

CHAN 6515

Traditionally British

including

The Blaydon Races • Jerusalem • Greensleeves

The Ash Grove • All through the Night

Fantasy on British Sea Songs

Black Dyke Mills Band

Geoffrey Brand • Roy Newsome

collect

Traditionally British

1	The Blaydon Races Trad., arr. G. Langford John Clough euphonium	3:11
2	Drink to Me Only Trad., arr. G. Langford David Hirst soprano cornet	4:35
3	The British Grenadiers Trad., arr. G. Langford	2:54
4	Jerusalem C.H. Parry, arr. G. Langford	2:15
5	Greensleeves Trad., arr. G. Langford	2:58
6	Fantasy on British Sea Songs G. Langford including: A-Roving Drummer and the Cook Blow the Man Down We're All Bound to Go What Shall We Do with the Drunken Sailor Sailor's Hornpipe	6:22

7	Charlie Is My Darlin' Trad., arr. G. Langford	2:57
8	My Love Is like a Red, Red Rose Trad., arr. G. Langford Jim Shepherd cornet	4:15
9	Loch Lomond/Comin' thro' the Rye Trad., arr. G. Langford	3:09
10	The Girl I Left behind Me Trad., arr. G. Langford	2:15
11	The Minstrel Boy Trad., arr. G. Langford Jim Shepherd cornet	3:35
12	The Gentle Maiden Trad., arr. G. Langford	3:58
13	The Ash Grove Trad., arr. G. Langford Frank Berry trombone	3:06
14	All through the Night Trad., arr. G. Langford	3:36

15

Men of Harlech

Trad., arr. G. Langford

2:59

TT 52:38

John Foster Black Dyke Mills Band
Geoffrey Brand
Roy Newsome

Traditionally British

Traditional: something handed down from ancestors to posterity; in music a well-worn term used to describe pieces of unknown or uncertain origin.

And yet, there are many things we regard as traditional, even though we know all about their origins. Take the Last Night of the Proms, for example – the waving of Union Jacks, *Land of Hope and Glory*, *Jerusalem*, Henry Wood's *Sea Songs* and all that. What could possibly be more traditional?

The music on this recording comes under the heading of 'traditional' in its wider sense. It comes via the pen of Gordon Langford, wearing the three separate hats of transcriber, arranger and compiler.

His *Fantasy on British Sea Songs* is a classic in its own right, showing the superb musical imagination of a writer who, single-handedly, revolutionised the lighter side of the brass band's repertoire during the sixties and seventies. Many others have since followed in his footsteps and scaled even further heights, but in my view all owe a debt to the pioneering work of Langford.

In addition to the *Sea Songs* – and there are several other 'fantasies' besides this trail-blazer – he also gave a new look to the skill of

the arranger with colourful and imaginative settings of *The British Grenadiers*, *Charlie Is My Darlin'*, *The Girl I Left behind Me* (an object lesson in its structure), *All through the Night*, *Men of Harlech* and many other similar pieces. He combines two of these in *Loch Lomond / Comin' thro' the Rye* in what, if my memory serves me correctly, he originally called 'A Scottish Lament'.

He also gave a face-lift to the instrumental solo, previously almost inevitably a triple-tonguing solo or a ballad. His imaginative treatment of *The Blaydon Races* for euphonium and *My Love Is like a Red, Red Rose* for cornet opened up new vistas in this kind of solo, and in these, along with the other solos on this recording, he continued to break new ground with his subtle counterpoint and lush harmonies, his skilled transitions and modulations all adding to the artistic effect.

Perhaps on a personal note I should mention that the fine team of soloists on this recording, from a former era, did much to uphold the already great name of Black Dyke and also to promote the music of Gordon Langford and his publishers, Chandos Music.

As well as the qualities I have already mentioned in respect of Gordon, he also

developed a rare insight into what had often been regarded as the somewhat bland instrumentation of the all-brass band. This shows through even in his relatively straight transcriptions of such pieces as Hubert Parry's *Jerusalem*, and *Greensleeves* – said to have been composed by no less a person than Henry VIII.

I am proud to have had the privilege of introducing some of these pieces into the repertoire and believe that many are still just as fresh as when they were first played. I think they will go on enhancing brass band programmes for a very long time.

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*'...some of the best traditional tunes
from England, Scotland, Ireland and
Wales...'*

Brass Monthly

- | | | |
|----|---|------|
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