

DOY CD301

FAIREY BAND 75 NOT OUT!

1. <i>Jubilee Overture</i> © Studio Music	Philip Sparke	6.27
2. <i>Jubilee!</i> © SP&S	Paul Drury	2.29
3. <i>Japanese Slumber Song</i> ©R. Smith & Co	Gareth Wood	6.55
4. <i>Donegal Bay</i> © Wright & Round	Paul Lovatt-Cooper	4.21
Baritone Soloist Sarah Lenton		
5. <i>Innuendo M/s</i>	Peter Meechan	5.41
6. <i>Honey Pie</i> © Obrasso Verlag	Paul McCartney arr. Smith	3.15
7. <i>Emmanuel M/s</i>	Michel Colombier arr. Freeh	3.12
Soprano Cornet Soloist Benjamin Richeton		
8. <i>Libertango</i> © Jeremy Sleith	Ástor Piazzolla arr. Sleith	3.37
9. <i>The Australasian</i> © F. Richardson	William Rimmer	3.08
10. <i>Hope</i> © Benjamin Tubb	Benjamin Tubb	4.27
Flugel Horn Soloist Mike Eccles		
11. <i>In Love for Me</i> © Wright & Round	Jimmy Owens arr. Harper	4.07
12. <i>Flight to Neverland</i> © Triple Star Music	John Williams arr. Rock	4.37
13. <i>Bess, You is My Woman</i> © Gramercy Music	George Gershwin arr. Dewhurst	4.24
14. <i>Taps in Tempo</i> © Prima Vista Musik	Jan Berenska arr. Newton	2.56
Xylophone Soloist Yasuaki Fukuhara		
15. <i>Procession to Covenant</i> © SP&S	William Himes	6.09
16. <i>Seize the Day</i> © Gramercy Music	Peter Graham	8.08

Total CD Playing Time 74.05

Executive Producer: Trevor Caffull
 Producer: Brian Hillson
 Engineer: Feargus Murphy
 Post-Production: Feargus Murphy & Adam Goldsmith
 Production Manager: Nicki Tonge

Project Coordinator: Alison Childs
 Programme Notes: Rodney Newton
 Design and Artwork: GK Graphic Design
 Recorded by World of Sound on 21&22 April 2012
 at William Hulme's Grammar School, Manchester



Fairey Band's 75th anniversary programme gets underway with Philip Sparke's lively *Jubilee Overture*. It was commissioned for the fiftieth anniversary of the GUS Brass Band and its Golden Jubilee Concert in 1983.

Paul Drury's march, *Jubilee!* was written to celebrate the centenary in 1998 of Edinburgh's Gorgie Band. It features three Salvationist choruses - *Be glad in the Lord, I love him better every day* and *Bound for Canaan's shore* - and is cast in the form of a traditional circus march with a few more modern touches in the harmony.

Gareth Wood has spent most of his career as a double bass player in London orchestras, but his 1975 overture for brass band, *Tombstone Arizona*, led to him quickly being adopted as a composer by the band movement. His contemplative *Japanese Slumber Song* was written in 1979 as an offering of thanks to Tokyo's Band of the Black Colt for the hospitality he received during a tour with the London Symphony Orchestra that same year.

Paul Lovatt-Cooper's *Donegal Bay* is cast in the form of an Irish air, the soloist announcing the slow, reflective melody right at the beginning. It makes an excellent vehicle to display the artistry of Fairey's principal baritone, Sarah Lenton.

Peter Meechan's arrangement of Freddie Mercury's song, *Innuendo*, with its Spanish overtones, shows how well the music of this much-missed artist transcribes into other mediums. A bolero rhythm in the percussion gives way to a distinctive flamenco-style melody before the chorus erupts on the full band.

The 'Fab Four' make a contribution next in Sandy Smith's arrangement of The Beatles' song, *Honey Pie*. First released on the famous 'White Album' of 1968, it is regarded by Beatles experts as an *homage* to the British music hall tradition.



Fairey Aviation Band, conducted by Kenneth Dennison



HRH The Duke of Edinburgh introduced to the band by Harry Mortimer and Leonard Lamb

The late French composer, Michel Colombier, wrote his three-minute instrumental piece, *Emmanuel*, in 1971 for his epic album, *Wings*. Arranged as a soprano cornet solo by Marc Freeh, the piece consists of a melancholy melody, played here by Benjamin Richeton, with a simple accompaniment.

Argentinean composer, Ástor Piazzola (1921-1992), once entertained hopes of making his mark as a serious classical composer, but the distinguished teacher, Nadia Boulanger, convinced him that his true path lay in writing his beloved tangos for his own ensembles. He developed the simple tango into a distinctive form of musical composition, of which his *Libertango* of 1974 is a good example.

William Rimmer's sturdy march, *The Australasian*, has been a popular mainstay of brass band concerts and march contests since it was first written. Son of a bandmaster, Lancashire-born Rimmer had march music in his blood and he was second to none in his ability to create some of the most memorable marches in the repertoire.

Young composer Ben Tubb wrote his flugel horn solo, *Hope*, for Fairey's Mike Eccles in response to an invitation to write a piece for a charity concert aimed at raising funds for the Haitian people affected by the earthquake of 2010. A lyrical piece, it makes a good companion to Gareth Wood's *Japanese Slumber Song*.

Philip Harper's beautiful meditation, *In Love for Me*, is based on a eucharistic hymn the composer came across when working in a Catholic school. The hymn begins 'This is my body, broken for you' and last line of each verse runs, 'Do it in love for me.'

The wonderful music of John Williams is always popular and *Flight to Neverland* (in a transcription by Richard Rock) comes from his score for Steven Spielberg's 1991 movie, *Hook* (his version of J.M. Barrie's *Peter Pan*). All the Williams fingerprints are there in this colourful, miniature tone-poem.

George Gershwin tried to create a link between jazz and mainstream classical music. His groundbreaking opera, *Porgy and Bess* is set among the black community of South Carolina. In the song, *Bess, You is my Woman*, the crippled Porgy affirms his love for his girlfriend, Bess, who is the object of the unwelcome attention of other men.

Despite his exotic name, Jan Berenska was a Midander and, at one time, sub-leader of the City of Birmingham Orchestra (CBO) - forerunner of today's City of Birmingham Symphony Orchestra. He wrote the bright xylophone solo, *Taps in Tempo*, some time in the late 1920s or early '30s for his CBO colleague, the brilliant percussion virtuoso, Leslie Lewis. A bright, lively piece, it is typical of the xylophone solos of its day and makes an excellent vehicle for the skills of Fairey's expert xylophonist, Yasuaki Fukuhara.

Originally written for his own wedding, William Himes' *Procession to Covenant* features the hymn tune, *St Margaret*, commonly encountered as a setting for the words, 'O love that wilt not let me go'. The melody is hidden for the first half of the piece, before being stated by the solo horn and then taken up by the full band, leading to a resplendent conclusion.

Seize the Day was written for The International Staff Band of the Salvation Army. This work is based upon three traditional American spirituals. The first, The Gospel Train, is introduced following a carillon-like intrada in trombones and bells with supporting cornet flourishes. Ostinati drive the musical locomotive along until an abrupt halt ushers in another kind of vehicle, the celestial Sweet Chariot, featuring euphonium and trombone soloists. The finale, Amen, celebrates the arrival at our destination with some tongue-in-cheek West Coast (and Swinging London!) references before a reprise of Swing Low, Sweet Chariot brings the music to a majestic and joyful conclusion.

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BAND PERSONNEL

Conductor
Mark Peacock

Soprano Cornet
Benjamin Richeton

Principal Cornet
James McCabe

Cornets
Brian Taylor
Liz Fitzpatrick
Jonathan Probert
John J Lees
Phil Parkinson
Garry Parker
Jo Landon
Jimmy Leggatt

Flugel
Mike Eccles

Horns
Julie Meechan
Laura Lea
Sian Griffith

Baritones
Sarah Lenton
Matt Taylor

Euphoniums
Brendan Wheeler/
Gary Curtin
Nick Giles

Trombones
Ryan Watkins
Paul Coupe
Paul Warder

Basses
Simon Moffat
Jon Davies
Mark Evans
Chris Hardy

Percussion
Yasuaki Fukuhara
Craig Harper
Graham Proctor
Matt Davies



MARK PEACOCK

ASSOCIATE CONDUCTOR

Mark picked up the cornet at a very early age, coming as he does from a large brass banding family. He began playing in the local Salvation Army band before moving onto flugelhorn to join the Tyldesley Band followed by the Bedford Leigh Band (now sadly defunct). He went on to study music at Salford University under David King, Roy Newsome, Peter Graham and John Hudson and subsequently joined Kennedy's Swinton Band. He became the first "brass bander" to graduate with a 1st class honours degree and would later return in 2007 to complete his Masters. Whilst studying for his degree he was invited by David King to join the newly formed Yorkshire Building Society Band. In 1996 he fulfilled a lifelong ambition by joining the ranks of the Williams Fairey Band cornet section, enjoying many memorable concert and contest successes.



Mark's conducting career began in 2003 when he was appointed Musical Director of the Pemberton Old Band. Here he had a string of successful concert and contest outings, the highlight undoubtedly being the Band's victory in the 2004 1st Section National Championships, thus returning the Band to the top flight. He moved on to Wingates in 2009 and had the honour of directing them throughout the UK, on radio and at Manchester's Bridgewater Hall. His adjudication career began in 2010 when he officiated at the National Youth Championships held at the RNCM in Manchester.

Mark is currently the Musical Director of the Longridge Band and holds an Associate Lectureship with Manchester Metropolitan University.

THE FAIREY BAND

Founded in 1937 by a group of employees at the Fairey Aviation Works in Stockport, the Band achieved many musical successes under the brilliant direction of Harry Mortimer, their Musical Director for over thirty years. Since those early days, the Band has been 16 times British Open Champions and National Champions of Great Britain on 9 occasions. Winners of the BBC 'Best of Brass' and Granada 'Band of the Year' titles add further touches of distinction to this famous Band.

The early to mid 1990s saw probably the most successful period in the Band's history, winning both the British Open and National titles in 1993, before going on to complete a unique 'treble' when they were crowned European Champions in 1994. The Band is also extremely proud of its successes at the annual Whit Friday marches – most notably in 1997 when they achieved 10 first prizes, 2 second prizes and a third prize of the 13 contests that they attended! All this and more makes up the pedigree of what is, undoubtedly, one of the World's leading brass bands.

Since its formation the band has seen an illustrious line-up of conductors including Harry Mortimer, Leonard Lamb, Kenneth Dennison, Richard Evans, Walter Hargreaves, Geoffrey Brand, Major Peter Parkes, Roy Newsome, James Gourlay, Howard Snell, Bryan Hurdley and Allan Withington. The Band is in constant demand for concerts, both at home and abroad. Overseas tours have included performances in Canada, Hong Kong, Switzerland, Sweden, Germany, Holland, Belgium and Luxembourg. In recent years, the Band has enjoyed further recognition outside the confines of the Brass Band movement, with its involvement in the 'Acid Brass' project. Under this banner, the Band has been able to display its flexibility in adapting to a totally different musical concept and consequently, has performed in rock/pop festivals in the UK and overseas.



The Band has always maintained its association with the Fairey Company, which provided sponsorship until 2002, and still rehearses at the factory in Heaton Chapel. Having survived various name changes, as the company changed hands over the years – Williams Fairey and Williams Holdings among others – these days the Band is proud to be known as Fairey Band, or as is more commonly used in banding circles, simply 'Faireys'!

After several lean contesting years 2010 saw the start of a remarkable resurgence in the band's fortunes, with overall victory in the Tameside Whit Friday March competitions and an invitation to the 2011 European Brass Band Championship in Montreux, courtesy of a victory at the English National Championships 2010. Further success followed with runner up spots at the 'British Open' and 'Brass in Concert' Championships and a 3rd placing at the National Championships of Great Britain. 2011 has seen a continuation of this form with a runner up spot at the National Championships and a rise to 4th in the World Brass Band rankings (as of Nov 2011).

HONOURS

National Champions of Great Britain:

1945, 1952, 1954, 1956, 1965, 1986, 1993, 2002, 2003

British Open Champions:

1941, 1942, 1945, 1947, 1949, 1950, 1956, 1961, 1962, 1963, 1965, 1979, 1987, 1993, 1998

English National Champions: 2010

All England Masters Champions: 1996, 1997

European Champions: 1994

Brass in Concert Champions: 1996

BBC Television Champion Brass: 1976, 1977, 1979

BBC Best of Brass: 1978

Granada Television Band of the Year: 1979, 1980

BBC Radio Band of the Year: 1987, 1988