



tony banks

5

CZECH NATIONAL SYMPHONY ORCHESTRA AND CHOIR • NICK INGMAN

Tony Banks (b. 1950)

Five

In 2013, I was approached to write a piece for the following year's Cheltenham Music Festival, which I readily agreed to as this seemed a good opportunity for me to have one of my orchestral pieces played live, which had not happened before. The whole experience was quite nerve-racking but educational, and it made me realise that I wanted to take a different approach when recording with an orchestra in the future. Since then I have written more music, creating this suite, and although I tried very hard not to end up with five movements as it seemed to predictable after my two previous suites, *Seven* and *Six*, I couldn't fight it, so here we have *Five*.

On both my previous orchestral suites I had recorded demos, some more finished than others, and then worked with an arranger to make the pieces work for an orchestra; recording was then done with the full orchestra and at the end of a session or two we had the finished article. Sometimes this worked fine, but other times I felt the piece did not end up quite as I had originally envisaged. I think to ask an orchestra to do a performance of a piece they have never heard before, and have rehearsed very little, is asking a lot.

So, as I have done on past rock projects, I decided to use my demos as the template, and record all the piano parts at home. I then worked in more detail on the template, and recorded all the piano parts at home. I then worked in more detail on the orchestral arrangements at this early stage, so the arranger, Nick Ingman, could transcribe all my parts to be played by the orchestra, and then add his own magic. We then recorded the orchestra in sections – strings, brass, woodwind, percussion and harp all separately, as well as the soloists and choir – all with Nick conducting. This gave us a much greater ability to perfect the individual parts, and it also meant all the tempos ended up as I originally intended. Another advantage was to have much greater control over the final mix, and as before I owe much to Nick Davis for his input at all stages.

The opening piece, *Prelude to a Million Years*, was the one originally written for Cheltenham, although the arrangement is a little different. The original working title was *Arpeggio*, which suggested what I was trying to do with the piece – using arpeggios to keep the music flowing, suggesting time passing. Those familiar with the works of Lynd Ward will know I have borrowed another one of his titles (after *Wild Pilgrimage* from *Six*), but I feel it works for this piece.

Reveille features the playing of John Barclay on cornet, managing to make all the high notes which were so much easier for me to play on a keyboard. The piece has two related themes, but done at very different speeds.

The main theme of *Ebb and Flow* is hinted at the very start, and each time it returns it is more embellished, it is only played in full at the end. There is a second faster melody played on the soprano sax by Martin Robertson, (familiar to those who know some of my previous work) which never repeats quite the same.

Autumn Sonata had the working title *New and Old*, as it is a marriage of a very recent piece of writing with one written earlier which had never found a home. For those interested, the opening minutes, which are also recalled towards the end, are the 'new', whereas the middle sections are the old.

The final piece, *Renaissance*, was the last written, although the opening drone part and the first melody are adapted from a composition I discovered on an old tape from back in the day when I was trying to get a film music career going, maybe 20 years ago. I felt it had a strong atmosphere and the rest of the piece came quite quickly after hearing those initial ideas. The melody on the first theme is played on the duduk, which Martin was keen for me to use, as well as being sung by the choir, making an effective combination. The second half of this piece was the last thing I wrote for this suite; this especially, but probably the whole piece recalls my earlier life in the world of prog rock.

Tony Banks

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Tony Banks is a founding member of Genesis along with Mike Rutherford, Peter Gabriel and Anthony Phillips and, after a few incarnations, the band evolved further with the introduction of Phil Collins, and with Steve Hackett who replaced Phillips. Genesis became one of the major exponents of progressive rock music in the early seventies. In 1975 Peter Gabriel left the band to pursue a solo career and Phil Collins replaced Gabriel as lead vocalist. Genesis went on to become one of the most commercially successful bands of the 1980s and 1990s with albums such as *Duke* and *We Can't Dance*. Tony Banks has pioneered many unique keyboard and synthesiser sounds throughout his career. Music historian Wayne Studer referred to him as 'the most tasteful keyboardist of prog rock'. In addition to his five solo albums *A Curious Feeling* (1979), *The Fugitive* (1983), *Bankstatement* (1989), *Still* (1992) and *Strictly Inc* (1995), Tony Banks composed the soundtrack for *The Shout* (1978) (with Mike Rutherford), starring Alan Bates, *Lorca and the Outlaws* (1984), and *Quicksilver* (1986), starring Kevin Bacon. The music from these two latter films ended up on an album entitled *Soundtracks* (1986), with Toyah Wilcox, Fish from Marillion and Jim Diamond. When Michael Winner invited Tony Banks to write the score for his film *The Wicked Lady* (1983), starring Faye Dunaway, it gave him the opportunity to work with an orchestra, which he had not experienced before. The arranger Christopher Palmer was brought in to orchestrate his piano scored music. In 2004, as a result of that experience, Tony Banks was inspired to record his first orchestral album *Seven: A Suite for Orchestra* with the London Philharmonic Orchestra, for Naxos. Ivan March in his *Gramophone* review said of *Seven*, 'A rock musician goes 'classical' – with pleasing and often effective results... for Banks has a genuine melodic gift... The recording is good, ... acceptably spacious ...' www.tonybanksmusic.co.uk



Photos: Emily Banks

John Barclay

John Barclay has been a session musician for over 40 years, having played with Paul McCartney, Björk, Annie Lennox, Oasis and Mike and the Mechanics, among others. He is currently appearing in *Jesus Christ Superstar*. Barclay played with the London Symphony, Royal Philharmonic, London Philharmonic and Hallé Orchestras, and was a member of the BBC Radio Orchestra for 6 years. On the classical side he is a member of London Brass.

Martin Robertson

Martin Robertson graduated from the Royal College of Music in 1984, returning in 1994 as a professor of saxophone. He is now widely recognised as a soloist of international stature, and has worked with some of the world's leading orchestras, including the Berlin, Los Angeles and London Philharmonic Orchestras. He has also worked on challenging new projects with internationally prominent conductors including Sir Simon Rattle, Sir Andrew Davis and Vladimir Jurowski. Robertson's musical experiences are rooted in jazz, which, combined with his classical training, have provided him with a platform from which to explore contemporary music. He regularly collaborates with composer Mark-Anthony Turnage – *Your Rockaby* was written specifically for Robertson, and *Blood on the Floor* was commissioned by Ensemble Modern (Robertson, Peter Erskine and John Scofield) in 1996. The Delta Saxophone Quartet invited Robertson to join them in 2009, which led to a string of performances throughout Europe. Away from the concert platform Robertson is frequently featured on film and TV soundtracks. Not only is he in demand as a saxophonist and clarinetist but he can also be heard performing on instruments such as the taragato and duduk. www.martinrobertson.co.uk

Skaila Kanga

Skaila Kanga studied piano and singing at the Royal Academy of Music. She is renowned for her extensive career in classical, pop and media, with credits including four *Harry Potter* films, Disney musicals and *James Bond* films. Her album and concert credits include artists such as Elton John, Sting, Frank Sinatra, Plácido Domingo, James Galway and many more. For 25 years, Kanga was the solo harpist of the Nash Ensemble, and since 1971 the principal harpist of the Academy of St Martin in the Fields under Sir Neville Marriner. Her solo recordings are available on Naxos, Chandos, ASV Records and Hyperion. Kanga began teaching at the Royal Academy of Music in 1988, and in 1993 established the Academy Harp Ensemble. Kanga is regularly invited to sit on juries, and has given lecture recitals and masterclasses all over the world. Kanga has composed and arranged 21 books of harp music, and her articles have appeared in *Gramophone* magazine and *BBC Music Magazine* among others. Kanga was honoured to be featured in the Musicians' Union magazine's Hall of Fame article in 2010.

Czech National Symphony Choir

At the beginning of the 1990s, the Prague Chamber Choir was required to expand to enable performances of larger-scale works. This resulting ensemble was then invited to collaborate with the Czech National Symphony Orchestra. Besides concerts in Prague the choir has regularly participated in tours with Andrea Bocelli in Sweden, Norway, Finland, Ireland and the UK. The choir continues to perform with the Czech National Symphony Orchestra both in the concert series season and at the Prague Proms festival.

Czech National Symphony Orchestra



Established in 1993 by trumpeter Jan Hasenöhrl and conductor Zdeněk Košler, the Czech National Symphony Orchestra (CNSO) has earned an enviable reputation as one of Europe's top symphonic ensembles. Since 2005 it has organised the International Music Festival Prague Proms, which features an impressive array of prominent international performers. Composers, conductors, and performers such as Lalo Schifrin, Jonas Kaufmann, Danny Elfman and Chick Corea repeatedly either record with the orchestra or perform in Smetana Hall, the orchestra's home venue. Highlights from recent concert seasons include a European tour with Ennio Morricone, and a concert in Prague with Anna Netrebko. The CNSO also has a longstanding association with Andrea

Bocelli. The orchestra has been on many successful worldwide tours, and their recordings have produced a number of Gold discs (selling over 30,000 copies). Other accolades include the Gustav Mahler Prize. From 1996 to 2006, Paul Freeman was chief conductor, with Libor Pešek becoming principal conductor in 2007, and American conductor Steven Mercurio assuming the role in spring 2019.

Nick Ingman

Nick Ingman was born in London, and studied at the Berklee College of Music and the New England Conservatory. Returning to the UK in 1969, he served as assistant to record producer Norrie Paramor. Ingman's long association with the BBC started at this time and he became staff arranger and conductor with the BBC Midland Orchestra and the BBC Radio Orchestra. In the late 1980s, Ingman created the Commercial Music Department at the Royal Academy of Music, being awarded a Hon. RAM in 1990. As a film orchestrator and conductor, his association with composer Stephen Warbeck has produced a number of highly acclaimed films such as *Billy Elliot* and *Captain Corelli's Mandolin*. Ingman has been a frequent guest conductor with the London Symphony, Royal Philharmonic and Philharmonia Orchestras. He has worked with Oasis, Diana Ross, David Bowie, Radiohead, Madonna and Elton John among many others, and was involved in the Pop Idol phenomenon. His work as an arranger of pop records has culminated in 13 No. 1 records and five double platinum records in the UK alone. He has been nominated for 3 GRAMMY Awards and in 2010 was inducted into The Musicians' Union Hall Of Fame. www.nickingman.co.uk



Tony Banks, Piano, Celeste

John Barclay, Cornet, Trumpet **2 4**

Martin Robertson, Alto and Soprano Saxophones **3 5**, Duduk **5**

Frank Ricotti, Percussion

Skaila Kanga, Harp

Czech National Symphony Choir **2 4 5**

Czech National Symphony Orchestra

Nick Ingman

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Tony Banks, the renowned founder member and keyboard maven of the rock band Genesis, continues his acclaimed series of orchestral compositions with *Five*. The suite opens with *Prelude to a Million Years*, originally commissioned for and performed at the Cheltenham Music Festival. Banks' signature melodic gifts and feel for cinematic scale are all in evidence in *Five*, just as they were in *Six* (8.572986) and *Seven* (8.557466), 'a work of stirring beauty' (*ProgSheet*).

Tony
BANKS
(b. 1950)



Orchestrated and arranged by Nick Ingman (b. 1948)

1	Prelude to a Million Years	15:32
2	Reveille	8:57
3	Ebb and Flow	12:48
4	Autumn Sonata	10:14
5	Renaissance	10:14

Tony Banks, Piano, Celeste

John Barclay, Cornet, Trumpet **2** **4**

Martin Robertson, Alto and Soprano Saxophones **3** **5**, **Duduk** **5**

Frank Ricotti, Percussion • Skaila Kanga, Harp

Czech National Symphony Choir **2** **4** **5**

Czech National Symphony Orchestra • Nick Ingman

Recorded: 22–26 March 2017 at CNSO Studio Gallery 1, Prague, Czech Republic (orchestra and choir), Tony Banks's home (piano and celeste), and Angel Studios, London (harp and percussion)

Producers: Nick Davis, Tony Banks • Engineers: Steve Price (London), Simon Rhodes (Prague)

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