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Major Peter Parkes

THE COMPLETE CHAMPIONS

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DIGITAL

BLACK DYKE MILLS BAND

(John Foster & Son PLC)

Conducted by Major Peter Parkes

CONTEST MUSIC (Heaton)

ROYAL PARKS (Lloyd)

SALUTE TO YOUTH (Vinter)

CLOUDCATCHER FELS (McCabe)



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CLOUDCATCHER FELS (17:54)

John McCabe

DDD

TT = 59:05

Special Thanks to Resident Conductor, Derek Broadbent, and to Michael Allen and Christopher Blundell for the 1985 successes.

CORNETS	BARITONES
Kevin Crockford	Peter Christian
Phillip McCann	John Slinger
David King	
Douglas Blackledge	EUPHONIUMS
Malcolm Turton	John Clough
Norman Christie	Stuart Derrick
John Taylor	
Fred Ellis	BASSES
Peter Moorcroft	Sandy Blair
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David Essex	Howard Ford
Philip Rose	Ray Payne
	Philip Gee
TROMBONES	
Norman Law	
Andy Gray	
Martin Newsome	

"1985 will take some beating" say the Pondashers. And so it will! Dyke's most successful year ever. Yet it began with gloom and doom from some of the supporters. The previous couple of years had seen nearly half the players being replaced. Three new basses, half a dozen other changes here and there plus a brand new trombone section. What else could they say other than "It'll take many a year to get sound back" and "We're in for a few reet lean years". They reckoned without 'Dyke' — 28 superb players all as stubborn as mules. This will always be "The Band to Beat."

It began in January. "Black Dyke — BBC Band of the Year". This was for a broadcast recording of Wilfred Heaton's "Contest Music" and Tom Wilson's 1983 Test Piece "Sinfonietta".

The second title came on 24th February. "Champions of Yorkshire" — again it was "Contest Music". The most difficult of all Test Pieces, its sparsely scored slow movement tests every section of the band. When Phillip McCann held that top C sharp for 15 seconds and then swooped faultlessly down a 12th to his F sharp we all knew we were home!

Copenhagen on 4th May brought the European title with George Lloyd's "Royal Parks". "The hall will be superb" said the organisers. Perhaps it was. We didn't think so at 9 a.m. off number one in a cold, boomy, nearly empty hall! There were more people for the afternoon. We played "Volcano". It ends quietly and takes the audience by surprise. Peter Wilson said "a brave choice!" I am glad now that we took the chance.

In July we learnt that the Open piece was to be "Salute to Youth". "That'll sort them out" said John Clough. The finale "Relaxation" is marked 'as fast as possible'. Every note must be clearly played or it doesn't work. It all felt good. I can still hear the soprano top C in that last huge chord. "British Open Champions". Four down — "Now let's get at London!"

We had already begun to work on John McCabe's "Cloudcatcher Fells". Difficult and absolutely full of pitfalls but wonderful music and, best of all, our sort of piece. Despite working flat out for a month it was only just ready on the day. "Angle Tarn" must be as beautiful as anything written for Brass Band. The same eerie feeling as that great moment when the basses enter in Vaughan Williams' "Variations".

There we have it. 1985. Five contests. New facts for the statisticians: the first band and conductor ever to get three doubles, the first hat trick of European, Open and National adding up to a total of sixteen major titles in 10 years. 1985 — the year to remember!

Major Peter Parkes

CONTEST MUSIC was written in 1973. It follows a tradition of similar pieces for the medium by Elgar, Holst and Ireland in placing musical content first and instrumental virtuosity second. The music exists solely for itself and allies itself with 18th and 19th century classicism.

The work is in three movements — fast, slow, fast. In the outer movements the constant metamorphosis of material reflects classical procedures. The middle movement in contrast contains no development and is lyrical from beginning to end.

- I Adheres roughly to sonata form, but the re-capitulated material is presented in inverted and reversed order.
- II Opens and closes with a tonally ambiguous dialogue between trombones moving harmonically and cornets in a single line. Between lies a continuously unfolding melodic line, restrained both dynamically and emotionally.
- III Is akin to the classical rondo with a four-fold statement of the main theme, its outline being changed and its pitch raised at each repetition.

Wilfred Heaton

ROYAL PARKS

Commissioned by the British Broadcasting Corporation as part of its contribution to European Music Year.

For the last ten years or so it has been the fashion to write test pieces in one continuous movement. When I was invited to write something for the competition at Copenhagen I immediately knew that I would return to the ways of Elgar and John Ireland, principally because I had a good reason for wanting to have a complete slow movement in the centre.

I live very close to Regent's Park — as the crow flies only a few hundred yards from the bandstand. In 1982 terrorists blew up the bandstand, killing seven musicians. Nowadays we forget these sort of events so quickly that often, when walking in the park, I thought I would like to write something as a modest memorial to the men who lost their lives playing for other people's entertainment. From that grew the idea of 'Royal Parks'.

In the early mornings geese come flying over my flat making their wild sounds. I needed something brilliant with plenty of quick notes so the first movement became 'Dawn Flight'. The second is an 'In Memoriam'. And to finish the work? After the sadness

of the middle movement it had to be something cheerful and as our London parks are great places for enjoyment I called it simply 'Holidays'.

George Lloyd

SALUTE TO YOUTH

Gilbert Vinter's first major composition for brass band appeared in 1961 at the National Brass Band Championships of Great Britain, and was soon to be labelled as "exciting" and "different".

A quarter of a century later 'Salute to Youth' remains exciting, even if the difference seems less noticeable.

The idea of a suite of 3 movements, each reflecting an aspect of youth was a good one. Each movement stands on its own; together they are musically complementary but not linked. 'Resilience', which opens the suite, is an extended fanfare, to be played in the composer's instructions, heroically (Eroica) leading to a march-like section (Alla Marcia) with the further injunction *Con fuoco* (with fire). The vivid scoring ensures an arresting start to this three-part musical tribute.

'Romance', which comes next, is full of tender love, innocent yet not lacking deeply felt sincerity. Gilbert Vinter was ever one in whom tenderness lurked close to the surface. Climbing arched phrases build this into an emotional whole which culminates in a final declaration in which the full band plays fortissimo. Here is a love song which proclaims its final message mightily.

The sheer speed and bustle of 'Relaxation', the last of the youthful aspects, leaves player and listener alike breathless from the excitement of it all. In a written instruction on the music to "go as fast as possible" in order to "increase the excitement" the composer is being explicit, with little chance of being misunderstood! Only in a short middle section does the pace ease for a while, allowing successive solo instruments to "sing" lyrically; but this is merely an interlude. Soon the excitement returns, to take the music to its relentless ending. Relaxation comes with all energy spent!

'Salute To Youth' was written as a piece to enable bands to show their paces; in this it succeeds splendidly. Gilbert Vinter had been familiar with bands all his life. Now, as a mature musician, he saw and heard how well the brass bands of the late 1950s played. He was impressed by the many young people playing, with commitment and obvious relish.

His Salute was a spontaneous response to all he saw and heard; it also says much about the composer's ever-present youth-like enthusiasm.

Geoffrey Brand

CLOUDCATCHER FELS was commissioned by Boosey and Hawkes Band Festivals, with funds provided by the Arts Council of Great Britain, as the test piece for the 1985 finals of the National Brass Band Championships. The title comes from a poem by David Wright, and the work is associated with various places, mostly mountainous, in the Lake District which have particular personal significance for the composer. The emphasis is on the Patterdale area, though other parts of the Lake District are also referred to, and the work falls into a series of sections which group themselves into larger units, so that it becomes almost a four-movement work, played continuously;

Great Gable	
Grasmoor	(slow)
Grisedale Tarn	
Haystacks	
Cathedricam (Catstye Cam)	(quick)
Angle Tarn	(slow)
Grisedale Brow	
Striding Edge	(quick)
Helvellyn	

The work is dedicated to the memory of my father.

John McCabe

A Chandos Digital recording

Recording Producer: Brian Couzens

Sound Engineer: Ralph Couzens. Asst. Engineer: Philip Couzens

Recorded in Dewsbury Town hall on January 21 & 22, 1986.

Front cover photo by Derek Forss FRPS

Sleeve Design: Roderick White. Art Direction: Janet Osborn



Das Compact Disc Digital Audio System

bietet die bestmögliche Klangwiedergabe—auf einem kleinen, handlichen Tonträger. Die überlegene Eigenschaft der Compact Disc beruht auf der Kombination von Laser-Abtastung und digitaler Wiedergabe. Die von der Compact Disc gebotene Qualität ist somit unabhängig vom dem technischen Verfahren, das bei der Aufnahme eingesetzt wurde.

Auf der Rückseite der Verpackung kennzeichnet ein Code aus drei Buchstaben die Technik, die bei den drei Stationen Aufnahme, Schnitt/Abmischung und Überspielung zum Einsatz gekommen ist.

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[ADD] = analoges Tonbandgerät bei der Aufnahme, digitales Tonbandgerät bei Schnitt und/oder Abmischung und bei der Überspielung

[AAD] = analoges Tonbandgerät bei der Aufnahme und bei Schnitt und/oder Abmischung, digitales Tonbandgerät bei der Überspielung

Die Compact Disc sollte mit der gleichen Sorgfalt gelagert und behandelt werden wie die konventionelle Langspielplatte. Eine Reinigung erübrigt sich, wenn die Compact Disc nur am Rande angefaßt und nach dem Abspielen sofort wieder in die Spezialverpackung zurückgelegt wird. Sollte die Compact Disc Spuren von Fingerabdrücken, Staub oder Schmutz aufweisen, ist sie mit einem sauberen, fusselfreien, weichen und trockenen Tuch (geradlinig von der Mitte zum Rand) zu reinigen. Bitte keine Lösungs- oder Scheuermittel verwenden!

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[DDD] = digital tape recorder used during session recording, mixing and/or editing, and mastering (transcription).

[ADD] = analogue tape recorder uses during session recording, digital tape recorder used during subsequent mixing and/or editing and during mastering (transcription).

[AAD] = analogue tape recorder used during session recording and subsequent mixing and/or editing; digital tape recorder used during mastering (transcription).

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If you follow these suggestions, the Compact Disc will provide a lifetime of pure listening enjoyment.

Le système Compact Disc Digital Audio permet la meilleure reproduction sonore possible à partir d'un support de son de format réduit et pratique. Les remarquables performances du Compact Disc sont le résultat de la combinaison unique du système numérique et de la lecture laser optique, indépendamment des différentes techniques appliquées lors de l'enregistrement. Ces techniques sont identifiées au verso de la couverture par un code à trois lettres.

[DDD] = utilisation d'un magnétophone numérique pendant les séances d'enregistrement, le mixage et/ou le montage et la gravure.

[ADD] = utilisation d'un magnétophone analogique pendant les séances d'enregistrement, utilisation d'un magnétophone numérique pendant le mixage et/ou le montage et la gravure.

[AAD] = utilisation d'un magnétophone analogique pendant les séances d'enregistrement et le mixage et/ou le montage, utilisation d'un magnétophone numérique pendant la gravure.

Pour obtenir les meilleurs résultats, il est indispensable d'apporter le même soin dans le rangement et la manipulation du Compact Disc qu'avec le disque microsilicon. Il n'est pas nécessaire d'effectuer de nettoyage particulier si le disque est toujours tenu par les bords et est remplacé directement dans son boîtier après l'écoute. Si le Compact Disc porte des traces d'empreintes digitales, de poussière ou autres, il peut être essuyé, toujours en ligne droite, du centre vers les bords, avec un chiffon propre, doux et sec qui ne s'effiloche pas. Tout produit nettoyant, solvant ou abrasif doit être pros crit. Si ces instructions sont respectées, le Compact Disc vous donnera une parfaite et durable restitution sonore.

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[DDD] = si riferisce all'uso del registratore digitale durante le sedute di registrazione, mixing e/o editing, e masterizzazione.

[ADD] = sta ad indicare l'uso del registratore analogico durante le sedute di registrazione, e del registratore digitale per il successivo mixing e/o editing e per la masterizzazione.

[AAD] = riguarda l'uso del registratore analogico durante le sedute di registrazione e per il successivo mixing e/o editing, e del registratore digitale per la masterizzazione.

Per una migliore conservazione, nel trattamento del Compact Disc, è opportuno usare la stessa cura riservata ai dischi tradizionali. Non sarà necessaria nessuna ulteriore pulizia, se il Compact Disc verrà sempre preso per il bordo e rimesso subito nella sua custodia dopo l'ascolto. Se il Compact Disc dovesse sporcarsi con impronte digitali, polvere o sporizia in genere, potrà essere pulito con un panno asciutto, pulito, soffice e senza sfiliaciture, sempre dal centro al bordo, in linea retta. Nessun solvente o pulitore abrasivo deve essere mai usato sul disco. Seguendo questi consigli, il Compact Disc fornirà, per la durata di una vita, il godimento del puro ascolto.

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