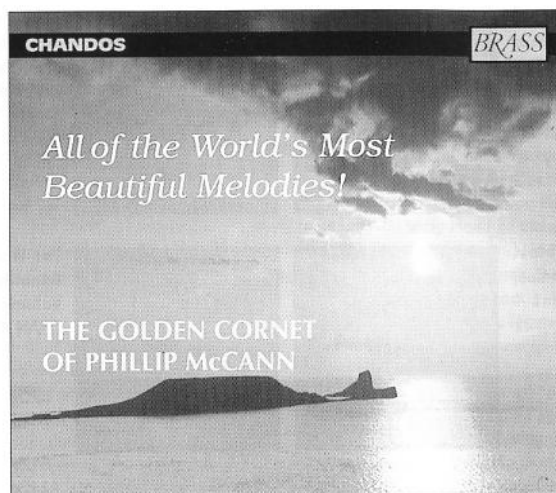
More of The World's Most Beautiful Melodies CHAN 4502

The World's Most Beautiful Melodies, Volume 4 CHAN 4521



The World's Most Beautiful Melodies, Volume 5 CHAN 4532

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CHAN 4536(5)

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Recording producer Ralph Couzens

Sound engineer Richard Lee

Assistant engineer John Cooper

Editor Richard Lee

Recording venues St Paul's Hall, Huddersfield Polytechnic; 2–4 July 1991, and Leeds Parish Church (tracks 2, 3, 10, 11); 20 July 1991

Front cover Photograph of Worms Head, Gower by John Glover

Back cover Photograph of Douglas Blackledge and Phillip McCann with the Sellers Engineering Band (photographer unknown)

Design Jaquetta Sergeant

Art direction Steven John

Booklet typeset by Dave Partridge

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THE WORLD'S MOST BEAUTIFUL MELODIES Vol. III — McCann/Sellers Eng. Band

CHANDOS
CHAN 4503

CHANDOS DIGITAL

CHAN 4503

The Golden Cornet of Phillip McCann



- 1 NUNS' CHORUS from
CASANOVA (3:55)
Johann Strauss arr. Gordon Langford
- 2 LOVE'S OLD SWEET SONG (4:07)
Molloy arr. Phillip McCann
- 3 ROSES OF PICARDY (4:22)
H. Wood arr. Phillip McCann
- 4 APRES UN REVE (3:12)
G. Fauré arr. Peter Graham
- 5 SHEPHERD'S SONG (4:00)
French trad. arr. Peter Graham
- 6 SERENADE from LA JOLIE
FILLE DE PERTH
(The Fair Maid of Perth) (3:12)
Bizet arr. Peter Graham
- 7 SWEDISH HYMN (3:53)
Trad. arr. Peter Graham
- 8 BECAUSE (4:54)
G. d'Hardelot arr. Goff Richards
- 9 LARGO from 'WINTER'
(The Four Seasons) (2:05)
Vivaldi arr. Peter Graham
- 10 THE OLD RUGGED CROSS (2:03)
George Bennard arr. Phillip McCann

- 11 JESU, JOY OF MAN'S
DESIRING (5:00)
J.S. Bach arr. Phillip McCann
- 12 PLAISIR D'AMOUR (4:35)
G. Martini arr. Peter Graham
- 13 IL BACIO (The Kiss) (3:29)
L. Arditi arr. Peter Graham
- 14 THE LAST ROSE OF
SUMMER (3:39)
Irish trad. arr. Gordon Langford
- 15 THE LONDONDERRY AIR (3:39)
Irish trad. arr. Goff Richards
- 16 EASTER HYMN from
CAVALLERIA RUSTICANA (4:58)
Mascagni arr. Roy Newsome

DDD TT = 61:50

Accompanied by:

SELLERS ENGINEERING BAND
ROY NEWSOME conductor (Tracks 4, 5, 6, 8, 9, 12, 13, 14, 15)
SELLERS ENGINEERING BAND
DOUGLAS BLACKLEDGE conductor ROY NEWSOME organ
(Tracks 1, 7, 16)
SIMON LINDLEY organ (Tracks 2, 3, 10, 11)

CHANDOS RECORDS LTD.
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THE WORLD'S MOST BEAUTIFUL MELODIES Vol. III — McCann/Sellers Eng. Band

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CHANDOS DIGITAL

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Yamaha-Kemble Music Ltd.

PHILLIP McCANN

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CHANDOS

BRASS

The World's Most Beautiful Melodies

Vol. 4

THE GOLDEN CORNET
OF PHILLIP McCANN

SELLERS ENGINEERING BAND

BOYS OF LEEDS PARISH CHURCH CHOIR
SIMON LINDLEY Organ

conducted by
ROY NEWSOME

DIGITAL

The Golden Cornet of Phillip McCann

- 1 **TORNA A SURRIENTO*** (4:21)
Ernesto de Curtis arr. Richard Phillips
- 2 **COUNT YOUR BLESSINGS†** (3:14)
Morgan arr. Peter Graham
- 3 **PANIS ANGELICUS* ‡** (3:17)
Franck arr. Gordon Langford
- 4 **SONG OF THE SEASHORE*** (3:25)
Trad. arr. Alan Catherall
- 5 **I'LL TAKE YOU HOME AGAIN, KATHLEEN*** (5:25)
Westendorp arr. Alan Fernie
- 6 **O, FOR THE WINGS OF A DOVE†** (5:34)
Mendelssohn arr. Phillip McCann
- 7 **POLOVTSIAN DANCE (from Prince Igor)*** (3:07)
Borodin arr. Alan Fernie
- 8 **MYFANWY* ‡** (4:32)
Parry arr. Peter Graham
- 9 **BELIEVE ME, IF ALL THOSE ENDEARING YOUNG CHARMS*** (3:30)
Trad. arr. Roy Newsome
- 10 **DANK SEI DIR, HERR (Thanks be to thee, O Lord)*** (4:06)
Handel arr. Gordon Langford

- 11 **SOMEWHERE A VOICE IS CALLING†** (3:45)
Arthur Tate arr. Richard Phillips
- 12 **MATTINATA*** (3:18)
Leoncavallo arr. Gordon Langford
- 13 **PIE JESU* (from Requiem)** (4:04)
Fauré arr. Peter Graham
- 14 **LAUDATE DOMINUM (from Solemn Vespers)* ‡** (4:04)
Mozart arr. Richard Phillips
- 15 **SOFTLY AWAKES MY HEART*** (6:13)
Saint-Saëns arr. Gordon Langford
- 16 **IN MEMORIAM HARRY MORTIMER A HUNTING SCENE*** (5:50)
Featuring Echo Cornet & Post Horn
arr. Phillip McCann

DDD TT = 68:54

Accompanied by:
 * Sellers Engineering Band
 † Boys of Leeds Parish Church Choir
 ‡ Simon Lindley, *organ*
 conducted by
 ROY NEWSOME

THE WORLD'S MOST BEAUTIFUL MELODIES VOL. 4

'One of the world's most beautiful melodies'. Who or what determines such an accolade? Is it assessed by music sales, an exceptionally well-shaped melody line, a good performance? Although contributory, such explanations are unsatisfactory. Most of us like a melody because it evokes an emotional response, such as pleasure, joy, sadness; perhaps an image of nature or beauty, or a recollection of an associated event or incident. In other words there is a personal 'ownership' of the tune. It has meaning beyond the technique of composition and performance. Of the following sixteen tracks all but the last are associated with words, with communicative thought processes. They were written to be sung, expressed by the human voice, felt by the heart.

The concept of this album is to convey this 'meaning' in the music, enabling you, the listener, to truly feel you are listening to some of the world's most beautiful melodies.

Torna a Surriento (Come back to Sorrento)

'Now I hear that thou must leave me
 Thou and I will soon be parted,
 Canst thou leave me broken-hearted?
 Wilt thou nevermore return?
 Then say not good-bye!
 Come back again, beloved,
 Back to Sorrento,
 Or I must die.'

One of the world's most famous 'Neapolitan' songs, a turn of the century term for a certain type of musical hall song, one of its usual characteristics being verses in the minor key with choruses in a major.

Count your blessings. A very popular sacred song expressing a sentiment that can be understood by all — '...Count your blessings while you may...'

Panis Angelicus. Tracks 2 and 3 present us with a good example of the diversity of music often used within the Christian church. From a popular sacred song we move to music to be performed during the communion service. It comes from César Franck's *Mass in A major*, written in 1860, for voices and orchestra. Unfortunately, his publisher felt he was not yet famous enough to ensure profitable sales of a full orchestral version,

and thus the composer reworked it for organ and voices. It was published some twelve years later, and included this exquisite expression of the beauty and sensitivity of the communion service.

Song of the Seashore. This beautiful and evocative arrangement of the traditional air enables the listener to picture the sights and sounds of the sea-shore and sense the peace of mind and spirit that is so often found in such settings.

I'll take you home again, Kathleen. Although definitely American, this song was adopted by the Irish immigrants as their own:

I'll take you home again, Kathleen,
Across the ocean wild and wide,
To where your heart has ever been,
Since first you were my bonny bride.

The composer came from Virginia and wrote the song in reply to another currently popular song, 'Barney, take me home again!'

O, for the wings of a dove. From 'Hear my Prayer', Mendelssohn's plaintive melody reflects yearnings for peace, rest, and even escape, as expressed in Psalm 55, verse 6 —

'O for the wings, for the wings of a dove!
Far away, far away would I rove...
In the wilderness build me a nest,
And remain there for ever at rest.'

Polovtsian Dance. Originally the Choral Dance No. 17 for mixed voices and orchestra from Borodin's opera *Prince Igor*, it has become world famous as the song from the musical show *Kismet*, written by Robert Wright and George Forrest, as 'Stranger in Paradise'.

Myfanwy. Joseph Parry was born in poverty in the Welsh town of Merthyr Tydfil in 1841 but he overcame these economic and social difficulties, and with the help of subscriptions from fellow Welshmen, he was enabled to enter the Royal Academy of Music in his late twenties, eventually taking his Mus.D. at Cambridge and becoming a great advocate and servant of his country's music. His name is still held in high esteem amongst Welsh music lovers and this wonderful tune exemplifies the 'sound' of Wales.

Believe me, if all those endearing young charms. A traditional Irish air, with words by Thomas Moore, expressed in a style of love-song lyrics, now long gone, that charmingly reflects the sensitivity and tenderness of true love:

'Believe me, if all those endearing young charms,
Which I gaze on so fondly today,
Were to change by tomorrow, and fleet in my arms,
Like fairy gifts, fading away,
Thou wouldst still be adored as this moment thou art, ...'

Dank sei Dir, Herr. (Thanks be to Thee, O Lord). Handel's music appeals to all. There is a sense of the man in his music. It is not a dispassionate, analytical creation, but expressive of what he felt and saw. He was a man of action and his influence and personality is consciously felt in his music. This beautiful melody comes from *Cantata con stromenti*.

Somewhere a voice is calling. The words by Eileen Newton of this love-song read:

Dusk, and the shadows falling
O'er land and sea;
Somewhere a voice is calling,
Calling for me!
Night and the stars are gleaming
Tender and True;
Dearest my heart is dreaming,
Dreaming of you!

Mattinata. 'Tis the day' is a good example of the expressive writing of Ruggiero Leoncavallo, who, along with Pietro Mascagni, personified Italian 'verismo' — 'realism', a term applied to a phase of naturalism in literature and music emerging in the late nineteenth century and characterised by the projection on stage of fierce passions, violence and death.

Pie Jesu. Gabriel Fauré, who did not appear to be a man of deep religious convictions, plumbed the depths of his grief with faced with the death of his father by writing his Requiem Mass, from which *Pie Jesu* comes. Although known for his disciplined and restrained language in composition, there is an unmistakable personal passion in this great work, and it could be said that the whole wealth of Fauré's creative gift is revealed in this music.

Laudate Dominum. This comes from Mozart's *Solemn Vespers of Confession*, inviting all nations to praise God for his eternal mercy and to give glory to the Father, the Son, and the Holy Spirit.

Softly awakes my heart. This is the famous aria from the opera *Samson and Delilah* written in 1877. The composer, Saint-Saëns, was a remarkable man. He composed his first piece at the age of three, and by ten performed all thirty-two Beethoven sonatas from memory. He had a prodigious talent, writing many works in nearly every medium, all rich in ideas and revealing great skill. In addition he was well versed in anthropology, archaeology, astronomy, mathematics, and was a gifted writer of prose.

In Memoriam Harry Mortimer — A Hunting Scene. Beautiful melodies need artists who can interpret and communicate and this track is presented as a tribute to Harry Mortimer, one of the greatest exponents of the cornet, a man whose artistry and skill became the model and standard by which others measured themselves.

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"Harry Mortimer was first associated with Phillip McCann, as mentor, counsellor and friend, in Phillip's early days with the National Youth Brass Band, and this continued when he became successively principal cornet of the Black Dyke, Fairey and Leyland Bands, all of which were regularly guest-conducted by H.M.

For many years, Phillip was also leader of H.M.'s "Men o'Brass" and the two players — although a generation apart — had much in common in their lyrical style of playing. It is not surprising, therefore, that two of his mentor's most popular solos from the past — featuring in "A Hunting Scene" — should eventually be added to Phillip's own repertoire. This is an appropriate tribute to be included in a new collection of Phillip's solos, and one which no doubt will bring back nostalgic memories to many of the brass fraternity."

Margaret Mortimer

"This being the first solo recording since the loss of Mr Mortimer, I could not miss the opportunity to acknowledge the help and friendship I have received.

Although my only opportunity to hear him as a cornet player was on the old 78 recordings, he personified the true traditional cornet playing style, his advice to me being always 'blow down both sides and make the instrument sing'."

Phillip McCann

Phillip McCann is one of the best known names in the brass band world. Born in Bo'ness, Scotland, he first came to fame as an outstanding cornet player. Starting with the Kinneil Colliery Band, he later became principal cornet with the National Youth Brass Band of Great Britain for five years before advancing to the same position with the world-famous Black Dyke Mills Band in 1973. He remained with Black Dyke until 1988, and since then has maintained his reputation as a player as principal cornet at the Leyland DAF Band as well as the Williams Fairey Engineering Band.

In recent years Phillip has progressively increased his activities as a conductor, and was the driving force behind the formation and development of the highly successful Sellers Engineering Band from Huddersfield, of which he is currently the Musical Director. He is also busy as a guest soloist and in giving master classes with bands throughout the world. He is a member of the team of internationally renowned instrumentalists assisting the Yamaha Corporation in the development of their range of wind and brass instruments.

Phillip is also heavily committed to teaching brass music through his work at Huddersfield Technical College, the University of Huddersfield, and the Birmingham Conservatoire of Music.

Leeds Parish Church Choir was formed in 1815, and three years later became the first choir on mainland Britain to be supplanted since the Reformation. The maintenance of daily choral services — as well as those on Sundays and Holy Days — without the advantage of a resident school choir or substantial endowments reflects a remarkable degree of commitment on the part of countless generations of choristers and their families. The Boy Choristers attend many different schools in the Leeds locality, and many travel long distances from school for their daily rehearsal and Choral Evensong.

Simon Lindley is Organist of Leeds Parish Church and Leeds Town Hall. One of the most popular recitalists of his generation, Mr Lindley has given over 200 recitals at the Town Hall and over 100 at the Parish Church since moving to Leeds seventeen years ago.

He is a retained Adviser to Yorkshire Television, and enjoys close associations with all the leading institutions for the organ and church music. He is a long serving Councillor of, and Examiner to, The Royal College of Organists and is much sought after as a writer and speaker on musical matters.

Born in London, the son of an Anglican priest and a writer, Simon Lindley was educated at Magdalen College School, Oxford, and the Royal College of Music. He held posts at Westminster and St Albans before his appointment to Leeds Parish Church. Mr Lindley currently holds a senior position in the City's Leisure Services Department, having been for twelve years a Senior Lecturer at Leeds Polytechnic.

The **Sellers Engineering Band** was originally formed as The Huddersfield Tecol Band in early 1986 by the Head of Brass Music Teaching at Huddersfield Technical College, Phillip McCann, at the request of his students.

The Band was initially admitted to Section 3 of the National Championships, gaining promotion to Section 2 from January 1987. In January 1990 Sellers Engineering Band were promoted to the Championship Section, and in October 1990 were placed third in the Championship Grade finals in the Royal Albert Hall. In 1992 the Band competed in the Swiss Open Championship and was placed third. As well as the contest side the Band is also heavily engaged in concerts, recordings and charity events.

The Band has made two successful tours of Spain and one of Belgium and other continental tours are envisaged. Sellers Engineering Band performs regularly on BBC Radio 2, and has appeared on both BBC and Yorkshire Television. The Band has signed an exclusive recording contract with Chandos Records.

Roy Newsome is well known throughout the brass band world as conductor, adjudicator, teacher and composer, and as presenter of BBC Radio Two'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'.

SIMON LINDLEY



ROY NEWSOME



BOYS OF LEEDS PARISH CHURCH CHOIR



Pippin Photography

SELLERS ENGINEERING BAND with PHILLIP McCANN

Also available:

THE WORLD'S MOST BEAUTIFUL MELODIES Vol. 3
The Golden Cornet of Phillip McCann
McCann/Lindley/Sellers Engineering Band/Newsome/Blackledge
 CHAN 4503 CD; BBTD 4503 Cassette

THE WORLD OF BRASS
Sellers Engineering Band/McCann/Blackledge
 CHAN 4511 CD; BBTD 4511 Cassette

A SONG OF YORKSHIRE
Lindley/Boys of Leeds Parish Choir/Honley Male Voice Choir
Sellers Engineering Band/McCann
 CHAN 4515 CD; BBTD 4515 Cassette

- **A Chandos Digital Recording**
- Recording Producer: Ralph Couzens
- Sound Engineer: Richard Lee
- Assistant Engineer: Richard Smoker
- Editor: Bob Mansell
- Recorded at Dewsbury Town Hall on 1 & 2 November 1992 and at Leeds Parish Church on 3 November 1992
- Front Cover Photograph of Worms Head by John Glover
- Art Direction: Steven John

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CHANDOS DIGITAL

CHAN 4521

The Golden Cornet of Phillip McCann



- | | |
|---|--|
| <p>1 TORNA A SURRIENTO* (4:21) Ernesto de Curtis arr. Richard Phillips</p> <p>2 COUNT YOUR BLESSINGS ‡ (3:14) Morgan arr. Peter Graham</p> <p>3 PANIS ANGELICUS* ‡ (3:17) Franck arr. Gordon Langford</p> <p>4 SONG OF THE SEASHORE* (3:25) Trad. arr. Alan Catherall</p> <p>5 I'LL TAKE YOU HOME AGAIN, KATHLEEN* (5:25) Westendorp arr. Alan Fernie</p> <p>6 O, FOR THE WINGS OF A DOVE ‡ (5:34) Mendelssohn arr. Phillip McCann</p> <p>7 POLOVTSIAN DANCE (from Prince Igor)* (3:07) Borodin arr. Alan Fernie</p> <p>8 MYFANWY* ‡‡ (4:32) Parry arr. Peter Graham</p> <p>9 BELIEVE ME, IF ALL THOSE ENDEARING YOUNG CHARMS* (3:30) Trad. arr. Roy Newsome</p> <p>10 DANK SEI DIR, HERR (Thanks be to thee, O Lord)* (4:06) Handel arr. Gordon Langford</p> | <p>11 SOMEWHERE A VOICE IS CALLING ‡ (3:45) Arthur Tate arr. Richard Phillips</p> <p>12 MATTINATA* (3:18) Leoncavallo arr. Gordon Langford</p> <p>13 PIE JESU* (from Requiem) (4:04) Fauré arr. Peter Graham</p> <p>14 LAUDATE DOMINUM (from Solemn Vespers)* ‡ (4:04) Mozart arr. Richard Phillips</p> <p>15 SOFTLY AWAKES MY HEART* (6:13) Saint-Saëns arr. Gordon Langford</p> <p>16 IN MEMORIAM HARRY MORTIMER A HUNTING SCENE* (5:50) Featuring Echo Cornet & Post Horn arr. Phillip McCann</p> |
|---|--|

DDD TT = 68:54

Accompanied by:
 * Sellers Engineering Band
 ‡ Boys of Leeds Parish Church Choir
 ‡ Simon Lindley, *organ*
 conducted by
 ROY NEWSOME

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CHANDOS DIGITAL

BRASS

The World's Most Beautiful Melodies

Vol. 5

THE GOLDEN CORNET OF PHILLIP McCANN

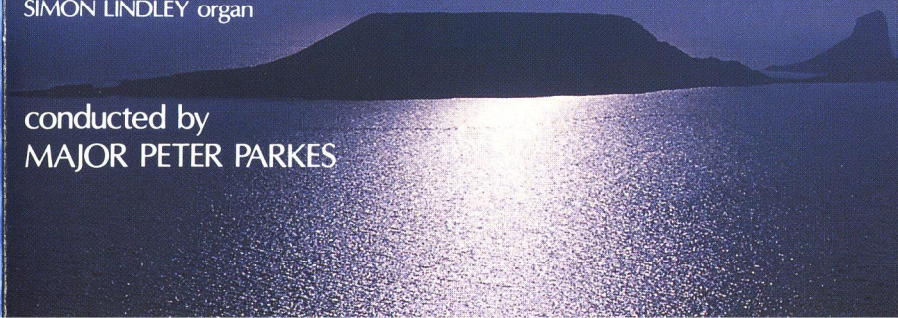
SELLERS ENGINEERING BAND

HUDDERSFIELD CHORAL SOCIETY

YOUTH CHOIR

SIMON LINDLEY organ

conducted by
MAJOR PETER PARKES



The Golden Cornet of Phillip McCann

1 **MEDITATION from THAÏS*** (5:01)
Massenet arr. Alan Fernie

2 **SALUT D'AMOUR†** (2:59)
Elgar arr. Gordon Langford

3 **SUO GAN**** (3:38)
Trad. arr. Richard Phillips

4 **BEAU SOIR*** (4:47)
Debussy arr. Gordon Langford

5 **LA CALINDA*** (3:29)
Delius arr. Alan Fernie

6 **PAVANE**** (6:33)
Fauré arr. Peter Graham

7 **I'LL WALK BESIDE YOU*†** (3:08)
Murray arr. Richard Phillips

8 **CLAIR DE LUNE*** (4:37)
Debussy arr. Goff Richards

9 **EXOTICA*** (3:27)
Brian Couzens arr. Gordon Langford

10 **ON WINGS OF SONG†** (3:38)
Mendelssohn arr. Peter Graham

11 **LARGO 'Ombra mai fu**** (3:23)
Handel arr. Gordon Langford

12 **ERISKAY LOVE LILT*†** (2:13)
Trad. arr. Alan Fernie

13 **VISSI D'ARTE*** (3:17)
Puccini arr. Gordon Langford

14 **TO A WILD ROSE*** (2:30)
MacDowell arr. Alan Fernie

15 **SHEEP MAY SAFELY
GRAZE**** (5:19)
Bach arr. Goff Richards

16 **ADAGIO from SYMPHONY
No. 2*** (5:22)
Rachmaninov arr. Ray Farr

17 **CZARDAS*** (5:59)
Monte arr. Peter Graham

DDD TT = 70:39

Accompanied by:
* Sellers Engineering Band
† Huddersfield Choral Society Youth Choir
‡ Simon Lindley, *organ*
conducted by
Major Peter Parkes

THE WORLD'S MOST BEAUTIFUL MELODIES VOL.5

As one who is normally cautious in the use of adjectives (the writer hates being told by some music presenters that a certain artiste or song, or whatever, is 'great' or 'fantastic' when it is, at best, mediocre) I unreservedly endorse the use of 'Beautiful' in describing the melodies offered in this recording. The beauty of these melodies is matched by the impeccable musicianship of the featured soloist, Phillip McCann who must, surely, be considered the most distinguished cornet player of this generation. Many of the items presented here were specially commissioned by Chandos for this album and the veritable feast of music, both familiar and not-so-familiar, cannot fail to delight the listener.

The *Meditation* by Massenet is from his opera *Thaïs*, produced at the Paris Opera in 1894. Although originally a violin solo with orchestra, Phillip McCann makes the listener feel that it might easily have been conceived as a cornet solo.

Salut d'Amour. It is believed that Elgar composed this piece as a token of love for his wife. Could any lady fail to be moved by such a salutation?

Suo Gan (trad). One of the more gentle folk melodies to come out of Wales. A tender lullaby, this, which, through films and TV, has become better known over recent years.

Beau Soir. An early song composed by a sixteen-year-old Debussy to words by Paul Bourget. Its interesting harmonies give us a fore-taste of his later innovative style.

La Calinda from the Opera *Koanga* by Delius, was first produced in Elberfeld (Germany) in 1904. Calinda was originally an African ritual dance accompanied by drums, but was later cultivated in the southern states of America.

Pavane. One of Fauré's best known and most beautiful melodies. Although normally played as a strictly instrumental piece, we are treated in this recording to the full version with chorus.

I'll Walk Beside You. A famous song of Alan Murray. Indeed, it was in the repertoire of most non-operatic tenors over many decades. An un-ashamed declaration of love, and popular to this day.

Clair de Lune. Without doubt the most requested and played work by Debussy. It started life as one of the four pieces for piano which formed the *Suite Bergamasque* composed in 1890.

Exotica. Although the head of the Chandos Group of Companies, it is not widely known that Brian Couzens is a composer and orchestrator of considerable talent. The writer has long considered that this orchestral piece, with its gentle 'Latin' rhythm, would transcribe well for band and is pleased to have had, at last, the opportunity to make this transcription.

On Wings of Song. Back to the very familiar with this much loved song by Mendelssohn. Whether the composer was originally writing 'Songs Without Words' or songs *with* words (this one fell into the latter category) seems not to have mattered.

Largo. What has long been known as 'Handel's Largo', was originally the aria 'Ombra mai fu' from his opera *Serse* first produced at the Haymarket Theatre, London, in 1783.

Eriskay Love Lilt. A traditional melody from the Hebrides. There's no doubt that love inspires the best tunes of all.

Vissi d'arte — known in English as 'Love and Music' from Puccini's opera *Tosca*, first produced in Rome in 1900.

To a Wild Rose. Although the American, Edward MacDowell composed much orchestral music, it is by his piano pieces that he is best remembered — particularly this one.

Sheep May Safely Graze. This is from J. S. Bach's Secular Cantata No. 208. The

wonderful melodic lines over a gently pulsating accompaniment is quite enchanting.

Adagio from Rachmaninov's Second Symphony, composed in 1907 during the composer's stay in Dresden where, it is usually considered, much of his best music was written.

Czardas. The composer, Monte, could never have foreseen how famous his *Czardas* would become, and for how many instruments other than the violin it would be transcribed. The *czardas* is one of the national dances of Hungary characterized by the alternative slow and quick movements.

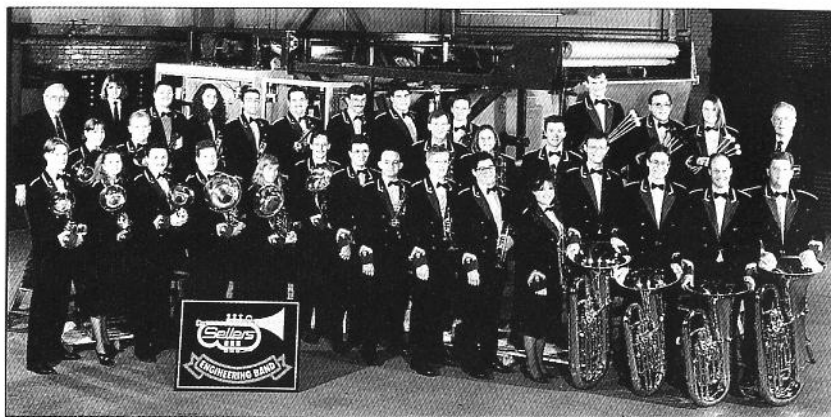
© 1994 Gordon Langford

My association with Brian Couzens started back in 1970 and, in particular, when recording the cornet solo 'Take a Pair of Sparkling Eyes' arranged by Gordon Langford. Ever since then I have had no doubt whatsoever that Brian and his son Ralph form a music recording partnership (Chandos) without equal: they really capture the exciting true sound of a brass band.

In 1984, when Brian suggested we record an album of solos for cornet, I immediately thought 'great', assuming he meant air and variation/technical showpieces. Then he explained that in his opinion I should record melodic music, famous operatic arias and folk songs etc. With a little reluctance I accepted his judgement; having just completed the recording of Volume 5 I suppose I can admit he was right!

Volume 5 being the last in the series (I think!), I thought it appropriate to record a composition by Brian, 'Exotica', an attractive little number (just like the man) arranged by Gordon Langford. Many thanks, Brian.

Phillip McCann



Fraser Photographers

SELLERS ENGINEERING BAND

| | | | |
|------------------|------------------|------------------|-----------------|
| Principal Cornet | Darren Stott | Second Euphonium | Joanna Stark |
| Soprano Cornet | Robert Jagger | First Baritone | David Holling |
| Solo Cornets | Michelle Wilde | Second Baritone | Alison Ward |
| | Richard Hanson | Solo Trombone | Mark Ayres |
| Repiano Cornet | David Hale | Second Trombone | Norman Law |
| Second Cornets | Katherine Evans | Bass Trombone | Stuart McCreedy |
| | Gavin Hall | Eb Bass | Matthew Hall |
| Third Cornets | Graham Murray | | Charles Battye |
| | Joseph Flood | BBb Bass | Nick Plummer |
| Flugel Horn | Kirsty Abbotts | | Matthew Routley |
| Solo Horn | George Thackray | Percussion | Peter Earnshaw |
| First Horn | James Fletcher | | Richard Charles |
| Second Horn | Natalie Whiteley | | Sally Levell |
| Solo Euphonium | Thomas Rueedi | | |

Phillip McCann is one of the best known names in the brass band world. Born in Bo'ness, Scotland, he first came to fame as an outstanding cornet player. Starting with the Kinneil Colliery Band, he later became principal cornet with the National Youth Brass Band of Great Britain for five years before advancing to the same position with the world-famous Black Dyke Mills Band in 1973. He remained with Black Dyke until 1988, and since then has maintained his reputation as a player as principal cornet at the Leyland DAF Band as well as the Williams Fairey Engineering Band.

In recent years Phillip has progressively increased his activities as a conductor, and was the driving force behind the formation and development of the highly successful Sellers Engineering Band from Huddersfield, of which he is currently the Musical Director. He is also busy as a guest soloist and in giving master classes with bands throughout the world. He is a member of the team of internationally renowned instrumentalists assisting the Yamaha Corporation in the development of their range of wind and brass instruments.

Phillip is also heavily committed to teaching brass music through his work at Huddersfield Technical College, the University of Huddersfield, and the Birmingham Conservatoire of Music.



Simon Lindley is Organist of Leeds Parish Church and Leeds Town Hall. One of the most popular recitalists of his generation, Mr Lindley has given over 200 recitals at the Town Hall and over 100 at the Parish Church since moving to Leeds eighteen years ago.

He is a retained Adviser to Yorkshire Television, and enjoys close associations with all the leading institutions for the organ and church music. He is a long serving Councillor of, and Examiner to, The Royal College of Organists and is much sought after as a writer and speaker on musical matters.

Born in London, the son of an Anglican priest and a writer, Simon Lindley was educated at Magdalen College School, Oxford, and the Royal College of Music. He held posts at Westminster and St Albans before his

appointment to Leeds Parish Church. Mr Lindley currently holds a senior position in the City's Leisure Services Department, having been for twelve years a Senior Lecturer at Leeds Polytechnic.

The Huddersfield Choral Society Youth Choir was founded in 1986, and in the eight years of its existence has broadcast on radio and television.

Under the direction of Bryan Hurst, the Choir has made many recordings, have toured at home and abroad, and sung in the Edinburgh Festival. For the 1994-95 season, the Choir performs concerts with Willard White and makes an Easter tour to Holland.

The Sellers Engineering Band was originally formed as The Huddersfield Tecol Band in early 1986 by the Head of Brass Music Teaching at Huddersfield Technical College, Phillip McCann, at the request of his students.

The Band was initially admitted to Section 3 of the National Championships, gaining promotion to Section 2 from January 1987. In January 1990 Sellers Engineering Band were promoted to the Championship Section, and in October 1990 were placed third in the Championship Grade finals in the Royal Albert Hall. In 1992 the Band competed in the Swiss Open Championship and was placed third. As well as the contest side the Band is also heavily engaged in concerts, recordings and charity events.

The Band has made two successful tours of Spain and one of Belgium and other continental tours are envisaged. Sellers Engineering Band performs regularly on BBC Radio 2, and has appeared on both BBC and Yorkshire Television. The Band has signed an exclusive recording contract with Chandos Records.

During a long and successful career as a Director of Music in the British Army, **Major Peter Parkes** directed many famous bands. These included The Alamein Band of The Royal Tank Regiment, The Royal Engineers and several years as Musical Director of Her Majesty's Grenadier Guards.

Peter Parkes began his work with brass bands with Black Dyke Mills Band in 1975 when he accepted an invitation to become the Band's professional conductor. The next 14 years saw a period of unrivalled success: 35 major contest appearances led to 18 first and 13 second prizes. During this time the Band were European champions seven times, National Champions six times and the British Open Champions five times; on five occasions they were BBC Band of the Year. The Black Dyke Mills Band under Peter Parkes made many recordings for Chandos



during this period, including Volumes 1 and 2 in 'The World's Most Beautiful Melodies' series (CHAN 4501 & CHAN 4502).

Major Parkes is currently Musical Director of the Williams Holdings Fairey Band, the current Scottish Champions Murray International Whitburn and the Northern Champions The Ever Ready Band. He has worked as a conductor and adjudicator in Australia, New Zealand, Japan and most countries of Western Europe. His record of wins in championships confirms his position as the most successful British brass band conductor since the war.

Also available:

THE WORLD'S MOST BEAUTIFUL MELODIES Vol. 1
The Golden Cornet of Phillip McCann
inc. Ave Maria • One Fine Day (Madame Butterfly)
O, My Beloved Father (Gianni Schicchi) • Russalka's Song to the Moon
Nessun Dorma (Turandot) • My Love Is Like A Red, Red, Rose • The Lost Chord
McCann/Robertson/Black Dyke Mills Band/Parkes
 CHAN 4501 CD; BBTD 4501 Cassette

THE WORLD'S MOST BEAUTIFUL MELODIES Vol. 2
The Golden Cornet of Phillip McCann
inc. Your Tiny Hand is Frozen (La Bohème) • Flower Song (Carmen)
Intermezzo (Cavalleria Rusticana) • Salut! Demeure Chaste et Pure (Faust)
McCann/Hicks/Kanga/Academy of St. Martin-in-the-Fields Chamber Ensemble
Langford/Parkes
 CHAN 4502 CD; BBTD 4502 Cassette

THE WORLD'S MOST BEAUTIFUL MELODIES Vol. 3

The Golden Cornet of Phillip McCann
inc. Roses of Picardy • Because • Plaisir d'Amour
The Last Rose of Summer • The Londonderry Air
McCann/Lindley/Sellers Engineering Band/Newsome/Blackledge
CHAN 4503 CD; BBTD 4503 Cassette

THE WORLD'S MOST BEAUTIFUL MELODIES Vol. 4

The Golden Cornet of Phillip McCann
inc. Torna a Surriento • O, for the Wings of a Dove • Polovtsian Dance
Softly awakes my Heart
McCann/Lindley/Boys of Leeds Parish Choir /Sellers Engineering Band/Newsome
CHAN 4521 CD; BBTD 4521 Cassette

THE WORLD OF BRASS

inc. The Stars and Stripes Forever • The Ash Grove • Blue Danube Waltz
Rose of Tralee
Sellers Engineering Band/McCann/Blackledge
CHAN 4511 CD; BBTD 4511 Cassette

A SONG OF YORKSHIRE

inc. Amazing Grace • Rose of England • Onward, Christian Soldiers
The Lost Chord • 'Pirates of Penzance' Selection
Lindley/Boys of Leeds Parish Choir/Honley Male Voice Choir
Sellers Engineering Band/McCann
CHAN 4515 CD; BBTD 4515 Cassette

WE LOVE A PARADE

inc. 76 Trombones • The Dam Busters March
Toreadors' March (from *Carmen*) • Marche Militaire • Marche Slave
Radetzky March
Sellers Engineering Band/McCann/Law
CHAN 4527 CD; BBTD 4527 Cassette

A CHRISTMAS CELEBRATION

inc. Ding Dong Merrily on High • Stille Nacht • Away in a Manger
The Holly and the Ivy • In the Bleak Midwinter
Lindley/Huddersfield Choral Society/Sellers Engineering Band/McCann/Kay
CHAN 4530 CD; BBTD 4530 Cassette

LEGEND IN BRASS

Legend in Brass (Curnow) • Coriolanus (Jenkins) • Sinfonietta (Leidzen)
The Kingdom Triumphant (Ball) • Variations for Percussion (Newton)
A Pastoral Symphony (Redhead)
Sellers Engineering Band/McCann/Law
CHAN 4531 CD; BBTD 4531 Cassette

- A Chandos Digital Recording
- Recording Producer: Ralph Couzens
- Sound Engineer: Peter Newble
- Assistant Engineer: Richard Smoker
- Editor: Jonathan Cooper
- Recorded at Leeds Parish Church on 4-6 March 1994
- Front Cover Photograph: Worms Head, Gower by John Glover
- Back Cover Photograph of Phillip McCann courtesy of Yamaha-Kemble Music Ltd.
- Sleeve Design: Jaquetta Sergeant • Art Direction: Steven John

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CHANDOS DIGITAL

CHAN 4532



The Golden Cornet of Phillip McCann

1 **MEDITATION from THAÏS*** (5:01)
Massenet arr. Alan Fernie

2 **SALUT D'AMOUR†** (2:59)
Elgar arr. Gordon Langford

3 **SUO GAN**** (3:38)
Trad. arr. Richard Phillips

4 **BEAU SOIR*** (4:47)
Debussy arr. Gordon Langford

5 **LA CALINDA*** (3:29)
Delius arr. Alan Fernie

6 **PAVANE**** (6:33)
Fauré arr. Peter Graham

7 **I'LL WALK BESIDE YOU† ‡** (3:08)
Murray arr. Richard Phillips

8 **CLAIR DE LUNE*** (4:37)
Debussy arr. Goff Richards

9 **EXOTICA*** (3:27)
Brian Couzens arr. Gordon Langford

10 **ON WINGS OF SONG†** (3:38)
Mendelssohn arr. Peter Graham

11 **LARGO 'Ombra mai fu'***** (3:23)
Handel arr. Gordon Langford

12 **ERISKAY LOVE LILT† ‡** (2:13)
Trad. arr. Alan Fernie

13 **VISSI D'ARTE*** (3:17)
Puccini arr. Gordon Langford

14 **TO A WILD ROSE*** (2:30)
MacDowell arr. Alan Fernie

15 **SHEEP MAY SAFELY GRAZE**** (5:19)
Bach arr. Goff Richards

16 **ADAGIO from SYMPHONY No. 2*** (5:22)
Rachmaninov arr. Ray Farr

17 **CZARDAS*** (5:59)
Monte arr. Peter Graham

DDD

TT = 70:39

Accompanied by:
* Sellers Engineering Band
† Huddersfield Choral Society Youth Choir
‡ Simon Lindley, *organ*
conducted by
Major Peter Parkes

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