

Chandos

CHAN 8490

PJBE FINALE

Music written for Philip Jones

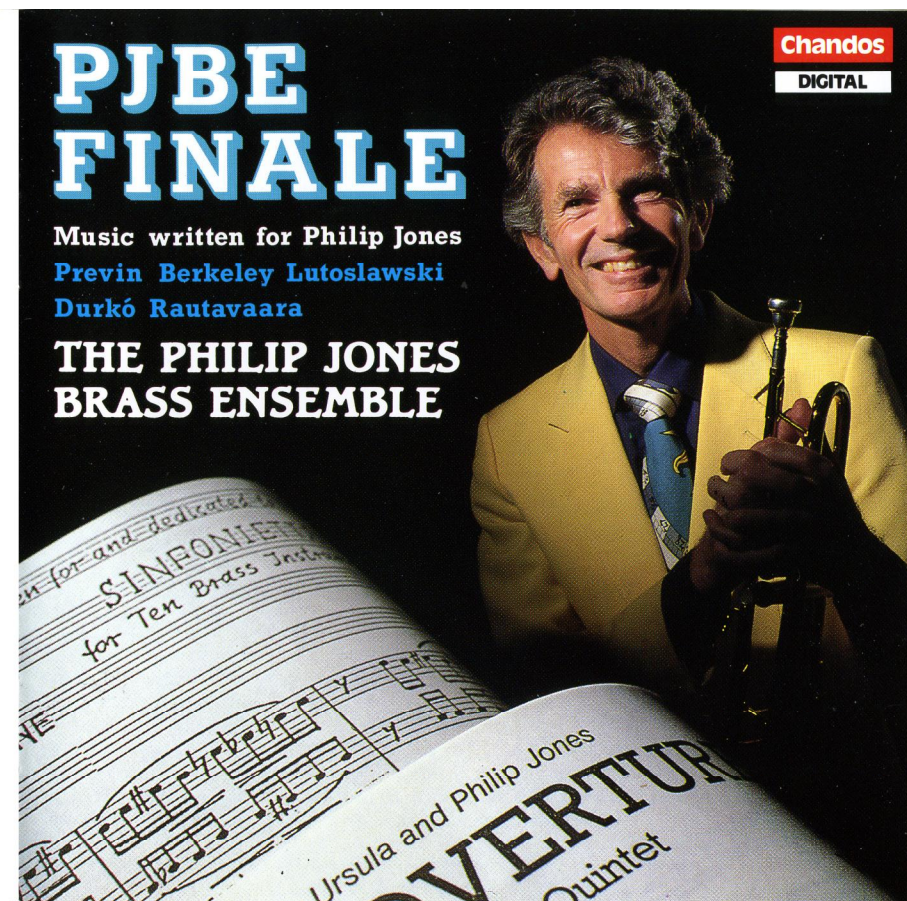
TRIOLET FOR BRASS	André Previn
MUSIC FROM CHAUCER	Michael Berkeley
MINI OVERTURE	Witold Lutoslawski
*SINFONIETTA	Zsolt Durkó
**PLAYGROUNDS FOR ANGELS	
Einojuhani Rautavaara	

THE PHILIP JONES BRASS ENSEMBLE

*Directed by LIONEL FRIEND

**Directed by ELGAR HOWARTH

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Printed in West Germany / Imprimé en Allemagne
CHANDOS RECORDS LTD, LONDON, ENGLAND



1. André Previn

TRIOLET FOR BRASS (19:06)

- [1] Opening (4:03)
- [2] Very Still (2:30)
- [3] Fanfare (0:25)
- [4] Waltz (2:25)
- [5] Interlude I (1:10)
- [6] Interlude II (1:38)
- [7] From a Distance (3:55)
- [8] Chubbs (2:34)

2. Michael Berkeley

MUSIC FROM CHAUCER (11:57)

- [9] Triton's Trumpets (1:25)
- [10] The Grieving Queen (3:46)
- [11] A Fanfare for the Huntsmen (0:35)
- [12] The Sorrowful Knight (1:51)
- [13] The Wakeful Poet (3:08)

3. Witold Lutoslawski

[14] MINI OVERTURE (2:53)

4. Zsolt Durkó

SINFONIETTA (11:08)

- [15] Introduzione: Allegro molto (0:48)
- [16] Canone alla prima: Andante (1:07)
- [17] Prestissimo, tutti con sordino (3:09)
- [18] Developments: Andante (3:14)
- [19] Double: Più sostenuto (1:50)

5. Einojuhani Rautavaara

[20] PLAYGROUNDS FOR ANGELS (13:39)

TT = 59:02 [DDD]

The PJBE personnel on this record:

<i>Trumpets:</i>	Philip Jones, Rod Franks, Nigel Gomm, Joe Atkins, James Watson
<i>Trombones:</i>	Roger Harvey, Christopher Mowat, David Purser, Raymond Premru
<i>Horn:</i>	Frank Lloyd
<i>Tuba:</i>	John Fletcher

In the 35 years of the PJBE's career a repertoire of nearly 400 works has been created and performed. The music ranges from Renaissance transcriptions to compositions by present day composers, of which some 90 first performances have been given by the Ensemble. Central to the credo of the PJBE has been the desire to make the music of today acceptable to the concert-going public. Unfamiliar sounds often create an initial problem with the listener, but through the medium of records the opportunity for repeat performances helps to break down this barrier.

This record, made in the last week of my career as a performer and the director of the PJBE, contains a cross-section of the music written for me during the past five years from five distinguished composers from five different countries. Each composer, in his own individual way, has exploited the technical virtuosity of the Ensemble and has shown the considerable variety and subtlety of tone colours that it is possible to achieve with instruments of brass.

I would like to thank personally Mr. Brian Couzens of Chandos Records for his co-operation and support in making this record. I hope it will stand as a fitting tribute to both players and composers who have worked with me for more than three decades to further the cause of music making in the world of brass.

PHILIP JONES, June 1986

TRIOLET FOR BRASS by André Previn (born 1929)

In poetry a Triolet is a stanza of eight lines in which the first line matches the fourth and seventh, and the second corresponds to the eighth. Therefore, the thematic material of the movements is the same, although the character and scansion of the notes are greatly altered. The piece was composed at the request of Philip Jones and completed in December 1984. At that time André Previn wrote: "The statement of the theme in the last movement is the favourite of my one-year-old son, especially when the words 'I love a baby who can bounce, bounce, bounce' are sung to the tune. This may not be the zenith of musicology, but I am pleased to dedicate the piece to him."

MUSIC FROM CHAUCER by Michael Berkeley (born 1948)

The composer writes: "*Music From Chaucer* began life as incidental music for a BBC Radio 3 series (*Ladies Lost and Found*). The poems that Terence Tiller used in his new verse translation suggested the titles of the individual movements which were conceived right from the outset as a five movement suite. I had, for some time, wanted to compose a quintet for Philip Jones, and since the Chaucer poems demanded music for brass we were presented with a perfect opportunity. In the first movement we hear Triton's trumpets which alternate between a commanding sound and one that Chaucer describes as 'vile brass' emanating from 'the devil's arse'. Next comes somewhat more courtly behaviour with *The Grieving Queen* whose husband has been lost at sea. The third movement is a short and energetic *Fanfare for the Huntsmen*. The *Sorrowful Knight* is characterised by an opening and closing tuba solo. Finally *The Wakeful Poet* has a simple melody that is given a rhythmic and lively treatment to set the opening and closing scene of each episode of Chaucer's story."

MINI OVERTURE by Witold Lutoslawski (born 1913)

This work was a birthday present from Witold Lutoslawski to Philip Jones's wife and was given its first performance in March 1982 in her home town, Lucerne, Switzerland. Despite its brevity, this is a fully characteristic Lutoslawski piece in its detailed structure and sensitivity to timbre and nuance. The composer has clearly had in mind the virtuosity of the PJBE and has pulled no technical punches. There are three short sections (but no break), the third being a further development of the first; the second is slightly slower and strongly contrasting in texture.

SINFONIETTA by Zsolt Durko (born 1934)

Sinfonietta was written for the PJBE and given its first performance at the 1985 Cheltenham Festival. The composer says of the work: "The first movement is short and pianissimo. The second movement contains in the first trumpet part one of the main themes of the composition; the subsequent echo-like motif is a variation of this theme. The material is diverse and varied in colour and structure. The Prestissimo third movement is played in turn by both the trumpets and the trombones. The fourth movement is primarily concerned with harmonic developments using the high register of the trumpets and giving the horn an important part. The last movement features a trumpet solo and closes with a short imitative codetta."

PLAYGROUNDS FOR ANGELS by Einojuhani Rautavaara (born 1928)

Einojuhani Rautavaara, one of Finland's foremost composers, was commissioned by the Helsinki Festival to write *Playgrounds for Angels* for the PJBE to perform there in September 1981. In this work, really an extended *canzon per sonar* or sounding piece, the composer divides the ensemble into its three main constituents (trumpets, trombones, horn/tuba) and gives them each their own musical playground. The trumpets are generally identified with quick fanfare-like motifs, the trombones with arpeggio and glissandi passages, and the horn/tuba with extended cantabile lines. Each group of instruments performs separately, but also comments on and competes with the music in each of its neighbouring playgrounds. The fascinating and kaleidoscopic sound world that Rautavaara has created provides the PJBE with one of its most virtuoso display pieces.

THE PHILIP JONES BRASS ENSEMBLE (1951-1986)

On 8th June 1986 Philip Jones gave the last public performance with his Ensemble at the Queen Elizabeth Hall in London. After that event he retired from playing the trumpet, the instrument he had played professionally for over forty years. He founded the Philip Jones Brass Ensemble in 1951 and, under his guidance, the PJBE became responsible for the creation of a large new repertoire of brass ensemble music. Over fifty gramophone records and countless tours around the globe won the PJBE unparalleled international acclaim. The Ensemble remained pre-eminent in the world of brass chamber music for over three decades and inspired the development in general of brass ensembles worldwide.

The members of the PJBE — all leading London brass players — are continuing to play together under the name of **LONDON BRASS** with the aim of carrying on and developing the tradition of excellence linked with the name of Philip Jones for so many years.

A Chandos Digital Recording

Recording Producer: Brian Couzens

Sound Engineer: Ralph Couzens. Assistant Engineer: Philip Couzens

Recorded in St. Luke's Church, Hampstead, London, June 4-6, 1986

Front Cover Photo of Philip Jones by Clive Barda/London

Sleeve Design: Mantis Studio. Art Direction: Janet Osborn

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

[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

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[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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[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 replacé 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 se fêluche pas. Tout produit nettoyant, solvant ou abrasif doit être prosaïque. Si ces instructions sont respectées, le Compact Disc vous donnera une parfaite et durable restitution sonore.

Il sistema audio-digitale del Compact Disc offre la migliore riproduzione del suono su un piccolo e comodo supporto. La superiore qualità del Compact Disc è il risultato della scansione con l'ottica laser, combinata con la riproduzione digitale ed è indipendente dalla tecnica di registrazione utilizzata in origine. Questa tecnica di registrazione è identificata sul retro della confezione da un codice di tre lettere:

[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 sporcizia in genere, potrà essere pulito con un panno asciutto, pulito, soffice e senza sfilacciature, 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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