

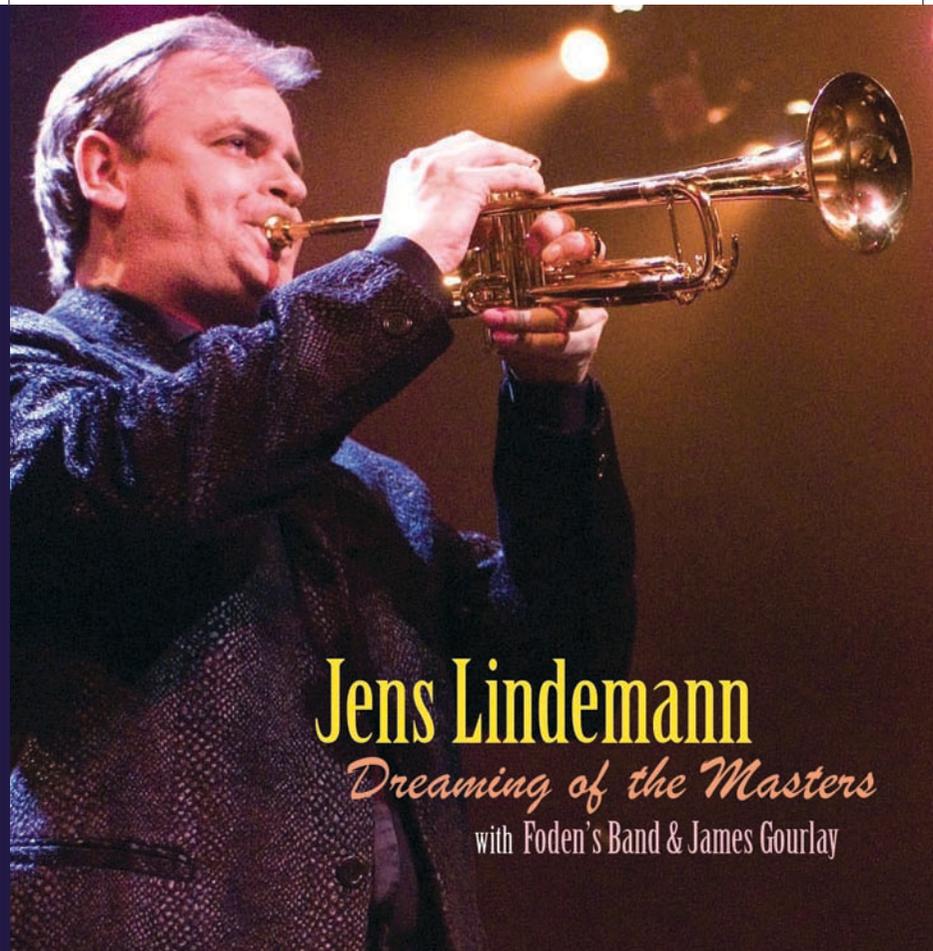
1-3	Dreaming of the Masters III	Allan Gilliland	15.29
	i. 101 Damnations	6.03	
	ii. Prayer	6.20	
	iii. Lower Neighbours	3.05	
4	Amazing Grace	Traditional arr. Himes	3.38
5	Shenandoah Fantasy	Jay Chattaway arr. Fiegel	7.51
6	On with the Motley	Ruggero Leoncavallo arr. Farr	3.13
7-9	Apophenia	Peter Meechan	12.57
	i.	5.17	
	ii.	4.30	
	iii.	3.09	
10	Who Wants to Live Forever	Brian May arr. Meechan	4.11
11	The Strait of Hormuz	Sam Pilafian & Patrick Sheridan	7.00
12	Dusk from 'Concerto for Jazz Orchestra'	Hugh Fraser arr. Pilafian & Sheridan	6.01
13	Give me Jesus	Traditional arr. Gordon	3.04

Total CD Playing Time 64.05

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DOY CD283



Jens Lindemann

Dreaming of the Masters

with Foden's Band & James Gourlay

This project began a few years ago at a festival in Italy where I first met the legendary tuba soloist and conductor James Gourlay. He suggested collaborating and set this project in motion. My first performance with the Foden's Band was made possible five years earlier by my good friend and brass enthusiast extraordinaire, Philip Biggs. So when James suggested the possibility of using the same group to record this CD, I jumped at the opportunity. Foden's have long been considered one of the world's greatest groups in the storied tradition of the brass band. This was intentionally designed as a crossover project between North American style playing and the classic sound of a true British brass band. Doing a recording of original material requiring stylistic flexibility and unparalleled virtuosity would need the perfect band... a band like Foden's.

Programme Notes

Dreaming of the Masters III is the third in a series of concertos written by Canadian/Scottish composer Allan Gilliland. I will have the great honour to give its American premiere at Carnegie Hall in May, 2012. Originally written for orchestra, this is Allan's adaptation for brass band. In fact, it was an instrumentation that he always had in mind when the work was initially conceived for me. *Dreaming of the Masters III* is also the title track for this CD and in many ways embodies the spirit of the entire recording. The history of brass is rich in many styles and this work is an homage to that storied past. The first movement, *101 Damnations*, is a straight ahead raunchy blues for trumpet with traditional call and answer effects between band and soloist. It then switches to cornet in the up-tempo section with some great interjections by trombonist John Barber before ending on big band style high trumpet. The second movement, *Prayer*, is contemporary in both style and approach. Played on flugelhorn and cornet, there are numerous effects such as quarter tones, bowed percussion and spinning tubes that create an ethereal sounding drone on concert C and F. *Lower Neighbours*, is a play on words describing both the technical elements of the opening motif as well as the geographical aspect of

Robin Dewhurst

Robin Dewhurst has developed an international reputation for his work as a composer/arranger, musical director, performer and educator. A key player within the Music Division since 1988, he is currently Senior Lecturer in Music and Head of Performance (Jazz/Popular Music) at the University of Salford. His research into the works of jazz composer Gil Evans led to a Masters of Arts with Distinction from De Montfort University in 1994 and he was awarded a Doctorate in Musical Arts from the University of Salford in 2006.

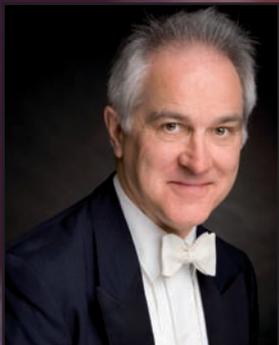


He has been professionally active in film, television, radio, theatre and concert music and has worked with some of the finest professional soloists and ensembles in their specialist areas of expertise. Prominent amongst these are the Hallé Orchestra, Manchester Camerata, BBC Philharmonic Orchestra, Williams Fairey Band, Black Dyke Band, The Band of Her Majesty's Royal Marines and the BBC Radio Big Band. His choral and band works, published variously by Max Music, Gramercy Music, Big Bands Limited (UK) and Lake Music (Netherlands) are in demand internationally and receive regular concert performances, recordings and broadcasts.

He has worked regularly in studio sessions as a performer, composer/arranger and musical director whilst undertaking recording projects, television broadcasts and live concert series featuring soloists including Lisa Stansfield, Paul Young, Ronnie Scott, Kenny Baker, Don Lusher and Tommy Whittle, Bryn Terfel, Martin Taylor, Georgie Fame, Andy Prior, Gordon Robinson and James Morrison.

In demand as an external consultant for many HE institutions across the UK, he is currently External Examiner for Bath Spa and the University of Chester. In 2007 Robin Dewhurst was appointed as Honorary Music Advisor for Her Majesty's Royal Marines, a privileged position last occupied by Sir Malcolm Sargent.

James Gourlay



James Gourlay was born in Scotland where, at the age of ten, he was 'volunteered' to play in his school brass band. Being tallest in class, he was serendipitously given the tuba, an instrument he loves and continues to promote all over the world.

James entered the Royal College of Music but left after a short time to become, at 18, the Principal Tuba of Birmingham Symphony Orchestra. Four years later, he took up the same position with the BBC Symphony Orchestra, with whom he worked for ten years. He then performed for a further ten years with the Orchestra of the Zurich Opera.

James has been a member of the Philip Jones and English Brass Ensembles and has recorded five solo

CDs. The latest, *British Tuba Concertos*, recorded for the Naxos label, with the Royal Ballet Sinfonia, received international critical acclaim.

Gourlay's work within the brass band movement forms a vital component of his creative output. He has enjoyed great success with Brass Band Bernerobderland, Williams Fairey, Grimethorpe Colliery and Brighouse and Rastrick bands and is currently guest conductor of Brass Band Treize Etoiles.

Gourlay has been Head of Wind and Percussion at the Royal Northern College of Music and Deputy Principal and Music Director at the Royal Scottish Academy of Music and Drama. He holds a Doctor of Musical Arts Degree from Salford University, a Masters Degree from Leeds University, a Fellowship of the Royal Northern College of Music, a Fellowship of the London College of Music and is also a recipient of the Henry Iles Medal, presented by the Worshipful Company of Musicians for services to the brass band movement. Currently, James is Vice President of the International Tuba and Euphonium Association and Director of Music of the River City Brass.

Central and South American countries in relationship to Canada. Written with Latin feel in mind, it further emphasizes the significance of brass masters throughout history. The virtuosity of the movement's opening gesture is a nod to both the brilliant technique of cornet soloist Herbert L. Clarke and the dexterous circular breathing of famed Mexican trumpeter Rafael Mendez. It also includes a mariachi moment between soloist and cornets and finishes in blazing salsa style invoking the spirit of the great Canadian trumpeter, Maynard Ferguson.

William Himes' gorgeous setting of **Amazing Grace** is one of the true classics of the brass band repertoire. As a personal friend, he allowed me to play the second verse as a flugel solo and write an E flat soprano obbligato over the top of the third verse. The difference in approach to North American and British style playing is on perfect display as evidenced by the shimmering vibrato of the opening cornets and the ensuing flugelhorn solo. It is further demonstrated clearly in the middle of the piece when my solo note is taken over by the band's brilliant soprano cornet player, Richard Poole. We then trade melody and countermelody back and forth, both on soprano, until the end.

Written for me by famed Hollywood film and television composer, Jay Chattaway, **Shenandoah Fantasy** is a tour-de-force covering numerous styles and horns from flugelhorn to piccolo to B flat trumpet. As Jay was a very good friend of Maynard Ferguson (he arranged the classic version of *Rocky* that became a number one hit), there also had to be some significant high playing. On a personal note, the very first solo that I ever performed on trumpet (aged 12) was a 16-bar melody from a band chart that Jay wrote called *Spanish Fever*. The Latin section is a tribute to that moment which sealed my desire to be a soloist. This adaptation for brass band was done by conductor and arranger, Dr Todd Fiegel.

For many years, I had the privilege of playing with Peter Roberts in the world famous Brass Band of Battle Creek. **On with the Molley** is the final solo he played on stage (encore

at the end of a two hour concert) before retiring and, naturally, it was stunning. The performance of this classic brass band arrangement is dedicated to my good friend Pete, the greatest soprano cornet player of all time.

Apophenia is the experience of seeing patterns or connections in random or meaningless data. In this spirit, each of the three movements of this new work relate to the phenomenon sometimes known as 'Dark Side of the Rainbow'. This is the action of viewing a silent version of the movie *Wizard of Oz* while listening to Pink Floyd's *Dark Side of the Moon* (start on the last roar of the MGM lion) where the film and the music seem to correspond to one another. The piece is played on cornet, flugelhorn, trumpet and E flat soprano at the end with the secondary soloist being Foden's fantastic drummer, Mark Landon. The random nature of the melody and the odd time meters are held together by the insistent rhythmic groove created by Mark. Chance is what the piece is all about. Taking improvisational chances, technical chances, the chance meeting of composer and soloist and the fact that nothing really just happens by chance.

Who Wants to Live Forever is the kind of power rock ballad that made the band Queen famous in the 70s and 80s. It was also used as the title track for the movie *The Highlander*. As an instrumentalist, one is always looking for good melodies that don't necessarily need lyrics to carry the music and this classic tune certainly has that characteristic. Peter Meechan's lush voicings under the flugel solo lead to the sheer power of a brass band in the second half of the piece at which point it opens up with soaring soprano and tenor horn counter lines. Also, check out the old school feel of up and coming drum star, 17 year old Anthony 'Woodchopper' Mann who drives the band to the end like a much older soul than he actually is.

Written by Sam Pilafian and Patrick Sheridan, **The Strait of Hormuz** is a tuba solo to feature Pat's brilliant virtuosity. This adaptation was done for cornet, flugelhorn and piccolo trumpet. It is essentially a mini tone poem with Eastern modes and mixed meters which

Becoming All England Masters Champions in 1990, 1991, 1994 and 1995, it emerged as the most consistent band in this field, and in 1993 it became the first British band to win the Swiss Open Championships.

In 1997 the band accepted new sponsorship from the French instrument manufacturer Antoine Courtois that also allowed it to go back to its original name of Foden's. With this fresh impetus the band again experienced major Championship success, winning the coveted title Champion Band of Great Britain in October 1999.

Since then Foden's became the North West Regional Champions in 1999, 2000, 2002, 2003 and in consecutive years from 2006 to 2010. They were crowned International Masters Champions in 2002, 2006 and 2008, USA Open Champions in 2003, English National Champions in 2006, British Open Champions in 2004 and 2008, Tameside Whit Friday Champions in consecutive years from 2002 to 2009, National Finals runners up in 2007, 2008 and 2009 and Brass in Concert Champions in 2009.

As well as being extremely successful on the contest field, Foden's are in great demand for concerts in the UK and abroad due to their diverse and entertaining choice of programmes. Recent tours abroad have included Italy, Switzerland, the USA, Ireland, France, Norway and Israel.

For further information visit www.fodensband.co.uk



Foden's Band

The origins of the band go back to 1900 when the village of Elworth, near Sandbach in Cheshire, formed its own band having been let down by its attempt to secure the services of the nearby town band to feature in the celebrations marking the relief of Mafeking in the Boer War.

After a couple of years the village band was wound up, but from that base local industrialist Edwin Foden formed the Foden's Motor Works Band. For a few years the new band had modest ambitions, but in 1908 a fundamental reorganisation took place and, by the following year, it had achieved Championship Section status, a prestigious position that has been maintained ever since.

The band has been a prize winner at the coveted British Open Championship 32 times, winning nine times outright, including a hat-trick in 1926, '27 and '28. The band has also been a prize winner 37 times at the National Championships of Great Britain, 12 times as winner, including an unparalleled double hat trick in 1932, '33 and '34 and 1936, '37 and '38.

Under its former title, the band was ordered to play by Royal Command on three occasions: in 1913 for King George V and Queen Mary, in 1938 at Windsor Castle for King George VI and Queen Elizabeth, and most recently in 1983 where the band had the honour of playing for Her Majesty Queen Elizabeth II at Buckingham Palace.

In wartime, the band toured Europe for ENSA and in peacetime it has toured Canada, South Africa and Israel.

In July 1986 the band accepted sponsorship from Britannia Building Society. It maintained its position as one of the country's leading bands, becoming BBC Band of the Year in 1990 and 1992, European Champions in 1992 and French Open Champions in 1998.

are meant to evoke the sounds and sights that one might find in a bustling desert market place. Complete with numerous effects (half valve, quarter tones, multiple tonguing, extended range) and demanding fast technique from all members of the ensemble (not a problem at all for the Foden's Band!), *Hormuz* also features a euphonium solo that ends treacherously high and was played with ease by the brilliant David Thornton. The composers asked for the final note of the piece to feel as though you were in the middle of an Egyptian street party... it has unique northern British inflection in my opinion!

Written by noted Canadian pianist, trombonist and composer Hugh Fraser, *Dusk* is the last movement of his *Concerto for Jazz Orchestra*. It has a simple yet gripping melody (originally a vocalise for soprano) which works very well as an instrumental feature simply because it is such a beautiful tune. We were so fortunate to work with the brilliant Robin Dewhurst on this recording and he lends his gorgeous piano stylings to this piece. There is also a beautiful interlude by trombonist John Barber who has a fantastic jazz touch as part of his musical arsenal... did I just say Arsenal?

Give Me Jesus allowed Robin Dewhurst and I the opportunity to just sit quietly and play this extraordinarily powerful spiritual at the end of our weekend session. No rehearsal! We just turned on the mics and sightread this together in order to capture the spontaneity of the moment. We used chord progressions given to me by my good friend and brilliant trombonist, Wycliffe Gordon.

The relaxed nature of this musical partnership was indicative of my weekend with Foden's and James Gourlay. I cannot think of a greater British band that I would have wanted to do this particular project with. Their stylistic flexibility, their easy-going mannerism, their high standard of professionalism... many great memories and we happened to have microphones there to capture them all.

Jens Lindemann

Jens Lindemann

Jens Lindemann is hailed as one of the most celebrated soloists in his instrument's history and was recently named 'International Brass Personality of the Year' (*Brass Herald*). Jens has played in every major concert venue in the world, from the Philharmonics of New York, Los Angeles, London, Berlin and Tokyo to Carnegie Hall and even at the Great Wall of China. His career has ranged from appearing internationally as an orchestral soloist, being featured at the Olympics for an audience of 3 billion people, performing at London's 'Last Night of the Proms', recording with the Mormon Tabernacle Choir to playing lead trumpet with the renowned Canadian Brass and a solo Command Performance for Her Majesty Queen Elizabeth II. Jens has also won major awards ranging from Grammy and Juno nominations to winning the prestigious Echo Klassik in Germany as well as receiving an honorary doctorate.



Classically trained at the renowned Juilliard School in New York and Montreal's McGill University, Jens' proven ability to perform as a diverse artist places him at the front of a new generation of musicians. He has performed as soloist and recording artist with classical stars such as Sir Neville Marriner, Sir Angel Romero, Doc Severinsen, Charles Dutoit, Gerard Schwarz, Eiji Oue, Bramwell Tovey and Jukka Pekka Saraste. Having recorded for BMG, EMI, CBC and the BBC, Jens is helping to redefine the idea of the concert artist by transcending stylistic genres and the very stereotype of his instrument by performing with 'impeccable attacks, agility and amazing smoothness' (*The Clarin, Buenos Aires*).

A prodigious talent, Jens Lindemann performed as a soloist with orchestras and won accolades at numerous jazz festivals while still in his teens. A prizewinner at numerous competitions including the prestigious ARD in Munich, Jens also placed first, by unanimous juries, at both the Prague and Ellsworth Smith (Florida) International Trumpet Competitions in 1992. Since then, he has performed solos with orchestras including the London Symphony, Philadelphia, Beijing, Bayersicher Rundfunk, Buenos Aires Chamber, Atlanta, Washington, Seattle, Dallas, Detroit, Houston, Montreal, Toronto, National Arts Centre, Vancouver, Warsaw, Welsh Chamber, I Musici de Montreal, St Louis, and Mostly Mozart at Lincoln Center.

Heralded internationally as an outstanding artist, critics have stated: 'He played with golden timbre and virtuosic flair' (*New York Times*), 'a world-class talent' (*Los Angeles Times*), 'it was one of the most memorable recitals in International Trumpet Guild history' (*ITG*), 'performed brilliantly in the North American premiere of Bernd Alois Zimmermann's Concerto with the Toronto Symphony' (*Toronto Star*), and 'he gave the virtuoso highlight of the evening with the Montreal Symphony'.

As one of the world's most exciting trumpet soloists, Los Angeles-based Lindemann is internationally endorsed by the Yamaha Corporation and performs exclusively on 24K gold plated trumpets.

'The trumpet is capable of being played with the virtuosity of a violin, the tenderness of the human voice and the stylistic flexibility of the piano. It allows me an endless range of communication with audiences.'

Jens Lindemann

www.trumpetsolo.com