



Peter  
**GRAHAM**

## **Metropolis 1927**

**On the Shoulders of Giants • Radio City • Meditation  
Paramount Rhapsody • New York Movie**

**Dale Gerrard, Narrator**

**Philip Cobb, Trumpet • Peter Moore, Trombone**

**Black Dyke Band • Nicholas Childs**

Peter  
**GRAHAM**  
(b. 1958)

<b>On the Shoulders of Giants</b> (2009)	<b>15:50</b>
① Fanfares	4:26
② Elegy	6:09
③ Fantasie Brillante	5:15
<b>Radio City</b> (2012)	<b>9:32</b>
④ City Noir	3:42
⑤ Cafe Rouge	3:37
⑥ Two-Minute Mile	2:13
⑦ <b>Meditation</b> (2014)	<b>4:17</b>
⑧ <b>Paramount Rhapsody</b> (2018)	<b>4:32</b>
⑨ <b>New York Movie</b> (2018)	<b>13:42</b>
A Musical Narrative on Images by Edward Hopper	
I. <i>Approaching a City</i> (1946) – II. <i>Room in New York</i> (1932) –	
III. <i>New York Pavements</i> (1924) – IV. <i>Office in a Small City</i> (1953) –	
V. <i>First Row Orchestra</i> (1951) – VI. <i>Nighthawks</i> (1942) –	
VII. <i>Morning Sun</i> (1952)	
⑩ <b>Metropolis 1927</b> (2014)	<b>15:42</b>

**Peter Graham (b. 1958)**

**About the music**

My association with Black Dyke Band goes back a number of years and I'm thrilled that the occasion of my 60th birthday is to be marked by them with this Naxos recording. From this selection of music two themes have emerged: the musical inspiration I absorbed from a period resident in New York City in the 1980s, and the 'giants' from the world of art, performance and film-making whose influence also pervades this album. I'm especially delighted that two present day 'giants' of the brass world, London Symphony Orchestra principals Philip Cobb (trumpet) and Peter Moore (trombone), both incidentally products of the British Brass Band movement, join Black Dyke as guest soloists on this album.

**On the Shoulders of Giants** (2009)

This tribute to the great American brass virtuosi of yesteryear was commissioned by The Cory Band and the National Youth Brass Band of Wales and premiered in the Kursaal Ostende, Belgium, on 2 May 2009. The work commences with *Fanfares*, reflecting on the legendary Chicago Symphony Orchestra brass section. The opening bars from the finale of Bruckner's *Symphony No. 8* provides the departure point for the musical journey.

In *Elegy*, America's role as the birthplace of jazz and two of her leading brass lights are remembered, Miles Davis and Tommy Dorsey. The gospel song *Steal Away* underpins the movement.

*Fantasie Brillante* pays homage to the brass virtuosi of Sousa Band fame. The centrepiece of the movement finds Herbert L. Clarke (cornet), Arthur Pryor (trombone) and Simone Mantia (euphonium) stepping from the mists of time to deliver snippets from their greatest solos. Moments of individual virtuosity lead to a series of ensemble power chords – giant footsteps in musical imagery – bringing the work to a dramatic conclusion.

**Radio City** (2012)

When I was growing up on the west coast of Scotland, our shortwave radio picked up programmes from across the Atlantic, the American accents of the announcers providing a window to an evocative world far removed from our small Ayrshire town. These memories form the basis of *Radio City*. The work is set in three movements with a narrative written by Philip Coultts:

*I. City Noir* (complete with a Philip Marlowe-type character and the dark cityscape of 1940s California);

*II. Cafe Rouge* (trombonist Glenn Miller broadcast live from this New York venue on numerous occasions), and

*III. Two-Minute Mile* (with roots in Kentucky bluegrass fiddle music and galloping bluegrass clog-dancing rhythms providing the Kentucky Derby backdrop).

**Meditation** (2014)

*Meditation* is the central theme from *The Triumph of Time*, a work commissioned for Black Dyke Band by music director, Nicholas Childs. In this setting the band and current LSO principals remember three former Black Dyke cornetists who subsequently held the principal trumpet chair in the orchestra – Willie Lang, Rod Franks and Maurice Murphy.

**Paramount Rhapsody** (2018)

Harry James made his Paramount Theater (NYC) debut with Benny Goodman's band in 1937 and by all accounts took the venue by storm. His characteristic jazz and classical crossover adaptations (incorporating virtuoso cornet solo techniques he acquired in his youth) captured the imagination of the public (and Hollywood), quickly propelling him to household fame. *Paramount Rhapsody* pays tribute to this legendary performer. The music roughly follows Harry James' *Trumpet Concerto* in form, the content incorporating the popular classic *In the Hall of the Mountain King* by Edvard Grieg.

## New York Movie (2018)

### A Musical Narrative on Images by Edward Hopper

Edward Hopper is considered America's greatest narrative painter. The recurring emotional themes in Hopper's art are solitude, loneliness and isolation, themes which are echoed within the musical narrative. Using the 1939 painting *New York Movie* as a framing device, a movie fanfare heralds seven scenes punctuated by Philip Coultts' descriptive text and inspired by the following paintings: *Approaching a City* (1946), *Room in New York* (1932), *New York Pavements* (1924), *Office in a Small City* (1953), *First Row Orchestra* (1951), *Nighthawks* (1942) and *Morning Sun* (1952).

The work was commissioned, with funds provided by Arts Council England, by Black Dyke Band music director, Nicholas Childs, and first performed by them at the Royal Northern College of Music Concert Hall, Manchester, on Saturday 27 January 2018.

## Metropolis 1927 (2014)

Fritz Lang's 1927 science fiction epic *Metropolis* is considered to be a masterpiece of cinematic vision and a high point of German Expressionist film making. It was conceived during his first visit to New York City: 'the film was born from my first sight of the skyscrapers in New York in October 1924. I looked into the streets – the glaring lights and the tall buildings – and there I conceived *Metropolis*.'

The music (dipping into a Gershwin/Bernstein-esque NY *lingua franca*) reflects my musical responses to a series of still photos of Lang's noirish visual style and set designs – the brooding machine rooms, the decadent nightclubs, the gothic cathedral and so on – paradoxically a world of terrifying beauty.

*Metropolis 1927* was commissioned by Bramwell Tovey and the National Youth Brass Band of Great Britain with funds provided by Arts Council England. The first performances took place at the Winter Gardens, Weston-super-Mare on Saturday 19 April and at Cheltenham Town Hall on Sunday 20 April 2014.

Peter Graham and Ronald Holz

## Radio City

*Text: Philip Coultts (b. 1962)*

### ④ City Noir

**Cue 1:** The heat had been splitting the sidewalk all day long. Now, after sundown, there was still no end to it. I slid a finger under my sweat-soaked collar and took another slug of bourbon. I was going to need it. Outside the bar was a world of misery broken homes and faded dreams; petty criminals and big-time racketeers...

**Cue 2:** Somewhere, a juke box was playing. Sirens wailed with sad regularity. It was the music of the city and I was getting tired of its tune. I was sick of this town and all its sordid secrets... and yet there was no escaping it. I grabbed my hat from the bar, drained my glass and stepped out into the night. There was work to be done...

### ⑤ Cafe Rouge

**Cue 3:** ...and with that familiar sound ringing in our ears, we welcome you to another night of the best in big band music. This is the National Broadcasting Company, coming to you from the smart, spacious setting of the Cafe Rouge, Hotel Pennsylvania. We have a full house here tonight in downtown Manhattan, the beating heart of New York City...

On this evening's programme, we invite you, once again, to listen to the music of America's number one bandleader, one of our finest composers and arrangers, the dance sensation of the nation. The lights may be going out all over Europe but we aim to keep the home fires burning with music to warm the heart. So stay tuned, wherever you are, as we welcome the boys in the band and Mr Glenn Miller...

### ⑥ Two-Minute Mile

**Cue 4:** Welcome to Louisville on this fine sunny afternoon. All eyes are on Churchill Downs as the runners and riders make their way round this famous old track, every horse a thoroughbred but only one a winner. Yes folks... it's Kentucky Derby\* time, the most exciting two minutes in sports. Who will win this year's the Run for the Roses? We'll know soon enough as the horses take their places in the starting gate. On the stand side, Vanity Fair is taking his time about it; Sea View circles once more, just to be sure. Now they're all in... The starter's happy... and they're away...

### END

\*Pronounced with "e" sounding "eh"

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## 9 New York Movie

### A Musical Narrative on Images by Edward Hopper

Text: Philip Coutts

#### Prologue

The final reel is whirring its way to a flickering conclusion; a tale of love and laughter, death and despair. Who got the gal? Who killed the guy? It's the same as last night... and the night before. Soon, the picture house doors will spill their contents of lovers and loners on to the sidewalks of the East Side. It's been a heavy day; it's time to grab some sleep, but before long, the city will stir again.

And when each new day sends fresh rays of hope streaming through the windows of the apartment blocks, who will wake with a starring role? Set that first reel up again. Maybe this time, there'll be a new ending...

#### Cue 1: Approaching a City

The city stirs, commuter trains clattering in from the suburbs.

#### Cue 2: Room in New York

Time hangs heavy on the Upper East Side, each passing second pecked out listlessly at the piano keyboard, the emptiness of the day absorbed in the inky columns of yesterday's news.

#### Cue 3: New York Pavements

A brisk wind is blowing down Park Avenue as a nanny scuttles by, pushing a baby carriage into the gathering storm while its precious cargo slumbers on, oblivious.

#### Cue 4: Office in a Small City

This movie has a familiar feel to it. Its characters play out their lives against the backdrop of a great metropolis, where success is bounded only by ambition, yet failure is very much in the script.

#### Cue 5: First Row Orchestra

The lucky ones will while the day away until nightfall when the curtain will rise again on their evening's entertainment.

#### Cue 6: Nighthawks

Some will dig deep for a few dollars with which to drown their sorrows into the small hours.

#### Cue 7: Morning Sun

And as the sun casts fresh rays of hope through the windows of the apartment blocks, the city stirs once again.

#### END

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## Dale Gerrard



Photo: Colin A Boulter

Narrator Dale Gerrard is a former member of the Norfox Young People's Theatre Company at The Library Theatre Manchester. His theatre work includes *That Day We Sang* (Victoria Wood – Manchester International Festival) and *The Wind in the Willows* (Library Theatre Company). Gerrard's television credits include *Henry VIII and His Six Wives* (Channel 5), *A Little Bird Told Me* (CBBC) and *Crime Stories* (ITV).



## Philip Cobb

Philip Cobb is a fourth generation Salvationist and comes from a family that is intrinsically linked with Salvation Army music making at its highest level. As a recipient of several prestigious prizes, Cobb was already working with orchestras such as the London Philharmonic, the London Chamber and the BBC Symphony orchestras while still studying, securing his current post in the London Symphony Orchestra upon completion of his Bachelor of Music degree. Philip Cobb continues to maintain his solo career and a continued interest in brass bands, releasing three solo albums and performing at Carnegie Hall and David Geffen Hall in New York as well as the Royal Albert Hall, the O2 Arena, the Barbican and Cadogan Hall, among others. He has recently performed as a soloist on several high-profile film soundtracks and was featured in the opening and closing ceremonies of the London Olympic and Paralympic Games in 2012. Philip Cobb is an official endorser for B&S and A. Courtois.



Peter Moore and Philip Cobb

Photo: John Stirzaker

## Peter Moore

In 2008, at the age of 12, Peter Moore became the youngest ever winner of the BBC Young Musicians competition. At the age of 18 he was appointed co-principal trombone of the London Symphony Orchestra and selected for representation by the Young Classical Artists Trust (YCAT). Moore studied with Philip Goodwin at Chetham's School of Music, and with Ian Bousfield, and has taken part in masterclasses with Håkan Hardenberger, Christian Lindberg and Joe Alessi. As a soloist Moore has appeared with the BBC National Orchestra of Wales, the Northern Chamber Orchestra, the Brighton Philharmonic, the Polish Chamber Orchestra at the Rheingau and Mecklenburg-Vorpommern Festivals in Germany, and at the European trombone festival The Slide Factory in Rotterdam. He has performed concertos by Tomasi, Albrechtsberger, Grondahl, Michael Haydn, Gordon Jacob, Lars-Erik Larsson, Nino Rota, Mark-Anthony Turnage and Edward Gregson. Peter Moore is a Yamaha International Artist.

## Black Dyke Band

Black Dyke Band holds the highest rank in the worldwide brass band community. Critics have rightfully declared it to 'stand alone' in the history of brass bands. Black Dyke has continued to win significant competitions under its music director, Nicholas Childs, and in 2015 the band became European Champion Band for the 13th time – in 2014 the band, for the 30th time, was declared British Open Champions. The band has also been National Champion of Great Britain on 23 occasions. In 2009, and again in 2011, 2012 and 2013, it became Champion Band at the English National Championships. Black Dyke Band is the most recorded band in the world, with over 360 recordings and the number growing every year. Under Nicholas Childs, it has received multiple CD of the Year awards in the brass press. In 2007 Black Dyke was invited to take part in the BBC Proms at the Royal Albert Hall, London. The band has appeared in major concerts halls around the world from New York to Tokyo. Its performing and recording schedule can be considered among the busiest and most productive of any British brass band.

[www.blackdykeband.co.uk](http://www.blackdykeband.co.uk)

## Black Dyke Band

Soprano cornet: Martin Irwin, Ben Richeton\*  
Principal cornet: Richard Marshall  
Assistant principal cornet: Jon Hammond  
Solo cornet: Tim Hammond  
Solo cornet: Dave Smith  
Solo cornet: Ryan Coates  
Repiano cornet: Adam Neild, Lee Rigg\*  
Second cornet: John O'Brien  
Second cornet: Sam Lovatt  
Third cornet: Keith Britcliffe  
Third cornet: Adam Finch  
  
Flugelhorn: Zoe Hancock  
Solo horn: Siobhan Bates, Jonathan Bates\*  
First horn: Alison Childs  
Second horn: Sammy Latus

First baritone: Katrina Marzella  
Second baritone: Ben Wright

Solo trombone: Dr Brett Baker, Chris Binns\*  
Second trombone: Garry Reed  
Bass trombone: Adam Reed, Adrian Hirst\*

Solo euphonium: Dan Thomas, Gary Curtin\*  
Second euphonium: John French

Solo E flat tuba: Harry Cunningham  
E flat tuba: Philip Goodwin  
Solo BB flat tuba: Matthew Routley  
BB flat tuba: Dave McGlynn

Percussion: Adrian Smith, Paula O' Malley,  
Matt Rigg, Tom Hillary, Neil Edwards

\*Metropolis 1927



## Nicholas J. Childs

Photo: John Stirzaker



Nicholas Childs has achieved the highest international reputation as a performer, teacher, conductor, interpreter and advocate of new music, and producer of pace-setting recordings. He has been marked with continued contest success, including the British Open, National and European Brass Band Championships. Further acclaim has come for his many innovative concerts and world premieres. His recordings with Black Dyke Band have been heralded as the very best in the brass band world, winning multiple CD of the Year awards. Childs gives particular emphasis to the development of the brass band movement through his commitment to training outstanding young musicians both at the collegiate level as well as within the Yorkshire Youth Brass Band, and the National Children's Brass Band of Great Britain, of which he is founder and music director. He currently serves as professor of music at the Royal Northern College of Music.

## Peter Graham



Scots-born Peter Graham gained international recognition in 2002 within the band community as the first composer outside the US to win the American Bandmasters Association's prestigious Ostwald Award for composition. Prior to that he had already made a significant impact on the British Brass Band scene both as an arranger (working with luminaries including Karl Jenkins, soprano Lesley Garrett and percussionist Evelyn Glennie for whom he orchestrated and composed the GRAMMY® nominated album *Reflected in Brass*) and via a series of outstanding compositions that first established his reputation. Graham taught for a significant number of years as professor of composition at the University of Salford, mentoring a generation of brass and wind composers. He is currently creative chair with Black Dyke Band and editor at [www.gramercymusic.com](http://www.gramercymusic.com).

Peter Graham is one of the leading brass band composers of his generation, and the first outside the US to win the American Bandmasters Association's prestigious Ostwald Award for composition. Black Dyke Band celebrates his 60th birthday with this recording, the theme of which derives from Graham's time in New York and from some of the 'giants' of American culture. *On the Shoulders of Giants* pays tribute to great brass virtuosi such as Miles Davis and John Philip Sousa; *New York Movie* is a 'musical narrative' on seven of Edward Hopper's iconic, haunting paintings; and *Metropolis 1927* takes its inspiration from the dystopian beauty of Fritz Lang's classic science fiction film.

Peter  
**GRAHAM**  
(b. 1958)

<b>1-3</b>	<b>On the Shoulders of Giants (2009)</b>	<b>15:50</b>
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**\*WORLD PREMIERE RECORDING**

**Dale Gerrard, Narrator 4-6 9 • Philip Cobb, Trumpet 7 8**  
**Peter Moore, Trombone 4-7 • Richard Phillips, Keyboards 9**  
**Black Dyke Band**  
**Nicholas Childs 1-7 9 10 • Stephen Cobb 8**

Recorded: June 2016 10, June 2017 1-3, January 4-8 and March 2018 9 at Morley Town Hall,  
Leeds, West Yorkshire, UK • Producers: Richard Scott, Nicholas Childs and Peter Graham  
Engineer and post-production: Richard Scott • Assistant engineer: Phil Hardman  
Publisher: Gramercy Music (UK) • A detailed track list can be found inside the booklet.  
The spoken texts are included in the booklet, and may also be accessed at [www.naxos.com/libretti/573968.htm](http://www.naxos.com/libretti/573968.htm)  
Booklet notes: Peter Graham and Ronald Holz • Cover image by Dahabian (iStockphoto.com)