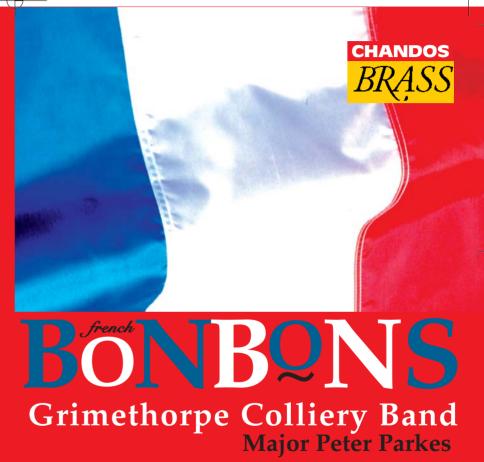
Chan **4542** 





		French Bonbons	
1		Louis Ganne (1862–1923) Marche lorraine	4:00
		Claude Debussy (1862-1918)	
		Three movements from 'Petite suite' Arranged by Peter Parkes	10:37
2	- 1	En bateau	4:11
3	Ш	Menuet	3:09
4	IV	Ballet	3:10
		Édouard Lalo (1823–1892)	
5		<b>Presto</b> from <i>Rapsodie norvégienne</i> Arranged by Keith Wilkinson	4:34
		Gabriel Fauré (1845–1924)	
6		Berceuse from the suite <i>Dolly</i> Arranged by Peter Graham	3:35
		Camille Saint-Saëns (1835-1921)	
7		Marche militaire française from Suite algérienne	4:24
		Arranged by W.B. Hargreaves	

	Erik Satie (1866-1925)	
8	<b>Gymnopédie No. 1</b> Arranged by Peter Graham	2:47
	Claude Debussy	
9	The Girl with the Flaxen Hair Arranged by Peter Parkes Richard Marshall solo cornet	2:54
	Ferdinand Hérold (1791-1833)	
10	<b>Clog Dance</b> from <i>La Fille mal gardée</i> Arranged by Robert Martin	3:35
	Gordon Langford (b. 1930)	
11	An Offenbach Fantasy	9:35
	Maurice Ravel (1875-1937)	
12	Pavane pour une infante défunte Arranged by Peter Parkes	6:58
	<b>Leon Jessel</b> (1871–1942)	
13	The Parade of the Tin Soldiers Arranged by Thomas Bidgood	2:58

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14	Berceuse de Jocelyn ('Angels guard thee') Arranged by Gordon Langford Jonathan Beatty solo trombone	5:05
	Charles-François Gounod (1818-1893)	
15	Marche militaire la ronde Arranged by Trevor Sharpe	3:27
	Georges Bizet (1838–1875)	
16	Duet from 'The Pearlfishers' Arranged by Alan Fernie Mike Kilroy solo euphonium Jonathan Beatty solo trombone	5:40
	Emmanuel Chabrier (1841-1894)	
17	Joyeuse marche Arranged by Gordon Langford	3:18
	т	74:16
	Grimethorpe Colliery Band Major Peter Parkes	

Benjamin Godard (1849-1895)

soprano cornet principal cornet	Nigel Fielding Richard Marshall	second trombones	Simon Kingsley Byron Fulcher
solo cornets	Duncan Byers	bass trombone	Andrew Snell
	David Arnold	solo euphonium	Mike Kilroy
	David Barraclough	second euphonium	Simon Willis
repiano cornet	Alan Hobbins	first baritone	Robert Archer
second cornet	Mick Kennedy	second baritone	Cliff Hopes
third cornets	Stephen Peacock	E flat bass	Paul Davies
	Colin Brook		Roy Bowater
flugel horn	Mark Walters	BB flat bass	Roy Batty
solo tenor horn	Andrew Armstrong		Simon Gresswell
first tenor horn	Ray Curry	percussion	David Hartland
second tenor horn	Adrian Brooke		Paul Wallis
solo trombone	Jonathan Beatty		Mark Arnold
			Peter Matthews

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### French Bonbons

Fourteen celebrated French composers and nearly as many different styles of music – everything from the delicacy of Debussy's *Petite suite* to Louis Ganne's celebrated *Marche lorraine*. All the band's soloists are featured in this music – Jonathan Beatty with his lyrical trombone in Benjamin Godard's *Berceuse de Jocelyn* and Richard Marshall, the band's principal cornet, in Debussy's *The Girl with the Flaxen Hair* are just two of the high spots! Above all, the rich warm sounds of Yorkshire's champions, the legendary *Grimethorpe Colliery Band*, make this a recording to enjoy.

### Ganne: Marche lorraine

Born in 1862 in the central French department of Allier, Louis Ganne received his musical education at the Paris Conservatoire where he studied composition with César Franck and Jules Massenet. As with the works of so many composers of light music his rhapsodies and operettas are forgotten and he is remembered solely for two marches – Le Père la victoire and Marche Iorraine. Following the Franco-Prussian war of 1870–71 an area of France that included Lorraine was ceded to Germany. This march,

which incorporates an old French song in its second section, was supplied with patriotic words calling for the return of the occupied territories to France; in the event this did not happen until 1918. During World War II *Marche Iorraine* was adopted as the march of General De Gaulle's Free French.

# Debussy: Three movements from 'Petite suite'

Claude Debussy had a great influence on the development of modern musical impressionism, a style of composition which owed a great deal to the French impressionistic painters led by Claude Monet. Debussy entered the Paris Conservatoire in 1873, at the age of eleven, where he studied composition with Ernest Guiraud. In 1884 he was awarded the Conservatoire's highest honour – the Prix de Rome – for his cantata L'Enfant prodigue. The very popular Petite suite was first written for piano duo and later arranged for full orchestra.

### Lalo: Presto

Lalo, like so many other French composers, studied composition at the Paris Conservatoire. After a number of years writing mainly chamber music and drawing-room ballads he turned his attention to symphonic music. He had his greatest success in 1875 with the *Symphonie espagnole*. His very popular opera *Le Roi d'Ys*, which was based on a Breton legend, appeared in 1888. Keith Wilkinson's fine arrangement of the final *Presto* from the *Rapsodie norvégienne* is a great challenge for brass players!

### Fauré: Berceuse

Gabriel Fauré was trained as a church musician at the École Niedermeyer in Paris. His study there of modal harmony and plainchant was to have a great influence on his future career as a composer. In 1861 he began taking piano lessons from Saint-Saëns, who introduced him to contemporary music. Among his most celebrated compositions are the Requiem of 1888 and his masterpiece, the symphonic suite Pelléas et Mélisande, written in 1898. The Dolly suite composed for piano duo was later arranged for orchestra by the composer. The first movement is the 'Berceuse' which became well known as the signature tune for the BBC radio programme Listen with Mother.

### Saint-Saëns: Marche militaire française

This exciting march is the final movement of the *Suite algérienne*. Composed in 1880, the work is subtitled 'Picturesque Impressions of a Voyage to Algeria'. The first three movements are oriental in style but the march is typical of the marches played by the French Army. The use of differing styles was intended by Saint-Saëns to show the contrast between the exotic native quarters and the orderly French settlements. Saint-Saëns made several prolonged visits to Algeria. In 1921, after a busy period of composing and performing as a pianist, he decided to spend the winter in Algeria. He was taken ill and died there on 6 December.

### Satie: Gymnopédie No. 1

Erik Satie was of mixed French-Scottish blood. He lived in Paris from the age of twelve and studied composition at the Conservatoire. His set of three *Gymnopédies* was composed in 1888 for the piano. In 1896 his friend Debussy orchestrated Nos 1 and 3 and Roland-Manuel orchestrated No. 2. Satie, by using constant repetition and his own very original brand of modal harmony, attempted to evoke the atmosphere of the world of the ancient Greeks and of the festival in honour of Apollo which was an annual event in Sparta.

### Debussy: The Girl with the Flaxen Hair La Fille aux cheveux de lin is No. 8 in Debussy's first book of Preludes for the piar

Debussy's first book of Preludes for the piano. The lovely melody has been arranged many times for every possible type of band and

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orchestra – it is ideally suited to the brass band, especially when it features Richard Marshall and his cornet.

### Hérold: Clog Dance

Born in Paris in 1791, Hérold studied composition with his father, one of a long line of musicians, and later at the Conservatoire with Étienne-Nicolas Méhul. From 1816 he wrote a long series of works for the Opéra Comique. He later worked as a singing master at the Paris Opéra, which gave him the opportunity to compose a large number of ballets, including *La Fille mal gardée* (1828) from which the famous 'Clog Dance' is taken. His great operatic success *Zampa* is still remembered for its lively overture – a great favourite with every type of band and orchestral

### Langford: An Offenbach Fantasy

Jacques Offenbach, the creator of the famous *Can-can*, was born not in France but in Germany where his father was the cantor of the synagogue in Cologne. He moved to Paris in 1833. Foreigners were not usually allowed to attend the Conservatoire but an exception was made in his case. To supplement his income he played the cello in the orchestra of the famous Opéra Comique and in 1848 became its director, a post which he gave up in 1855 to open his own theatre – Les

Bouffes Parisiens. Offenbach provided melodious and exceptionally witty music for nearly a hundred operettas – the most successful of these include *Orpheus in the Underworld* (1858), *La Belle Hélène* (1864) and *La Vie parisienne* (1866), works which are quoted in Gordon Langford's delightful *An Offenbach Fantasy*.

### Ravel: Pavane pour une infante défunte

Maurice Ravel grew up in Paris and studied composition at the Conservatoire with Gabriel Fauré. His early piano works include the *Pavane pour une infante défunte* (Pavane for a Dead Princess) of 1899, which he orchestrated in 1910. It recalls the custom of the Spanish court of performing a stately ceremonial dance at a time of royal mourning. Ravel was a master of orchestration; the ballet *Daphnis et Chloé* and his arrangement for large orchestra of Mussorgsky's *Pictures at an Exhibition* are unsurpassed in this respect.

### Jessel: The Parade of the Tin Soldiers

Born in 1871, Leon Jessel composed works in many genres – songs, waltzes, marches, polkas and many operettas. His music was in its time very popular, particularly in France – now he is remembered only for this little march. The Parade of the Tin Soldiers was so popular that it was arranged for every

conceivable instrumental combination. In one of the earliest American versions it was published with the tin soldiers of the title changed (wrongly) to wood. The new title was printed in French, German and English and it quickly replaced the original.

### Godard: Berceuse de Jocelyn

Benjamin Godard was born in Paris in 1849. He studied at the Conservatoire and competed twice for the Prix de Rome but without success. He wrote a large number of operas, the most popular of which was *La Vivandière*. The Carl Rosa Company performed this opera in Liverpool in 1896 and at the Garrick Theatre in London in 1897. Another of his operatic works, *Jocelyn*, is remembered only for the popular 'Berceuse'.

### Gounod: Marche militaire la ronde

Born in Paris in 1818, Charles Gounod came from a family of artists, his father having been awarded the Grand Prix de Rome for painting in 1783. His mother, a celebrated pianist, gave him his early musical training. He entered the Conservatoire in 1836 and in 1837 won the Grand Prix de Rome with his cantata Fernand. His many works include chamber, church and instrumental music but the theatre occupied Gounod for most of his life. The opera Faust was to have an immense and immediate success, and it remains one of the

most popular of all operas. Gounod wrote his Marche militaire la ronde in 1840, and Trevor Sharpe, former Director of Music of HM Coldstream Guards Band, made the brass band arrangement recorded here.

### Bizet: Duet from 'The Pearlfishers'

Georges Bizet lived and worked in Paris for almost his entire life. He entered the Conservatoire in 1847 at the age of nine. In 1857 he won the Prix de Rome for his cantata Clovis et Clotilde. His opera Les Pêcheurs de perles was produced in 1863 at the Théâtre Lyrique; the great duet from this opera is arranged here by Alan Fernie as a duet for Jonathan Beatty, trombone, and Mike Kilroy, euphonium. Bizet's great opera Carmen received its first performance in 1875 at the Opéra Comique. It met with poor reviews from the press, which considered the libretto to be scandalous. After Bizet's death later the same year it was re-arranged as a grand opera and given a triumphant run in Vienna.

### Chabrier: Joyeuse marche

As a child, Chabrier studied piano with two Spanish musicians who had settled in his native town of Ambert-de-Dome. Whilst he was still a child his family moved to Paris. He became a civil servant and his large circle of friends included many of the impressionist painters who were to have such a vast

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influence on the course of French music. In 1879 he visited Munich for a performance of Wagner's opera *Tristan und Isolde*. The experience caused him to resign his post in order to compose. His first great success was

the rhapsody *España*. The *Joyeuse marche* with its catchy rhythms and bright tempo is typical of Chabrier's work at its best.

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# FRENCH BONBONS: Grimethorpe Colliery Band/Parkes

6:58

2:58

5:05

3:27

5:40

# **CHANDOS** DIGITAL

## **CHAN 4542**

# French Bonbons Louis Ganne (1862-1923)

'Petite suite'

Presto

Berceuse

Marche Iorraine 4:00

Printed in the EU Public Domain LC 7038 DDD

Claude Debussy (1862-1918) 2 - 4 Three movements from

Édouard Lalo (1823-1892)

Gabriel Fauré (1845-1924)

Camille Saint-Saëns (1835-1921)

from Suite algérienne

Gymnopédie No. 1

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Clog Dance

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The Girl with the Flaxen Hair

Ferdinand Hérold (1791-1833)

Marche militaire française

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13 Benjamin Godard (1849-1895)

Berceuse de Jocelyn

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(1818-1893) 15 Marche militaire la ronde

> Georges Bizet (1838-1875) Duet from 'The Pearlfishers'

Emmanuel Chabrier (1841-1894)

Joyeuse marche 3:18 TT 74:16

Grimethorpe Colliery Band **Major Peter Parkes** 

3:35

Gordon Langford (b. 1930) An Offenbach Fantasy 9:35

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