

MAKING IT BETTER

CREATING A WIND REPERTOIRE IN THE UK

A PERSONAL REFLECTION ON FORTY YEARS COMMISSIONING PERFORMING & PUBLISHING

by

TIMOTHY REYNISH

.. ..I am sure that our English masters in Musick (either for Vocal or Instrumental Musick) are not in Skill and Judgement inferiour to any Foreigners whatsoever...

*John Playford, in his Introduction to Choice
Ayres & Songs, 1681*

What I think we all need is to have more great music written for wind ensemble. I mean my vision is that there is a lot of first-rate music but there is very little great music and the more we encourage composers to use the wind ensemble the better it is going to be particularly with the generation of wind players that's out there now because it's a waste of a resource,

Sir Simon Rattle interview 2000

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PREFACE

I confess that I got a little depressed while writing this booklet on Midsummer's Day, so I escaped to Facebook and found inspiration from a colleague in South Carolina who had posted:

*Early morning walk listening to Buxton Orr's **John Gay Suite**. Charming wind ensemble piece. Big thank you to Tim Reynish for all the work he did to put it and so many other pieces from Europe on record and into the repertoire. Nothing wrong with Persichetti, Gould, Grainger et al but there's a huge survey of modern European repertoire that we have because of his work. I certainly wouldn't know this piece and the last movement gets you dancing!*

Roger Keane, South Carolina on Facebook 21st June 2022

Inspired, I wrote to thank him and sent him a link to my latest and probably last commission, the **Cello Concerto** by Luis Serrano Alarcón. He replied:

*As a young American band musician, I was gobbling up everything I could and in high school I discovered your series with the RNCM, German wind band classics, French wind band classics, etc., on Chandos. That set me toward the repertoire recordings you laid down with various American bands, and I've been charmed by many of the pieces I've found from those discs. It's interesting to me to see how modern repertoire in the European tradition, rooted as it is in community rather than academic bands, takes a different track than ours, and as ever, it seems to me that British music is sort of in between those two. Let me add a voice of encouragement for your pamphlet; I'd be an eager reader. Enjoyed the Alarcón very much. A few of my former students (I'm a former school band conductor now teaching primary school music) performed **Duende** with their university wind orchestra right before COVID. Tremendous piece!*

APOLOGIA

We live in a golden age for wind music. At no time since the 18th century have so many composers written for wind, and at no time also since that great classical era have so many Harmonie or wind bands been active in both civilian and military life. The interest has largely moved from the courts and parade grounds into the band rooms, schools and universities, but world wind music is more vital in this century than in any other since the Austria Hungary Empire. Sadly, the general attitude of the world of music towards wind music is still to dismiss it as *Gebrauchsmusik* best suited for education, entertainment, and ceremonial.

The repertoire has changed little; it comprises marches, selections, transcribed overtures and specially composed works among which those of a light character are the general favourites. The New Grove Dictionary of Music and Musicians 1980.

My apologia is for having shared this snobbish attitude with the New Grove for the first forty years of my career, a career spent largely as principal horn in symphony and opera

orchestras following a degree at Cambridge. While at Cambridge I did promote one wind band concert to raise money for a chamber orchestra tour of Germany and we played Alford and Sousa marches, Johann Strauss and selections from Eric Coates, all the wind band music that I knew of.

It was my appointment to the Royal Northern College of Music in 1975 as Tutor in Conducting which was to introduce me to the real wind band world, especially after becoming Head of School of Wind and Percussion in 1977. My predecessor, the great trumpeter Philip Jones, advised me of the importance of putting constant pressure on players by developing their experience through frequent performance and this led to a regular series of wind orchestra and chamber concerts and the constant search for good quality literature.

This booklet is focused on over 75 works for wind ensemble that I have commissioned in the last forty years, on the composers and their contribution to the growth of repertoire, with a short survey of the early 19th century.

Back in 1981 I had not heard of the CBDNA, the College Band Director's National Association which under the leadership of Frank Battisti had organized The First International Conference For Symphonic Bands & Wind Ensembles, supported by a number of American organisations including Music Educators National Conference, National Band Association, American School Band Directors Association, Canadian Band Directors Association, Women Band Directors National Association, Music Industry Council, The Instrumentalist, The School Musician and Director and Teacher.

The CBDNA held its own Conference earlier that year in Ann Arbor, and the keynote speaker was the composer/conductor/writer/publisher/educationalist Gunther Schuller who threw out a challenge.

There are too many fine and/or famous composers that have eluded your grasp thus far. You need more of that kind of international world calibre amongst the composers in your repertory before that world will begin to take you seriously, before a critic from the New York Times or The New Yorker will look in on what you're doing and look in on festivals such as this.

In 2014 I met Steve Peterson, then President of the CBDNA, in a restaurant on the harbor in Sydney, and over a couple of kangaroo steaks he unveiled a project that he had launched in the Association to look at the reasons for creating repertoire.

A sub-committee under Stuart Sims was to investigate five leading questions:

Who listens to all this music we're creating?

What is the market for the artistic works we perform and help to create?

Could there be an audience out in the world for what we do?

How would we find and/or develop this audience?

Could our music have greater cultural presence in other ways?

Sadly nothing came of this initiative but these questions are still of paramount importance to wind music and the whole music profession.

EARLY TWENTIETH CENTURY INITIATIVES

At least 90% of the band music now published and played in the United States is patterned after the British Army band repertory of the early 1900's

Frederick Fennell 1986

In 1909 the Worshipful Company of Musicians ran a competition for a composition for wind music, while in 1911 the Festival of Empire Imperial Exhibition was held at Crystal Palace. Bands of the Grenadier, the Coldstream, the Scots and the Irish Guards played and the Pageant itself was seen and heard by over 4,000,000 people. Composers contributing included MacEwen, Holst, Vaughan Williams, Balfour Gardiner, Haydn Wood, Edward German, Hubert Bath, Mackenzie Rogan, Frederick Austin and Percy Fletcher. The best piece to emerge was Frank Bridge's **Pageant of London** (1911, Faber) a superb easier alternative to the Holst and Vaughan Williams Suites, and now available in a new publication edited by Paul Hindmarsh for Faber.

BEECHAM, A LOST LEADER

In 1912 the Music Times ran a report on a concert given by a newly formed wind orchestra, an initiative by England's leading conductor.

The most interesting feature of the present season hitherto has been the formation and appearance of the Beecham Wind Orchestra or "London Civil Band" under the conductorship of Mr Emile Gilmer. It is the outcome of a desire on Mr Beecham's part to arrest the alleged decline of English wind playing and to explore new sources of tone colour.

Sadly, although Beecham actually wrote a fine march for band, he soon became dazzled by the orchestral repertoire, the opera and the Ballet Russe, and he abandoned the concept of the wind band.*that superannuated, obsolete, beastly, disgusting, horrid method of making music* he wrote. He complained to Percy Grainger after hearing his **Colonial Song** in 1914

My dear Grainger, you have achieved the almost impossible: you have written the worst piece of modern times.

For the development of wind band music, it was a great tragedy that Beecham did not pursue that early interest.

PERCY GRAINGER IN ENGLAND 1901 – 1913

Superb performances here by the RNCM Wind Orchestra...

Gramophone 1997

No account of wind music in England should miss out Percy Grainger, born in 1882 in Australia to a British architect John Grainger and an Australian mother Rose, who was to prove an enormous influence on the young boy. He began piano lessons at the age of 5, the pair moved to Frankfurt and he studied piano at the Conservatorium where he met and contacted Cyril Scott, Balfour Gardiner, Roger Quilter and Norman O'Neill and so it was natural to move to London in 1901 where they lived until moving to the USA in 1913. Grainger apparently befriended the staff at Boosey and Hawkes and would borrow a different instrument each week and practise until he had mastered it, which explains his great affinity for the wind band.

Grainger wrote:

*I consider **Hill-Song no. 1** (1901-2) by far the best of all my compositions. But the difficulties of conducting its highly irregular rhythms are almost prohibitive. At the time of composing Hill-Song no. 1 wildness and fierceness were the qualities in life and nature that I prized the most and wished to express in music. These elements were paramount in my favorite literature -- the Icelandic sagas. I was in love with the double reeds (oboe, English horn, etc.) as the wildest and fiercest of musical tone-types.*

The work is scored for 6 oboes, 6 cors anglais, 6 bassoons and contra-bassoon, 2 piccolos and suspended cymbal and was rescored between 1921 and 1923 for more conventional forces. It is magnificent in its extraordinary compositional process of 'democratic' continuous polyphony, the freedom of phrasing and meter.

His second work was the Concert March, **The Lads of Wamphray** (1905 Carl Fischer). Percy Grainger composed this march as a birthday gift for his mother in 1905, basing it on melodies and musical material from a Scottish "border ballad" written in 1904. The poem celebrates a bloody skirmish between two clans in 1593. In the march Grainger sought to express the dare-devilry of the cattle-raiding, swashbuckling English and Scottish "borderers" of the period as portrayed in collections of border ballads of the 14th, 15th, and 16th centuries.

ROYAL MILITARY SCHOOL OF MUSIC

croaking to one another like frogs in a pond

Musically, the most ambitious period for English composers was that of the early twenties, inspired by the then Commandant of Kneller Hall, Colonel J A C Somerville who had succeeded his elder brother Cameron Somerville in 1920. Somerville was very outspoken; in an article in *The Army Quarterly* he claimed that civilian taste in music had improved under the influence of Sir Henry Wood (who visited Kneller Hall in 1923) but that this progress had not been matched by the military.

We in the army have been content to continue in the old rut, croaking to one another like frogs in a pond - damned impenetrable from the mainstream of progress - and continuing to

regard the overture to "William Tell", "Zampa" and other such rococo claptrap as the summit of ambition for the band to play or the soldier to appreciate.

GUSTAV HOLST AND RALPH VAUGHAN WILLIAMS

Timothy Reynish has made the RNCM Wind Orchestra leader in its field and the Chandos disc of works by Holst and Vaughan Williams confirms this supremacy.

Sunday Telegraph

The musical importance of Colonel Somerville cannot be exaggerated. Frederick Fennell, in his fine book *Basic Band Repertory*, published by *The Instrumentalist* in 1980, writes *At least 90% of the band music now published and played in the United States is patterned after the British Army band repertory of the early 1900's*. Such is the influence of a handful of works.

1909	Gustav Holst	Suite no 1 in Eb
1911	Gustav Holst	Suite no 2 in F
1924	Ralph Vaughan Williams	Toccata Marziale
1924	Ralph Vaughan Williams	English Folk Song Suite
1924	Gordon Jacob	The William Byrd Suite
1928	Gustav Holst	Fugue à La Gigue
1930	Gustav Holst	Hammersmith

Nobody has discovered why Holst wrote his two Suites in 1909 and 1911. Gordon Jacob commented:

Col. Somerville was very keen on improving the repertoire and status of military bands and interested Holst and Vaughan Williams in the idea of writing for them. He no doubt got to know Vaughan Williams as he sang in the London Bach Choir of which Vaughan Williams was conductor in the 20's and 30's...both Holst and Vaughan Williams were keen encouragers of amateur music making and had somewhat socialist political views which made them want to include the popular military and brass bands in their purview.

The origins of the **First Suite** are shrouded in mystery. The composer lived near Kneller Hall, he was a trombonist and so possibly tackled the composition as a *jeu d'esprit*, an experiment in scoring for wind and brass. The first documented concert performance of the **Suite in E-flat** took place at Kneller Hall on June 23, 1920, although the composer's daughter Imogen suggested that it might have been performed at the Festival of the People's Palace in Mile End in May of 1909.

LOST CONCERTO GROSSO

AND A SECOND LOST LEADER

The second tragically lost opportunity was caused by Ralph Vaughan Williams. His **Toccata Marziale** was composed to be played by massed bands in the arena at the 1924 Wembley Empire Exhibition and was originally conceived as the first movement of a Concerto Grosso for Military Band. In the event he abandoned the project, using the sketches of the second movement in parts of a Violin Concerto.

The complexities of this work are frequently overlooked in performance, it really is a masterpiece of metrical and contrapuntal ingenuity and had he completed his Concerto Grosso the world would have had a major work by a major composer which would have done much to establish the “street credibility” of the wind band.

Another impetus to composers for the composition of wind band music was provided at Kneller Hall by the Conference on 7th December 1921 of band directors from the three services at which a standard instrumentation for bands was agreed. For the first time, composers were able to write for specific players, knowing that what they wrote would sound as they imagined. Holst **Second Suite** was premiered at the Royal Albert Hall on 30th June 1922 with a band of 165 players at a concert sponsored jointly by the British Music Society, the Incorporated Society of Musicians and the Federation of British Music Industries. Somerville declared that he had hoped the concert would mark the beginning of a new and better epoch for the military band.

ENGLISH DANCE SUITE

After the end of the Somerville epoch the part played in the development of British wind band music by Kneller Hall was fitful. Below is a brief account of the **Music for a Festival** (1951 Boosey and Hawkes) written by Gordon Jacob for the Festival of Britain in 1951, but mention must be made of the magnificent **English Dance Suite** (1977 John Noble) by the extraordinarily talented Manchester-born composer John Gardner (1917-2011). Written for the Royal Military School of Music at Kneller Hall for a concert at the Royal Albert Hall this fine work was completely forgotten after its first performance. My colleague Clark Rundell conducted this second performance and wrote:

*The work is in a traditional but non-derivative style. Though the first movement clearly looks back to the Chaconne of Holst's **Suite in Eb**, the remainder of the work uses dance styles as opposed to folk tunes. We hear no marches or folk material, but rather Renaissance and maritime dances. Gardner's orchestration is expert but his real genius lies in the instruments he leaves out. The welcome sound of Harmoniemusik in the almost Mozartian Courante is every bit as striking as the dynamic Volta for brass alone.*

The Suite has suffered by not being available or promoted in any way. However, it is now printed on licence from OUP and edited by Paul Noble for Bandmusicpdf.net, a catalogue full of British band arrangements.

John Gardner was an old friend from my Sadlers Wells days (I remember a memorable performance of his opera **The Moon and Sixpence** which we took to Brussels in 1960) and he came to the College for rehearsals and the performance. When we tried to hire parts and score from OUP they confessed that the music had remained at Kneller Hall after the premiere and so it had to be tracked down and returned to OUP after the performance. Now

that it is readily available on sale this is a work that must enter the repertoire of both military and civilian bands.

The programme that resurrected the John Gardner is typical of the concerts which Clark and I used to organize:

RNCM PROGRAMMES IN 1992

Occident et Orient (1869)

Gallimaufry (1983)

Sun Paints Rainbows ((1982)

Canyons (1991)

Lincolnshire Posy (1905-1937)

Symphony no 5 (1905-1963)

Concerto for Flute (1982)) Instant Music

A Child's Garden of Dreams (1982)

BBC Studio Recording

Ronde for Isolde (1985)

Dream Carousels (1989)

Entrance; Carousing; Embarcation (1990)

Kleine Dreigroschen-Musik (1924)

Concerto for Cello & Band

Ebony Concerto (1949)

Envelopes (1982)

The Dog Breath Variations (1969)

Music for Brass and Wind (1966)

Suite Française (1935)

Ode to Lord Buckley (1981)

Et Exspecto Resurrectionem Mortuorum (1964)

English Suite (1977)

Déjà vu (1977)

Midnight Music (1986)

The Battle of Stalingrad (1949)

Camille Saint-Saens (1835-1921)

Guy Woolfenden (1937-2016)

David Bedford (1937-2011)

John McCabe (1939-2015)

Percy Grainger (1882-1961)

Karl Amadeus Hartmann (1905-1963)

Kurt Schwertzig (b 1935)

David Maslanka (1943-2017)

David Bedford (1937-2011)

Anthony Gilbert (born 1934)

Robin Holloway (born 1943)

Weill, Kurt (1900-1950)

Friedrich Gulda (1930-2000)

Igor Stravinsky 1882-1971)

Frank Zappa (1940-1993)

Frank Zappa (1940-1993)

Elizabeth Maconchy (1907-1994)

Francis Poulenc (1989-1963)

Michael Amram (b 1930)

Olivier Messiaen (1908-1992)

John Gardner (1917-2011)

Michael Colgrass (1932- 2019)

Richard Rodney Bennett (1936-2012)

Aram Khachaturian (1903-1978)

The success of the RNCM Wind Orchestra was largely due to it being treated on a par with the Symphony Orchestra with two three-hour rehearsals weekly and a concert every six weeks. This enabled Clark Rundell and me to explore a wide range of repertoire especially from European composers. A few notes on these typical programmes might be of interest.

Occident et Orient was discovered on my Churchill Fellowship in the collection of David Whitwell whose research into earlier wind music is extraordinary. It was one of the first works to employ saxophones; I edited a modern version for Maecenas.

In 1932/1933 Karl Amadeus Hartmann wrote a **Concerto (or Concertino) for Trumpet and Wind**. He revised it in 1949 as "Concerto for Wind ensemble, Double Basses, and Two Solo trumpets." It is the shortest and the most neo-classical of eight symphonies, and uses the smallest orchestra, double woodwinds plus piccolo and contrabassoon, two trumpets, two trombones, cellos and double basses.

Kurt Schwertsik tries to bring the somewhat discredited category of entertainment art back to a position of importance as in pop art or Viennese 'fantastic realism'. At the premiere the composer issued a handwritten broadsheet to listeners in which he declared that **Instant Music** may safely be taken by an audience as soon as the musicians play the right notes.

Anthony Gilbert was Head of Composition at the RNCM and was always a great supporter of my school with chamber music and orchestral pieces; his evocative **Dream Carousels** (Schotts) was written as a 50th birthday present and was premiered at London's Royal Festival Hall on 26th February 1989.

David Amram won the Pulitzer Prize with the **Ode to Lord Buckley**, a rare accolade for a wind work. Amram wrote *I played piano for Lord Buckley and spent his last night and early morning with him. A few hours later, a friend called up and said he had passed on. I have never forgotten him or that time many years ago.* Lord Buckley, comedian, poet, jazz player had an enormous influence on many facets of American artistic life in the mid-20th century.

Aram Khachaturian had sent the wind band score for the film **The Battle of Stalingrad** to Robert Peel, the first Treasurer for BASBWE, who gave the premiere at Marlborough College. It is on hire from Boosey and Hawkes, and there is an outstanding performance on Chandos CD by Clark with the RNCM, CHAN10166

RNCM AT ALDEBURGH AND WARSAW FESTIVALS

Robin Holloway's **Entrance; Carousing; Embarcation** was commissioned by a consortium of five American University Bands. It was premiered by the RNCM in a studio broadcast on 22 March 1992 and received its first UK public performance at the Aldeburgh Festival on 24th June 1993.

Morning Music and **Dream Carousels** were both featured in an EBU broadcast from the annual Warsaw Autumn International Festival of Contemporary Music in September 1999. The concert also included two works by Polish composers and John Casken's **Distant Variations** (1957 Schott) a Concerto Grosso for **Saxophone** Quartet and Wind Ensemble.

THE SIXTIES AND SEVENTIES GORDON JACOB 1885 - 1984

Although Somerville's hopes were not fulfilled the next six decades in English wind music were not entirely barren; Gordon Jacob, student, friend and amanuensis of Vaughan Williams, continued to write throughout this period. He commented:

*My own interest was aroused by (1) being commissioned to orchestrate Vaughan Williams's Folk **Song Suite** and (2) by the suggestion of Sir Adrian Boult that I should*

*arrange my orchestral **William Byrd Suite** to be played by massed bands in Wembley Stadium at the opening of the 1924 Festival of Britain. This led to my **Original Suite** and later on to **Music for a Festival** for the 1951 Festival of Britain and many other works for symphonic band and brass band.*

Although **Music for a Festival** was premiered at the Royal Festival Hall and met with critical acclaim it is ignored in the listing of his output in the New Grove which mentions only one band work, the **Concerto for Band** (1970). His own listing contains 14 works for wind band, most published by Boosey and Hawkes. Other works such as the **Concerto for Timpani and Band** (1984) and **Symphony A D 78** (1978) have been published posthumously by G and M Brand/R Smith. His most popular and frequently played work is **Old Wine in New Bottles** (OUP 1958) for double wind quintet which he wrote for the wind ensemble of the St Bees Music Festival Orchestra. The horns were Guy Woolfenden and myself, and I remember his *no nonsense* attitude to music and performance, summed up in a few choice phrases describing his feelings about music, particularly contemporary music.

I do hate sentimentality in music; it is so different from genuine feeling.

I write music first to please myself; if it also pleases others, then that is all to the good.

I personally feel repelled by the intellectual snobbery of some progressive artists –

I personally feel that the day that melody is discarded altogether, you may as well pack up music altogether.

Gordon Jacob was the first President of BASBWE and was Guest of Honour at the Banquet in the 1981 WASBE Manchester International Conference. He spoke movingly of his life-long love of the sound of wind, brass and percussion. Although an excellent teacher and musical craftsman, Jacob unfortunately did not have the major talent needed at this time to put the wind band firmly on the musical map. However his contribution to the legacy of Holst and Vaughan Williams should be recognized here if not in Grove.

ALUN HODDINOTT 1929-2008

During the sixties and seventies several important additions to the wind ensemble repertoire were written most of which still need recording, regular performances and recognition. Alun Hoddinott was a leading composer of his generation and the only Welsh composer to achieve international recognition. His first three works for wind ensemble predate the founding of BASBWE. The first was a superb **Piano Concerto no 1, op 19**, (1960 OUP), a fine work scored for orchestral wind, brass and percussion. Hoddinott followed this with the equally fine **Ritornelli** (1974 OUP) for trombone and chamber ensemble and a year later with the charming **Welsh Airs and Dances** (1975 OUP) for symphonic band. His last work for wind was written for Roger Boudreau's American Wind Symphony, **Welsh Dances, Suite no 4** (1990 Peters). **Welsh Airs and Dances** has recently been reprinted on license from OUP by Denis Wick through Carpe Diem Musikverlag and features on Volume 12 of my International Repertoire series of CDs.

ELIZABETH MACONCHY 1907-1994

Because so many wind works are *pièces d'occasion* very often they lie neglected. One such work is Elizabeth Maconchy's superb **Music for Wind and Brass** (1966 Chester/Music Sales), written for the Thaxted Festival founded by Gustav Holst, a magnificently crafted work for orchestral wind 2222:4331:T, forgotten even by the composer until restored to the repertoire in the eighties by the RNCM. Maconchy has an original voice and a sure technical ability. It is sad that she, like so many, wrote only one wind ensemble work, but clarinet players would be well advised to explore her **Clarinet Quintet** (1963) (my first commission premiered by Gervase de Peyer and the Dartington Quartet). The works for solo wind instruments and her excellent **Variazioni Concertante** (1965) for oboe, clarinet, bassoon, horn and strings are all published by Chester/Music Sales.

BBC COMMISSIONS

A work by yet another distinguished lady composer, the South African Priaulx Rainier (1903-1986) is **Ploermel** (1972 Schott) recorded by the RNCM on RR 007; it was written for the BBC Symphony Orchestra wind and brass and was a commission for the BBC Proms. The idiom is excitingly abrasive, owing something to the sound-world of Stravinsky's *Le Sacre du Printemps*, but with her own primitivism, derived from her native Africa. Did someone at the BBC have a guilty conscience about the death of the Wireless Military Band because the Proms have continued to commission wind works; Elizabeth Lutyen's **Symphonies Op. 46** was commissioned for 1961, Alan Bush's **Scherzo for Wind Orchestra** in 1969 and Harrison Birtwistle's **Panic** for the last night in 1995 causing a minor scandal.

Hoddinott's **Welsh Airs and Dances**, Buxton Orr's **John Gay Suite** (1973 Novello) and John Gardner's **English Dance Suite** (1977, OUP) continued the folksong-based traditions of the earlier part of the century; the first "modern" work apart from the Lutyens **Symphonies**, was **Metamorphoses** (1977 Novello) by Edward Gregson. Written for orchestral wind, brass and percussion ensemble without saxophones but with piano and basses, it explores simple aleatoric and electronic techniques with an echo effect for solo flute and clarinet which is magical. It remains both an excellent introduction to contemporary music and a most enjoyable piece for audiences.

BRITISH YOUTH WIND ORCHESTRA

A series of commissions for the British Youth Wind Orchestra, now the National Youth Wind Orchestra, was started in the seventies by Andrew McGavin and Harry Legge: Most are available only from the composers, though some are published, including **Concert Dances** and the very popular **East Coast Sketches** by Nigel Hess, available from Faber, Gordon Crosse's **Quiet** from OUP, (a beautifully restrained work which should receive many more performances), the exciting **Theatre Fountain** by Gary Carpenter available from Camden Music and Philip Sparke's **Sinfonietta no 2** published by Studio Music. These commissions need to be explored, most of the scores are housed at the Royal College of Music.

COMMISSIONS BY THE BRITISH YOUTH WIND ORCHESTRA

1972	Introduction & Rondo (clarinet choir)	Gordon Jacob
1974	Work for clarinet choir	Edwin Roxburgh
	Wind Symphony	Stephen Dodgson
1976	Concerto for Wind Orchestra	David Morgan
	Tonada Sefardita (clarinet choir)	Leonard Salzedo
1977	Symphony 8 The Four Elements	Wilfred Josephs
	Epigrams from a Garden (sop & cl choir)	Stephen Dodgson
1979	Processiones	Leonard Salzedo
1980	Scenes from an Imaginary Ballet	Graham Williams
1983	Sinfonietta	Derek Bourgeois
1984	Ultramarine	John Hopkins
1985	East Coast Sketches	Nigel Hess
1986	Quiet	Gordon Crosse
1987	1984	Dominic Muldowney
1988	Concert Dances	Howard Blake
1991	Theatre Fountain	Gary Carpenter
1992	Sinfonietta no 2	Philip Sparke
1992	Symphony <i>Our Hopes like Towering Falcons</i>	Colin Touchin
1991	Bandwagon	Stephen Dodgson

COMMISSIONS BY THE

NATIONAL YOUTH WIND ORCHESTRA OF SCOTLAND

There was similar activity north of the Border where the Scottish Amateur Music Association gave full support to Rodney Bashford's policy for the National Wind Band of Scotland programming his own arrangements of standard orchestral works, traditional repertoire by Holst, Vaughan Williams, O'Donnell and Gordon Jacob, balanced with new commissions, again sadly few published:

1974	Sinfonietta for Band	Arthur Oldham	SAMA
1976	The Eagle	Stephen Dodgson	comp
1977	Matelot	Stephen Dodgson	Comp.
1978	Scottish Tune	Adrian Cruft	Joad
1978	Beowulf	Peter Naylor	SAMA
1979	Caledonia Caprice	David Dorward	SAMA
1980	The Wee Cooper of Fife	Cedric Thorpe Davie	Maecenas
1984	Tam O'Shanter	Learmont Drysdale	SAMA
1985	Ronde for Isolde	David Bedford	Novello
1985	Celebrations	Bruce Fraser	Bandleader

WIND BANDS IN MANCHESTER

1979 was when it all started for me; former Royal Marine Trevor Wye, my senior flute tutor at the Royal Northern College of Music was conducting a wind spectacular with our own students, amateur players and students from the Manchester Schools. One of our guests was Bill Johnson from California who was searching in Europe and London for a site for the first ever International Conference of Wind Bands for Conductors, Composers and Publishers. He found it in Manchester. With its two halls, rehearsal rooms, teaching studios, restaurant and bar facilities, the RNCM was ideal and his choice led to the College playing a major role in the development of wind music for the next two decades.

1981 FIRST WORLD CONFERENCE

In 1981 Manchester hosted that first conference and my life was changed from being a would-be orchestral conductor to a voracious enthusiast for this newly discovered genre. We formed WASBE and BASBWE, the World Association for Symphonic Bands & Ensembles and the British Association of Symphonic Bands and Wind Ensembles. Four bands came from the USA, from California, Colorado, West Virginia and the United States Collegiate Band, two bands from Norway and bands from Austria, Japan, Sweden, Switzerland and two from England, the British Youth Wind Orchestra and the Surrey County Youth Wind Orchestra. A great deal of the repertoire was unashamedly popular but the standard of performance from the American bands and the repertoire they tackled opened an exciting new genre.

LIBRARY RECOMMENDED BY DONALD HUNSBERGER

Donald Hunsberger, successor to Frederick Fennell at Eastman School of Music, gave a lecture on what he considered then to be the major works for wind, the basis of a good wind library.

Benson	The Leaves are Falling
Copland	Outdoor Overture
Dahl	Sinfonietta
Dvorak	Serenade in D minor
Grainger	Lincolnshire Posy
Hanson	Chorale & Alleluia
Hindemith	Symphony in Bb
Holst	Hammersmith
Husa	Music for Prague
Menin	Canzona
Messiaen	Et Exspecto Resurrectionem
Mozart	Serenade in Bb
Persichetti	Symphony no 6
Reed, H Owen	La Fiesta Mexicana
Schoenberg	Theme and Variations
Strauss	Serenade in Eb
Stravinsky	Symphonies of Wind Instruments

After the Conference I programmed most of these works and in 1983 I travelled to the United States on a Churchill Fellowship to learn about the repertoire and to investigate the training of musicians in American Universities. I was especially drawn towards the Wind Ensemble concept of Frederick Fennell and Donald Hunsberger. Looking back over the many conferences and commissions it is clear to me that we now have an indigenous repertoire of which Thomas Playford would be proud.

POST 1981 MUSICAL REVOLUTION

The decades after 1981 have seen a revolution in wind music in the UK. Old works have been restored to the repertoire, new works have been published and recorded. In general it was the initiative of BASBWE and the Royal Northern College of Music which created the new repertoire no longer based on suites of dances or folk songs nor dependent on arrangements and orchestral transcriptions. Nearly all the works commissioned by BASBWE and the RNCM have been published and many are now well established in the international wind orchestra repertoire.

DEREK BOURGEOIS (1941 – 2017)

Bourgeois has not worried about the historical necessities and rules, which dictate the

novelty of style regarded as so important by some compositional schools; he keeps instead to traditional musical patterns.

Christian Lindberg

For the Conference I commissioned Derek Bourgeois to write a major work. Derek was an old friend from National Youth Orchestra days and back in 1970 he had written an exciting overture **Green Dragon** for the Warwickshire Symphony Orchestra which I was conducting, a post taken over by Guy Woolfenden. Derek rescored **Green Dragon** for wind band in 2001. He came up with a symphony with a punning title **Symphony of Winds** (1980 HaFaBra). The **Symphony** and the subsequent **Sinfonietta** (1983 HaFaBra) commissioned by Harry Legge for the National Youth Wind Orchestra are both difficult technically but not musically and in a way I think that many of us were embarrassed at having music which was enjoyable, challenging the players but not the audiences. Frank Battisti suggested that the intellectual demands just did not match the technical requirements; now, in a post-modern era, when instrumental technique is far more advanced and composers once again dare to write real tunes and traditional harmonies, it is high time that we revisited both these pieces and many other Bourgeois works.

In a two-part assessment of his work on my webpages I wrote in 2006

In the next twenty years, a stream of works, symphonies, quartets, choral and chamber music flowed apparently effortlessly from his pen. Is it this very fluency and ease that contributed to his early promise but his lack of consolidating achievement has led to our comparative neglect of his "serious" music?

In the brass band world he was an *enfant terrible* dragging the medium into the twentieth century with works like **Blitz**, cast in an exciting contemporary idiom, a great choice for contesting. In this world, he found a ready audience and he employed this thickened instrumental palette in the wind band works, a mix of exciting and sentimental, all quite heavily scored, but well worth exploring. He is popular on the continent, and many of his works are available on YouTube.

SELECTED LARGE SCALE ROMANTIC WORKS

A Cotswold Symphony	29.00	HaFaBra
Concerto for Three Trombones	21.30	Warwick
Sinfonietta	26.00	G&Mbrand
Symphony for William	17.00	HaFaBra
Symphony of Winds	14.00	HaFaBra
Symphony 8, The Mountains of Mallorca	77.00	HaFaBra

SELECTED SHORTER CONCERT WORKS

2001 A Wind Odyssey	12.40	HaFaBra
Diversions	13.00	Vanderbeek
Felantrix Fantasy	4.16	HaFaBra

Green Dragon	7.13	HaFaBra
Red Dragon	8.35	HaFaBra
Roller Coaster	5.30	HaFaBra
Wind Blitz	12.32	HaFaBra

SELECTED SHORT GENRE PIECES

Biffo's March	4.09	HaFaBra
Metro Gnome	3.14	HaFaBra
Molesworth's Melody	3.44	HaFaBra
Royal Tournament	5.00	G&MBrand
Serenade	3.00	G&MBrand

In an article on British Wind Music since 1981 I wrote somewhat pompously about Derek: *The influences in his music include Tchaikovsky, Elgar, Ravel, Walton, Shostakovich and Britten, all assimilated into an extraordinarily fluent technical language which has consciously stepped away from attempting to vie with contemporary trends in the seventies and eighties into a far more popular lingua franca which owes much to the world of the brass band. Here virtuosity and sentiment go hand in hand, and I find in some of the late works that this juxtaposition, which works for brass bands, jars when transcribed for wind orchestra.*

His compositional facility was incredible. My wife and I stayed with him and his wife in Majorca. My wife was nursing Jean, who had motor neuron disease, while I had to listen endlessly to wind scores and many of his hundred plus Symphonies and help him to drink his extraordinary collection of wines. We discussed the possibility of a commission in memory of our third son William and a week after leaving the score arrived in emails day by day of **Symphony for William**.

Derek's music does have a strong character; his works over forty years show his love of late 19th and early 20th century romantic music, of cartoon ditties, of the pomp and circumstance of British imperialism, of parody, of mock academic procedures. However for me these influences led to a stylistic over-simplification, which replaced the vital exuberance of the music of the seventies and the eighties, and it is still those earlier works, which I would like to play again now. Derek could create what is very rare in the art of today, passages of ravishing and melting beauty, alongside witty scherzandi which are really funny. Play a work like **A Cotswold Symphony** if you dream about the loss of major symphonic works for band by Elgar or Vaughan Williams. There is no doubt that his is a contribution which needs to be taken seriously and research on YouTube will turn up some gems. Most of his original scores are lodged at the Royal College of Music.

EDWARD GREGSON b.1945

The inaugural International Conference in 1981 also featured Edward Gregson's **Metamorphoses** (1979, Novello), written for Goldsmiths College where he was for many years professor. This remains his most experimental work, making fine use of simple aleatoric and electronic techniques which challenge performers and intrigue audiences, a first-rate introduction to contemporary music. The **Tuba Concerto** (1984, Novello) was originally written for brass band but is now firmly in the international repertoire for tuba players in orchestral, wind and brass band versions. **Festivo** (1985, Novello) is a very successful light overture which combines traditional band formulae with a Stravinsky-like energy. His choral work **Missa Brevis Pacem** (1988, Novello) for SSA choir, treble and baritone soli and wind orchestra is a simple yet deeply felt and moving setting of the Mass and the beautiful *Benedictus* with its treble solo deserves to be "top of the pops"; all these pieces are in a more populist vein but none the less very effective.

Two large-scale works, based on his music for Stratford-on-Avon productions of *the Wars*

of the Roses, emerged in the nineties; **The Sword and the Crown** (1991, Studio) is powerful, as is its sequel **The Kings go Forth** (1996, Studio), with its brilliant rock parody of *Sumer is a-cumin in*. Like **Metamorphoses**, **Celebration** (1991, Maecenas) was written for orchestral wind, commissioned by the Royal Liverpool Philharmonic Orchestra. Gregson was for some years principal of the Royal Northern College of Music, Manchester, a post from which he retired in 2008; unfortunately professorial duties, or perhaps a lack of enthusiasm for the wind band medium, have curtailed his involvement in the development of the repertoire, and his only other work so far is the unashamedly romantic **Piano Concerto, Homages**, (1995, Maecenas).

Metamorphoses	1979	Novello	10		
Tuba Concerto	1984	Novello	18		
Festivo	1985	Novello	6		
Prelude for an Occasion	1985	G&M Brand	4		
Miss Brevis Pacem	1987	Novello	27.3		
Celebration	1991	Maecenas	6		
The Sword and the Crown	1991	Studio	15		
Homage - Concerto for Piano	1995	Maecenas	20		
The Kings go forth	1996	Studio	17		
Partita wind band version	1971	G&M Brand	11		

GUY WOOLFENDEN 1937 – 2016

*In so far as music criticism deals seriously with radio at all, it tends to concentrate on Radio 3, such are the cultural blinkers most critics wear. At the least, this means that good things on the other networks get missed - such as the Royal Northern College of Music Wind Orchestra playing Guy Woolfenden last Friday, again on Radio 2. If you're in the new-music business and smirking, ask yourself if typecasting someone as a theatre composer isn't another case of cultural blinkers A piece like **Gallimaufry**, with its witty ingenuities, expert layout, and a tune that stays with you as long as **Carousel's**, has helped thousands of players to cut their musical teeth and stirred thousands more with the adventure of living music. Yet how many "contemporary" specialists have heard a note of it?*

Robert Maycock *The Independent*

One of the greatest problems with establishing wind music as an important musical genre is the comparative absence of the repertoire from national and international radio programmes, and the almost complete lack of critical review in the national press. Hence a review in *The Independent* by the late Robert Maycock of a BBC Radio 2 broadcast of Guy Woolfenden's **Gallimaufry** has considerable significance and is worth quoting in full:

For the first BASBWE Conference in Manchester in 1983 I commissioned works from Philip Wilby and Guy Woolfenden. Guy, composer, conductor, broadcaster and formerly a horn player with Sadlers Wells Opera is perhaps the most successful BASBWE commissioned composer, bringing his experience of theatre to the medium; he was for many years Head of Music at the Royal Shakespeare Memorial Theatre, Stratford-upon-Avon, with scores for every Shakespeare play to his credit. His two early BASBWE commissions, **Gallimaufry** (1983) and **Illyrian Dances** (1986) both draw on music he had written for the Shakespeare canon; the language is a pastiche of late English renaissance, looking back to both 16th century and the early 20th century but with twists in the metrical structure and a harmonic piquancy which avoid the obvious. The great thing about his music is that, like the music of Jean Françaix. it is genuinely witty.

All his music for wind orchestra is attractive, superbly written for the instruments and is basically musical, by which I mean that you can discuss phrasing, balance and articulation in a way which is impossible in more prosaic functional music. Guy was an active supporter of WASBE and BASBWE and several of his works were premiered at Conferences For the 1991 WASBE International Conference he wrote a fine set of variations, **Mockbeggar Variations** (1991), one of his few works not based on music originally written for a production at Stratford-on-Avon. Other pieces include **Curtain Call** (1997), commissioned for performance at the 1997 WASBE Conference in Austria, **French Impressions** (1998) written for the Metropolitan Wind Symphony of Boston, and **Rondo Variations** (1999) a movement for Clarinet and Wind Ensemble, **Birthday Treat** (1998) written for my 60th birthday, **Firedance**, (2002), **Celebration** (2003, Ariel) and the charming **Bohemian Dances**, which received its first performance in St Paul, Minnesota on 6th May 2005. A year later, he wrote a five-minute easier work, **Claremont Canzona**, for the 150th anniversary of Cheadle Hulme School, and for the WASBE Conference in Killarney in 2007 he wrote a **Divertimento** in three movements, a wonderful addition to the repertoire.

His chamber music has the charm, ease and wit of his band scores, and there is a lovely performance on YouTube of **Suite Française** with Guy conducting. It is scored for pairs of woodwinds, with no horns. The two Serenades are both for double wind quintet 2222:2 and are well worth programming alongside the Decets by Jean Françaix.

WIND ORCHESTRA

Birthday Treat	1998
Bohemian Dances	2005
Celebration	2002
Claremont Canzona	2006
Curtain Call	1997
Deo Gracias (pub. Brand)	1985
Divertimento for Band	2007
Firedance	2000/2002
Flourish for Shakespeare	2002
French Impressions	1998
Gallimaufry	1983
Illyrian Dances	1986
Mock beggar Variations	1991
Rondo Variations for clarinet	1985
S.P.Q.R.	1988

PHILIP WILBY born 1949

Like Guy Woolfenden, Philip Wilby approached his commission from an orchestral standpoint rather than brass band. He had practical professional playing experience as a violinist at Covent Garden and in the CBSO, followed by many years lecturing at the University of Leeds. Philip brought a more advanced harmonic language and the occasional use of aleatoric techniques to the medium. **Firestar** (1983, Chester/Music Sales) is a virtuoso Scherzo for orchestra in which these elements are carefully controlled. In the more ambitious **Symphonia Sacra**, (1986, Chester), two groups of percussion and

brass typify the forces of evil, with a fine disregard for the conductor and the wind and horns, who play Messiaen-like chords which eventually overwhelm brass and percussion, finally breaking up into folk tunes before a lone off-stage trumpeter is silenced by the swish of waves from 6 suspended cymbals and the quiet breathing of the orchestra. The music was chosen, played by musicians from Kneller Hall, as the basis for a moving television programme on Iona, one of the main sources of its inspiration. Easier is his imaginative **Catcher of Shadows** (1989, Chester), a superb piece for school band, bringing alive the early days of photography; this again introduces simple aleatoric elements. For the RNCM appearance at the 1993 Uster Festival in Switzerland, he wrote **Laudibus in Sanctis** (1993, Chester), scored for wind orchestra, organ and offstage solo trumpet and specifically for amateur players. Like Gregson in his Plantagenet music, in these last three works he makes dramatic use of players moving around the auditorium, and this is carried further forward with his most ambitious work, the **Passion for Our Times** (1997, Maecenas), in which players, singers, dancers and audience ideally move from West to East, re-enacting the drama. Premiered on Easter Saturday in Liverpool Cathedral, he describes it as a Miracle Play for wind orchestra, choir, narrator and dancers, providing an extraordinary musical and religious experience, combining the narrative of the Passion with elements of the Eucharist. His is an individual voice of great importance in the brass and wind orchestra worlds. Other works are Dawn Flight, the Concertino Pastorale for solo flute and wind ensemble (2001, Maecenas), commissioned by James Croft at Florida State University, and **A New World Dancing**, commissioned for a Millennium Festival BBC Prom in 2000, a setting of a text by Archbishop Tutu, performed by the National Youth Choir and the National Youth Wind Orchestra. Like Bourgeois, he is adept at transcribing brass band idiom to wind orchestra and his works include a fine **Euphonium Concerto** (1996 Studio), a trumpet concerto entitled **Concerto 1945** and a **Percussion Concerto**.

1983	Firestar	Chester
1986	Symphonia Sacra	Chester
1986	Concerto for Euphonium	
1987	A Passion for our Time	Maecenas
1989	Catcher of Shadows	Chester
1993	Laudibus in Sanctis	Chester
2000	Concerto for Percussion	Chester
2001	Concerto pastorale	Maecenas
2021	Light Fantastic	Chester

PHILIP SPARKE **born 1951**

When guest conducting, I have noticed that band directors underestimate the ability level of the ensemble; a bit of pushing never goes amiss.

Philip Sparke

Like Gregson, many composers, among them Philip Wilby, Peter Graham, Bruce Fraser, Derek Bourgeois and Philip Sparke write for wind band in tandem with the more commercial field of the brass band with its great traditions of competition and entertainment. The most successful and prolific composer in the two genres is without

doubt Philip Sparke, whose earlier works for brass band such as **Gaudium** (1973/1976 Boosey) and **A Concert Prelude** (1979/85 G&M Brand) were later transcribed successfully for wind orchestra. In an interview which I undertook for WINDS, Philip described himself modestly as *a music-writer* rather than a composer, but at his best in works such as **Orient Express** (1992, Studio) or the Sudler Prize-winning **Dance Movements** (1995 Studio), his music has an infectious energy which for me sometimes lapses into sentimentality in slower music, like so much brass band repertoire. However, a piece such as **The Year of the Dragon** (1985, Studio) has proved a challenge for wind and brass bands equally, **Lindisfarne Rhapsody** (1999, Studio) is a rhapsodic concerto for solo flute, a lyrical work that avoids the sentimental, and other works popular with school and amateur bands include **Concert Prelude** (1979, G&M Brand), **Festival Overture** (1992, Studio), **Land of the Long White Cloud** (1987 G&M Brand), two **Sinfoniettas** (1990 & 1992, Studio), **White Rose Overture** (1996, Studio), and **Four Norfolk Dances**, (2001) designed as a tribute to Malcolm Arnold and very much in the spirit of Malcolm's sets of dances for orchestra. A similar set of very attractive **Kentish Dances** (2008) were premiered by the Bromley Youth Concert Band, pieces based on Kentish fiddle tunes from the 17th and 18th century. His **Music of the Spheres** (2005) won the prestigious NBA Revelli Competition in 2006. He is now self-publishing with Anglo Music, and the above works represent merely a tip to the vast number of very effective works at all levels.

PETER GRAHAM born 1958

The Scottish composer Peter Graham studied at Edinburgh University and later as a postgraduate student with Edward Gregson at Goldsmiths. From 1983 until 1986 he lived in New York as publications officer for the Salvation Army bureau, after which he returned to UK where he has built up a formidable reputation as a composer for brass bands and more recently for concert bands, self-publishing with Grammercy. His most successful piece to date is **Harrison's Dream** (2003 Alfred) which has won numerous awards; other popular works are **Gael Force** (2001 Grammercy) **Call of the Cossacks** (Grammercy) and **The Red Machine** (Grammercy 2004). One of his finest works is the transcription of a concerto for Alto Saxophone called **The League of Extraordinary Gentlemen** (2010); his work for narrator and band inspired by and entitled **44 Scotland Street** is a wonderful set of hilarious variations inspired by the writings of Alexander McCall Smith.

JOSEPH HOROVITZ 1926 - 2022

Those early BASBWE Conferences were always exciting with the latest commissions and in 1983 we had a new work from Joseph Horovitz, **Bacchus on Blue Ridge** (1983, Molenaar) an amusing three movement work incorporating jazz elements. Horovitz brings to the wind band a keen ear for sonorities, a central European charm and wit, and an elegance of phrase, which makes his music sometimes elusive in performance. He was on record as longing for a definitive performance of **Wind Harp** (1989, Molenaar), like **Ad Astra** (1992, Smith) a wonderfully restrained piece; two other works pay homage to the world of the rococo dance, **Fête galante** (R Smith), **Commedia del Arte** (Molenaar) and **Dance Suite** (1992, Molenaar). Conductors must bring to all five major works a sensitive feel for balance and restraint, a Viennese light touch and a great sense of fun. For the 1999 BASBWE Conference he completed a long-awaited wind arrangement of his

Euphonium Concerto (1972-1999).

SOMETHING OLD, SOMETHING NEW

The third BASBWE commission in 1984 was by **Arthur Butterworth** (1923-2014), his evocative tribute to Sibelius, **Borean Suite, Tundra** (1984, Vanderbeek). Dark colours are all pervasive, the programmatic element is strongly present. The language is unashamedly that of the early twentieth century symphonists, more particularly of Sibelius. Pithy phrases build energetically over long pedal points, massive blocks of harmony sidestep and overlap, all with a powerful grasp of tonality underlying the texture. The result is a serious addition to the neglected symphonic repertoire for wind ensemble. Its restrained tones have led to undeserved neglect, a fate also befalling his very beautiful **Wintermusic** (1983, Molenaar) and both works need to be re-assessed and played; they represent a very special voice in the wind band world.

One feature of BASBWE Conferences has always been to platform concerts for both new and old works which then may be taken up and published. One such work was by the late Buxton Orr who conducted an early Delegates Orchestra with manuscript parts in his very successful pastiche of 18th century popular songs, **John Gay Suite** (1977, Novello), resulting in publication nearly ten years after composition. A work neglected for even longer was Holst's **Marching Song** (1930, Novello), known only in Eric Leidzen's inflated and transposed arrangement, now restored to Holst's original scoring.

Following the death of Gordon Jacob in 1984 at the age of nearly a hundred, the conductor of the City of Birmingham Symphony Orchestra Simon Rattle agreed to be our new President, and he brought his CBSO band to our Conference in Warwick University, with a two-part programme, the Mozart Serenade for 13 instruments and Percy Grainger's Lincolnshire Posy. I was excited to interview him about his commission for the new century, Gran Duo, a tribute by Magnus Lindberg to the Mozart Gran Partita, which I recorded with the University of Kentucky Wind Ensemble in 2003.

DAVID BEDFORD 1937 – 2011

I was inventive through ignorance

Excellent recording of the collective band works of David Bedford. The wind band works of David Bedford have not yet received the widespread attention from the band world in the States that they deserve. The Royal Northern College Wind Orchestra's performance under the direction of Clark Rundell is first rate and provides a unique opportunity to hear five accessible contemporary wind band works that need to become standard works.

. American review Amazon

David Bedford was mourned alike by the classical and pop music worlds. He began composing at the age of seven and went on to study at the Royal Academy of Music with Lennox Berkeley. Later, he became something of an enfant terrible, but experiences as an arranger in the 1970s rock scene tempered his early training with Luigi Nono at the

electronic studios in Milan and throughout his career he worked with a number of leading rock stars including Kevin Ayres, Mike Oldfield, Elvis Costello, Frankie goes to Hollywood, Roy Harper, Propaganda, China Crisis, Enya and Billy Bragg.

But as he once recalled:

I was on the road playing keyboards with these bands, fighting off the groupies, and then the next night I would be in the Festival Hall doing some plinky-plonk music to an audience of about four.

The compositional style that was to emerge from this post avant-garde world was strongly melodic, unashamedly tonal, influenced by the popular music that had always been part of his musical persona. A good example can be found in the **Symphony No. 1** of 1985 (NMC D049). A successful career in commercial music beckoned but early experience as associate visiting composer at Gordonstoun School led him into sharing his expertise with music in all its forms, educational, amateur, pop and avant garde, as well as his being extraordinarily active in musical politics.

Sun Paints Rainbows on the Vast Waves (1984) was the first of several wind band pieces that created something of a reputation for Bedford as fresh interest began to grow in symphonic wind bands. Bedford creates what amounts to a tone poem, based largely on the eight chords heard at the outset. As in much of Bedford's music considerable use is made of repeated ostinato-like rhythmic figurations that occur regularly and are a stylistic remnant of his avant-garde days. The initial eight chords are subjected to a range of transformations and metamorphoses heard most obviously in the middle section where they are presented in a series of static blocks set against percussion.

The BASBWE Commission for 1985 was **Sea and Sky and Golden Hill** (1985, Novello/Music Sales), with its evocative use of tuned wine glasses. His scores show a fascination for unusual soloists, piccolo, cor anglais, bass clarinet, baritone saxophone; he was writing minimalist scores before it was fashionable, and his love of *the tingle-factor*, often caused by sharply contrasted overlapping common chords piled into huge masses, abruptly switching to ppp or to silence, makes his work very dramatic, albeit needing a large acoustic for full effect. In **Rondo for Isolde** (1985, Novello) and the **Symphony No. 2** (1995, Novello) he has created two fine works for schools to stand alongside the best pieces by Connor, Ellerby, Sparke, Woolfenden and Wilby. **Praeludium** (1990, Novello) makes use of four antiphonal groups drawn from the main band, which remains on stage, while the BASBWE Trust commission for the Leeds Festival is a piano concertante work, **Susato Variations** (1993, Novello) with orchestral wind accompaniment. His last work for wind band was **Canons and Cadenzas**, commissioned by Frederick Fennell for the Kosei Wind Orchestra. His most successful work internationally is still **Sun Paints Rainbows on the Vast Waves** (1982, Novello) written for the Huddersfield Contemporary Music Festival.

BRUCE FRASER (1947 – 2017)

Bruce Fraser was for many years Scotland's leading composer for wind and brass band. A most experienced and successful teacher, these skills infuse his strong catalogue of

educational music. Among his many works are the virtuoso **Tuba Concerto** written for one of his former pupils, James Gourlay, the **Trumpet Concerto** written for John Wallace, **Greek Folk Dances**, **The King across the Water**, and the **Celtic Concertino** with solo clarinet. His own publishing house, Lomond Music, was administered jointly by his wife Patricia and has a vast catalogue of music for schools including flexi scores for groups which are not full bands. His scores and music are now on sale through Just Music.

MICHAEL BALL (born 1946)

I believe that the composer has an implicit duty to serve the society he or she lives in by providing well-crafted music which is both grateful and stimulating to play or sing and hopefully uplifting to the imagination and the spirit, both for the player(s) and the listener. In short, my concern is to be useful and to communicate.

For the 1987 WASBE Conference in Boston, I commissioned two works, Richard Rodney Bennett's **Morning Music** (1987, Novello) and Michael Ball's virtuoso tribute to Italy, **Omaggio** (1987, Novello). In the event, Michael Ball's piece was judged to be too difficult by the US top military band scheduled to play it and the world premiere was given at the BASBWE Conference that autumn in Manchester with the UK premiere of the Bennett, the concert also featuring John Harle as soloist in the Ingolf Dahl Saxophone Concerto.

Michael Ball has written three less difficult works aimed at the good school band, **Chaucer's Tunes** (1993, Novello), commissioned for Stockport Grammar School, **Introduction, Chaconne and Chorale** (1995, Maecenas) commissioned by Hugh Craig and the Surrey County Youth Wind Orchestras, and the very fine **Saxophone Concerto** (1994, Maecenas) commissioned for the Huddersfield BASBWE Conference in 1994.

Another outstanding work, unfortunately seldom performed, is his brilliant virtuoso **Pageant** (1995, Novello) scored as a companion piece for the Stravinsky Mass for choir, double reeds and brass. His **Three Processionals** (1998, Studio) is one of those rare works, a successful, musical work at Grade 3 level, and more recently he has transcribed his **Cambrian Suite** also for school band, while his **Euphonium Concerto** (2003), originally also for brass band, was premiered in the wind version at the Cheltenham International Festival in 2004.

WIND ENSEMBLE CONCEPT

The primary way in which serious musicians and concert audiences may be expected to accept the wind band as a serious art medium is through the same quality approaches to performance and repertoire practiced by orchestral, opera, choral and chamber music ensembles.

Donald Hunsberger 1988 Winds

Many of the earliest BASBWE-inspired works were scored with large-scale forces in mind, the Symphonic Wind Band, with its doubling of players in flutes, clarinets and brass. However in 1952 the late Frederick Fennell founded his Eastman Wind Ensemble in which the concept of one player to a part gave composers control at last over the sonorities for which they were writing and in general the most significant repertoire of the past forty years has been written with solo players in mind. The Wind Ensemble concept of any ensemble up to about 45 solo players, one to a part, can be adopted for most wind works and the clarity given even to opaque and dense textures is welcome. The scoring is in fact

derived from an enlarged symphony orchestra wind section and is generally for Piccolo and two Flutes, two Oboes and Cor Anglais, Eb Clarinet, 3 Bb Clarinets, Bass Clarinet, two Bassoons and Contra Bassoon and a Saxophone quartet of two Altos, Tenor and Baritone with possible doublings on Percy Grainger's beloved Soprano; in the brass, four Horns, three or more Trumpets or Cornets, three Trombones, Euphonium, one or two Tubas, with Timpani, Percussion, and any of Double Bass, Harp and Piano.

SIR RICHARD RODNEY BENNETT 1936 - 2012

THE STYLISTIC MIDDLE GROUND

No other composer has done more to develop the stylistic middle ground of 20th Century music – an area widely ignored throughout the 1950s and 1960s – or, incidentally, to encourage its listeners

Susan Bradshaw

This rich palette of wind ensemble colours has been superbly tapped by Richard Rodney Bennett in his **Morning Music** (1987, Novello), **Four Seasons** (1991, Novello) and **Trumpet Concerto** (1993, Novello). These three works by Bennett represent the composer at the height of his powers and are in my opinion amongst the most significant works for wind ensemble of the end of the last century. Bennett studied at the Royal Academy under Lennox Berkeley and Howard Ferguson, and in Paris with Pierre Boulez. His works include symphonies, concertos, a vast amount of chamber and vocal music, opera, ballet and film and television scores, ranging from the award-winning *Murder on the Orient Express* to *Four Weddings and a Funeral*. He has a natural affinity for wind, brass and percussion, an extraordinary ear for sonorities allied with a lyricism lacking in so many composers for the medium. To be analytical, all three works are in what Bennett refers to as “more-or-less” serial texture; all three have note series which are tonal, based on closely related intervals and harmonies. The 12 note row which launches **Morning Music** can be easily sung by audience and ensemble with its diatonic patterning of 4ths and 3rds, while the row which is boldly stated as an introductory cadenza in the **Trumpet Concerto** turns out to be much the same tune as Miles Davis' *Maid of Cadiz*; this slow movement is a heartfelt *Elegy for Miles Davis*, the perfect cross-over work, a bridge between Schoenberg and contemporary jazz. Bennett's last work for wind was **Reflections on a Sixteenth Century Tune** (Novello, 1999), contemporary in idiom, yet basically a set of diatonic variations, originally a string piece seamlessly re-scored for wind decet.

THE SECOND DECADE 1991 – 2001

CONSOLIDATION & PUBLISHING INITIATIVES

By 1991 a new repertoire of British wind music had been established by BASBWE. I remember a college interview in which a would-be student responded in answer to a question about the sort of music his school wind orchestra played; He replied *Oh, we play the usual classics, Holst and Woolfenden*. Happily for the movement despite the problems inherent in printing music many publishers responded to the new needs of bands and new computer technology has helped composers considerably. With the introduction of computerised music programmes like Finale and Sibelius, publishing has undergone a revolution, but even before these innovations new initiatives were launched by R. Smith, (now G. and M. Brand), Studio Music and Novello (now Music Sales); other series from Chester and Schirmer were less successful and wind orchestra publishing by traditional firms such as OUP and Boosey & Hawkes continued fitfully, mainly in the USA, since the UK market is limited. As with brass bands, wind orchestras prefer to purchase music rather than hiring and luckily not only were many of the new commissions put on sale,

but Studio Music launched the old Chappell Journal as a reprint series on demand.

More recently still, other firms have come into the market, such as Maecenas, Faber, Samuel King, Da Capo, Bandleader, CMA and Denis Wick. The last few years have also seen an increase in self-publishing with composers such as Adrian Cruft, Stephen Dodgson, Peter Graham, Keith Amos, Philip Sparke, Guy Woolfenden, Luis Serrano Alarcon, Peter Graham, Bruce Fraser and Peter Meechan building considerable repertoire lists under their own imprint. A number of commissions, self-published in the seventies and eighties merit a more regular place in the repertoire.

2024 marks the centenary of the birth of Stephen Dodgson, (1924-2013), an assiduous supporter of the wind band and formerly chairman of the National Youth Wind Orchestra. His **The Eagle** (1976) and a very successful work for solo clarinet and wind, **Capriccio Concertante** (1984) are perhaps his most substantial works. These and other works are published by the Stephen Dodgson Charitable Trust which can be accessed on his website. Michael Short, published by Bandleader, is another composer whose works such as **Estonia** and **Our Fighting Ships** should reach wider circulation.

WASBE/BASBWE CONFERENCE 1991

BASBWE's first decade culminated in the 1991 joint WASBE/BASBWE Conference back in Manchester. Marred by the outbreak of the Gulf War which frightened off many of the American bands, groups still came from Europe, Japan, Australia and Texas, and the repertoire of over 140 works ranged through four centuries, from Gabrieli and Schütz to world premieres. Berkshire commissioned a sparkling new non-Shakespearean work from Guy Woolfenden, **Mockbeggar Variations** (1991, Ariel) and also premiered an excellent **Trumpet Concerto** (1991, Stormworld) by the Hungarian composer, Istvan Lendvay. Of other works commissioned in connection with the 1991 Conference, **Canyons** (1991, Novello) by John McCabe, commissioned jointly by Eastman and London's Guildhall, is a striking evocation of the Grand Canyon, certainly accessible to a good youth band, while Patterson's **The Mighty Voice**, (1991, Studio Music) written for Youth Bands, should become equally successful now it is revised. Bennett contributed **The Four Seasons** (1991, Novello), premiered at the Cheltenham Festival and two large-scale ensemble works received workshop performances. A BBC commission, Nicholas Maw's **American Games** (1991 Faber) was premiered the following week at the BBC Proms by the RNCM and won the 1991 Sudler Award in Chicago. It is an energetic virtuoso romp through American life, with the razzmatazz of the marching bands contrasted with the simple piety of traditional American values. Equally appealing was the new CBDNA Consortium commission by Robin Holloway, **Entrance; Carousing; Embarcation** (1991 Boosey and Hawkes) presented in a workshop by Jerry Junkin and the University of Texas at Austin Wind Ensemble. This is a sprawling Mahlerian epic scored for a normal wind ensemble except for the clarinets, of which 8 Bb are required, together with 2 bass, contra alto and contra bass.

TRENDS IN BRITISH MUSIC

Perhaps two strands can be perceived in the "symphonic" repertoire. On the one hand there are works cast in a more populist mold, equally suited to performance either with solo players or by a larger, perhaps less experienced, Symphonic Band. Some of these are pastiche, Malcolm Binney's **Charivari** (1981, Maecenas), Martin Dalby's brilliant spoof on Boulez in **A Plain Man's Hammer** (1984, Novello), Joseph Horowitz' **Bacchus on Blue Ridge** and **Fête Galante**, Orr's **John Gay Suite**, Woolfenden's **Gallimaufry** and **Illyrian**

Dances, Muldowney's **1984** (ms) and **Dance Suite** (1996, Ariel) generally following European rather than American models. On the other hand, composers developed traditional forms and language as in Dodgson's **Concertante Capriccioso**, Cruft's **Overture Tamburlaine** (1962, Joad Press), Gregson's **Tuba Concerto** and **Festivo**, Iain Hamilton's witty **Overture 1912** (1958, Presser), and Patterson's **The Mighty Voice** (1991, Studio) but, it might be chauvinistically claimed, often with a refreshing vigor and spontaneity not always present in some of the more formulaic music of their American and Japanese contemporaries.

Meanwhile a new generation of composers emerged writing *Gebrauchsmusik* suitable for either the wind ensemble concept or the symphonic which like so much earlier British music entertains the audience while challenging the player, whether conservatoire or professional, student or amateur. Paul Hart has three works full of brio and gusto in **Journey and Celebration** (1989, R Smith), **Cartoon** (1990 R Smith) and **Circus Ring** (1995, G & M Brand). Nigel Hess has responded to commissions from the National Youth Wind Orchestra and others with five works including **East Coast Pictures** (1985, Faber), **Global Variations** (1990, Faber) and **Stephenson's Rocket** (1992, Faber).

HUDDERSFIELD CONSORTIUM

The BASBWE Conference moved to Huddersfield in 1994 and two new commissions made considerable impact. Typical of the emerging younger group of composers was Martin Ellerby, whose **Paris Sketches** (1994, Maecenas), a four-movement homage to Parisian composers such as Ravel, Stravinsky, Prokofiev, Satie and Berlioz, was commissioned by a consortium of schools, wonderfully scored filmic music, premiered by the first, and last, BASBWE Honours Band conducted by Clark Rundell.

MARTIN ELLERBY born 1957.

Ellerby's earliest essay for wind was the evocative **Tuba Concerto** (1988, Maecenas). It was followed by **Paris Sketches** still his most popular work, and **Dona Nobis Pacem** (1995, Maecenas) a heartfelt elegy for the heroes of the Second World War, premiered at Symphony Hall, Birmingham. More ambitious is the **Symphony** (1997, Studio) commissioned for the 1997 BASBWE Conference and a wind version of his **Euphonium Concerto** (1996, Studio) while his **Venetian Spells** (1997 Studio) recalls the pastiche qualities of Paris Sketches, evoking the music of Gabrieli, Vivaldi and other Italian masters with telling use of both harp and harpsichord. **New World Dances** (1998, Studio) is a transcription of a brass band original designed for a youth band tour of USA and readily accessible. More recently there seems to have been a divergence between his more serious works, the **Clarinet Concerto**, **Meditations** and **Via Crucis**, and the lighter side, which includes educational piece **The Big Easy Suite**. In 2005 he received a commission from Her Majesty's Band of the Coldstream Guards for a work entitled **The Cries of London and** followed this up in 2009 with **Royal Windsor Portraits**, premiered before the Queen in a private concert at Windsor. Other works include the **Canticle of the Sun** (2006) **Cinnamon Concerto** (2008) commissioned by Nobuya Sugawa of the Kosei, and the **Mass of St Augustine** commissioned by Matthew George. In 2010 he completed a wind band setting of Karl Jenkins' **The Armed Man**. Other recent works are **A Man For All Seasons** (2013/14), **Amphibiosity** (2013) both published by Studio as are all those earlier works, though now he is being published by Cane River Music, with Five **Manx Romances** (2017 MEM), **Gallipoli '100' Suite** (2017 MEM) and **Wassal Dances** (2020).

GARY CARPENTER born 1951

The other Huddersfield commission was Gary Carpenter's slightly over scored rock-based **Flying God Suite** (1994, Camden) published by another publishing newcomer, Camden Music. Carpenter's earlier commission by the NYWOGB, **Theatre Fountains**, (1991, Camden) was my first acquaintance with his music, a superb score of great imagination; his **Eine Kleine Snookerspiel** (Camden) is a brilliant Harmonie spoof for wind octet and equally amusing is **Pantomime**, (1951 Camden), a divertimento for the same instrumentation as the Mozart *Gran Partita*. For the Sunderland Festival of 1997, he wrote **Sunderland Lasses, Wearside Lads** (1997) again perhaps a little heavy handed in its treatment of the material. Carpenter is now on the composition staff of the Royal Northern College of Music and was commissioned to write a **Concerto for solo Oboe and Clarinet** for the 2009 WASBE Conference in Cincinnati. An orchestra that is active in commissioning is the North Cheshire Concert Band, who commissioned **Runcorn Bridge** from Carpenter in 2012.

ADAM GORB born 1958

Gorb is not afraid to draw on the vivid musical heritage of his Jewish roots, sometimes directly, often in a more subsumed or radically creative way. The crucial and consistent feature of Gorb's work though is that it communicates strongly without patronising players or audiences. He firmly believes that if contemporary music - any music - does not impact on listeners then its message is irrelevant; it is lost.

Giles Easterbrook 2004

Martin Ellerby's former colleague at London College of Music was Adam Gorb, whose first wind ensemble work was the exciting and exacting **Metropolis** (1993, Maecenas), written for the Royal Academy of Music Wind Orchestra; it won the Walter Beeler Memorial Prize in 1984. Since then, he has written **Bermuda Triangle** (1995, Maecenas), a **Euphonium Concerto** (1997, Maecenas) and a brilliant "post-Bernstein" Overture, **Awayday**, (1996, Maecenas). His **Yiddish Dances**, (1998 Maecenas) is a marvelous five-movement work based on the Klezmer tradition, about Grade 4+ but requiring an expert Eb player; a number of works for school and amateur bands have followed, and a substantial concerto for percussion, **The Elements** (1998, Maecenas) written for and premiered at the Bridgewater Hall Manchester on 6th April 1998 by Dame Evelyn Glennie. Two more elusive works tap a gentler sound-world, **Ascent**, commissioned by Felix Hauswirth for the lamented Uster Festival, and **Towards Nirvana**, commissioned by Kosei, which begins as a hedonistic whirl, reminiscent of the language of **Metropolis**, but ends in a Buddhist trance of chanting, recorders, repetitive motifs, dying away to nothing. "Too long and too quiet" was the criticism levelled by one eminent wind orchestra aficionado at the Mid-West! Despite that, it won the award from the British Academy of Composers and Songwriters for the best wind work of 2004, a feat repeated by **Adrenaline City** in 2008 and **Farewell** in 2009. He is an essentially practical composer and his works for school band have a spontaneity and sensitivity rare at this level. I especially enjoy **Bridgewater Breeze** (Maecenas), five good tunes with teasing quirks of phrasing, orchestration, and metre, **Eine Kleine Yiddische Ragmusik** (G&M Brand) and **Candlelight Procession** (G&M Brand), all at about Grade 3 level. He is now Head of Composition and Contemporary Performance at the Royal Northern College of Music, but wears his learning lightly as demonstrated by several charming pieces at Grade 2/3 level. Gorb has often nailed his colours to the mast over "light" music. The hilarious trombone concerto, **Downtown Diversions** (2001, Maecenas) demonstrates the ease with which he skates near the thin edge of popular cliché without ever falling into that easiest of ruts. In many works he returns to the populist mode of **Yiddish Dances; Dances from Crete**, (2003,

Maecenas) is a four-movement rumbustious suite of dances in which vulgar high-spirits and virtuosity are juxtaposed with deeply felt tragic lyricism. 2007 was something of a vintage year for Gorb enthusiasts; works included the virtuoso **Adrenaline City** (2007, Studio), in the same vein as **Awayday**, written for a consortium of American army bands, mostly in 10/10 but wildly syncopated across that metre. The much simpler **Safari and Sunrise** (2007, Maecenas) was written for the biennial band contest in Singapore and included some aleatoric writing for birdsong in the high woodwind and in the second movement growls and roars on mouthpieces. Spring 2007 saw the premiere of another major work, **Farewell**, (Maecenas), commissioned by the National Youth Wind Orchestra of Wales, and in 2009 winning the BASCA top award for Gorb for the third time. This is a Mahlerian movement of over twenty minutes, scored for two ensembles ideally separated on the stage, a work of conflict and ultimately resolution which is an important addition to the “serious” repertoire for wind. For the RNCM repertoire session at WASBE in 2009, he wrote a moving five-minute elegy for all those victims of the holocaust and other examples of man’s inhumanity to man, **Tranquility**.

Recently he has arranged both **Yiddish Dances** and **Bohemian Revelry** for a fourteen-part wind ensemble to help ensembles with constricted rehearsal during Covid. His most recent work is a **Concerto for Violin and Viola** premiered at University of Georgia in Athens in 2022.

His first chamber opera **Anya** was written in 2012, and in 2017 he turned again to the form with **The Path to Heaven**. Scored for a 15-piece wind ensemble it is on a theme of the Nazi persecution of the Jews, in one act with a duration of 105 minutes. Gorb writes: ***The Path to Heaven** is my fourth collaboration with the librettist Ben Kaye. Our other works are **Thoughts Scribbled on a Blank Wall** (2007) for narrator, bass singer, chorus, brass quintet and organ based on the experiences of the political prisoner John McCarthy, **Eternal Voices** (2010), a commission from the Royal Marines about war in the 21st century for narrator, mezzo soprano, chorus and Wind Ensemble and **Anya 17** (2012) an opera on the subject of slavery and sex trafficking which has had productions in Germany and the USA.*

The late Giles Easterbrook wrote about his works: *Deceptively mainstream at first glance, they display the same inventive brilliance, pulsating sound world, striking use of rhythm and an undogmatic absence of stylistic hang-ups to embrace jazz and serialism in works where power, poetry, irony and pathos, often underlaid by a theatrical and deeply subversive element, coalesce in an integrated, highly individual musical voice. He wrote specifically of the wind works *There are now some 30 wind pieces, by turns whimsical, visionary, disturbing, virtuosic, puckish, reflective, subversive, simple, complex, all original and brilliantly achieved. The expressive, emotional and stylistic range is kaleidoscopic. Gorb doesn’t easily fit into schools or pigeonholes because he is not concept driven: each score is a one-off, its material defining a specific trajectory and character rather than filling a pre-existing form.**

MALCOLM BINNEY born 1944 & MAECENAS PUBLICATIONS

Malcolm Binney began working at Maecenas Music in 1991 and is now Managing Director. As well as building the Maecenas catalogue into one of the most vital publishing houses in the world of wind band and wind ensemble he has contributed a number of excellent works at all levels. Brilliantly scored, full of wit and vigor, works such as **Brasser** (1997)

Charivari (1981, Maecenas), **Four Character Studies from Master Humphrey's Clock** (1988, Maecenas), **Saturnalia** (1992 Maecenas) are fun to play and to listen to; **Civitas** (1997) is a more serious three movement work, reflecting the vigor, courage and rewards of northern life in the Industrial Revolution.

For less skillful bands **Emerald Breeze** (1994, Maecenas) is a miniature Straussian tone-poem of some power, **Nancy's Lament** drawn from Master Humphrey's Clock is a charming miniature. His latest work is **Overture Joyeuse** (2022) a reworking of his exuberant **Overture for a Street Party**. Malcolm's influence on BASBWE is extensive. He was a stalwart committee member and a contributor to Conferences for many years. He is very active in persuading composers to write wind works, and through his Canford, now Sherborne, Summer Music School, has influenced dozens of conductors and composers in the wind band world. In addition, he is conductor professor with the Band of HM Royal Marines, so again has hugely influenced dozens of military conductors.

The inspiration behind the Maecenas catalogue was Giles Easterbrook, who was responsible also for the development of the Novello Wind Series in the 80's. The Series includes established masterpieces by Respighi and Saint-Saens, virtuoso works such as Roger Marsh's **Heathcote's Inferno** (1996) and Judith Bingham's **Three American Icons** (1997), with movements dedicated to Marilyn Monroe, Lee Harvey Oswald and others. Other contributing composers are Gareth Wood and Geoffrey Poole, both vastly experienced, and Nigel Clarke with his first work for the genre, **Samurai** (1995) commissioned by the RNCM for their tour to WASBE in Japan.

Many Maecenas composers have had a specific brief to write easy music in a contemporary idiom which gives players a musical challenge while providing them and their audiences with an emotional experience similar to that derived by their colleagues from playing standard orchestral repertoire. Such a work is Bill Connor's **Tails aus dem Woods Viennoise** (1992, Maecenas) a masterpiece for Grade 3-4 players, Mahlerian in its sweep and impact. Adam Gorb's **Bridgewater Breeze** (1997) is a re-scoring of his Suite for Wind, five very attractive tuneful movements at Grade 3 level. Gareth Wood is another composer with a flair for the good tune and attractive scoring, shown in **Three Mexican Pictures** (1992 Maecenas), **A Wiltshire Symphony** (1997 Maecenas) and in **The Cauldron** (2003, Maecenas).

Malcolm Binney's latest initiative is to invite Adam Gorb, Fergal Carroll and Gareth Woods to write works at about Grade 2 level, with carefully selected parameters of ranges, keys and difficulty, published as the Genesis Series. Maecenas has continued its policy of seeking out quality new works from a variety of composers, works that are often un-commercial.

More substantial than the Genesis series is a short **Passacaglia** (2006) by RNCM alumnus Timothy Jackson; originally conceived as the finale of a **Symphony for 32 Horns**, Jackson welcomed the chance to transcribe it for wind orchestra, and its tightly argued set of variations on a four bar ground builds to an impressive climax which always carries players and audiences along in its Brahmsian build-up. Also, from the RNCM is Emily Howard, whose **Jonah** fulfilled a commission by Mark Heron for his amateur group in North Cheshire while for the RNCM junior school she wrote a tripartite waltz, **Deep Soul Diving** (Maecenas) premiered at BASBWE in 2007.

Another Maecenas composer writing regularly for the medium mainly for school bands is Fergal Carroll born 1969. He is an Irish composer whose career has been with the military,

but he writes with an Irish charm and considerable success, mostly with a strong story line. His works include **Song of Lir** (2004), **Blackwater** (2005), **Silverwinds** (2006), **Spring at Nine Stones** (2014) and **Cathedral Variations** (2015)

KENNETH HESKETH 1968

In the last decades, Kenneth Hesketh has had huge success in Europe and USA, writing a wide range of works to fulfil important commissions from orchestras and festivals but throughout he has retained his contact with the world of the amateur, writing for both wind and brass band and even in his simpler works creating a whirlwind of sound which is attractive for the audience and immediately engaging for the ensemble, often with wonderful solo lines for second and third players and great parts for everyone. In an interview, Christopher Thomas asked Hesketh about his Symphony, written at the age of sixteen. He replied:

The symphony was a blend of Walton, Arnold and Shostakovich, with a small amount of Khatchaturian and therefore rather 'filmy'

Since then of course, familiarity with a wide range of music has extended those influences; his **Diaghilev Dances** demonstrate his love and knowledge of Ravel and Debussy, he mentions the structural influences of Stravinsky, he discusses the importance of playing keyboard for the National Youth Orchestra in **Turangalila**, study at Tanglewood with Henri Dutilleux, close involvement with Oliver Knussen and Hans Werner Henze. The result is an orchestral palette of infinite richness, whether scoring up dances from the 17th century or writing highly original complex contemporary scores.

Kenneth Hesketh has been described as “one of the UK's most vibrant voices, having a brand of modernism that reveals true love for sound itself”, and this sense of instrumental colour makes for ravishing use of the wind orchestra in a series of significant works. His first work for wind orchestra was **Danceries** Set 1 (2000 Faber), a four-movement work derived from Playford's Dancing Masters Tunes of the 17th century. A very early orchestral work was rewritten for wind as **Masque** (2001 Faber), an energetic overture, full of good tunes and exciting scoring. He writes *The idea for **Diaghilev Dances** (2003 Faber) came from my interest in and love for the great ballet music of the early 20th Century.....as a very young musician I was spellbound by the sounds and colours of this music and have long wanted to put my own homage forward in honour of Diaghilev and the music he inspired.*

His extraordinary use of the full coloristic palette of the wind orchestra resulted in my commissioning his ravishing score **The Cloud of Unknowing** (2004, Schotts), premiered by the Royal College of Music in 2005; it is a marvellously scored work, with demanding parts for tuned percussion, piano, celeste and harp, a rich sound world unique in the wind ensemble medium.

- My idea was for composers to pair one work with advanced technical demands of the orchestra with a second for school bands. Edwin Roxburgh wrote such a pair with his masterly **Elegy for Ur** (2006 Maecenas) for oboe and ensemble paired with **Aeolian Carillons** (2007 Maecenas), but Ken's “easier” work turned out to be **Vranjanka** (2008 Faber) another virtuoso piece, a fast moving set of variations in 7/8, its brilliance in direct contrast to the sumptuous pastel shades of **The Cloud of Unknowing**.
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Three other works emerged during 2004, all published by Faber; **Internal Ride**, the brilliant **Whirligigg** and a **Flute Concerto**. A work that is continuation of the dramatic forms of **Diaghilev Dances** is **Gilded Theatre** (2008), which is a return to that post-impressionist style of **Diaghilev Dances** and a wonderfully scored tribute to the world of 18th Century French theatre. Later came another set of Playford dances, **Dancerics (Set 2)** premiered in 2011.

Cecilian Music was founded in 1998 as the publishing company for the music of London-based international composers Kenneth Hesketh and Arlene Sierra. While Hesketh's works in a more popular vein are published by Faber, **The Cloud of Unknowing** is with Schotts and two other ambitious pieces **In Ictu Oculi (Three Meditations)** (2018) and **Along Dark Paths - for Wind Orchestra and six Celli** (2021) are both published by Cecilian Music. There is no doubt that with these three works Hesketh has created a tough uncompromising triptych in which he explores a compositional style far removed from his more populist mode, three works of huge importance.

STEPHEN MCNEFF born 1951

Many of Stephen McNeff's early wind works are published by Maecenas. A great deal of his experience has been in the theatre and he has several excellent operas to his credit. He brings this sense of the dramatic to his wind music. **Ghosts** (2001 Maecenas) is a kind of *Enigma Variations* with a series of nine movements each dedicated to a famous ghost of the past. For the WASBE Conference in Ireland in 2007 I commissioned an impressive song cycle **Image in Stone**, settings of poems by Donne, Rossetti, Walt Whitman and a Greek grave stele from the 1st century. His natural feel for drama shows here and in his **Wasteland 1** and **Wasteland 2**, his two concertos for Clarinet and Flute, **Moving Parts**, **Rant** and **The Winged Lion**, all energetic works with brilliantly scored thematic material.

TIPPETT TRIUMPH

Paraphrase after the manner of Liszt. **1905-1998**

In 1988, I was asked to conduct the RNCM Chorus and Symphony Orchestra in *A Child of Our Time* in a Tippett Festival and I tackled the great man about the possibility of writing a wind work for us. Immediately he suggested that we programmed the first movement of his **Concerto for Orchestra** (1963 Schott) suggesting that we play it under the title of **Mosaic**. This movement is a dazzling display of compositional technique. Tippett states no less than nine fully worked out themes, characterised by Ian Kemp as being in three groups, first creating lyricism (two flutes and harp, tuba and piano, three horns), the second, rhetoric (timpani and piano, a reed band of oboe, cor anglais, bassoon and contra and two trombones with percussion interjections) and the third, speed, (piano and xylophone, clarinet and bass clarinet, and two trumpets and piano). This last group of themes is half as fast again as the first and second.

It was typical of Michael, the doyen of British composers, to have responded enthusiastically at the age of eighty-seven to a wind ensemble commission from an American Consortium led by Frank Battisti. **Triumph**, (1992, Schott) is based on Part two of his great choral work, **The Mask of Time**. The composer worked on this score with his close friend and collaborator, Meirion Bowen. who described it as a *Paraphrase after the manner of Liszt*. Most of the material for **Triumph** is derived from the first sections of Part 2 of **The Mask of Time** and much of the original scoring is used directly with the vocal parts assumed by the saxophones. The RNCM Wind Orchestra gave the UK premier at the Aldeburgh Festival on 23 June 1993,

NIGEL CLARKE **born 1960**

The young Nigel Clarke, having sworn after his experiences in the Royal Marines never to write for the medium, found his interest awakened by a commission from the RNCM for a work to take on tour to Japan in 1995; the result was **Samurai**, (Maecenas) an exciting primitive work featuring traditional *teiko* drumming, reminiscent in its balletic energy of *The Rite of Spring*. He followed **Samurai** with a stream of exciting pieces, some using an actor, extending the scope of the wind programme.

Battles and Chants	2000	Clarinet & Wind Orchestra	21	Studio
Black Fire	2006	Violin and Wind Orchestra	26	Studio
The Black Madonna and the Blue Forest	2020	Wind Orchestra	14	HaFaBra
Breaking the Century	200	Wind Orchestra	7	Studio
The city in the Sea	1995/7	Euphonium and Wind Orchestra	16	Maecenas
Christina's Memory Garden	2017	Wind Orchestra, soprano/trpt	16	Knight Music
Fanfares and Celebrations	1007	Wind Orchestra	13	Studio
Fields of Remembrance	2008	Wind Orchestra	13	Studio
Forgotten Heroes	2005	Wind Orchestra	5	Studio
Gagarin	2004	Wind Orchestra	14	Studio
La Fleur en Papier Doré	2019	Wind Orchestra	9	HaFaBra
Heritage Suite	2009	Wind Orchestra	16	Studio
King Solomon's Mines	2003	Wind Orchestra	12	Studio
Mata Hari	2002	Wind Orchestra		Studio
Old World Overture	2014	Wind Orchestra	5.30	Studio
Outrageous Fortune	2016	Wind Orchestra, trombone & actor	24	Studio
Richer Dust, A	2014/15	Wind Orchestra & speaker	21	Studio
Samurai	1995/rev. 2007	Wind Orchestra	12	Maecenas
Storm Surge	2013	Wind Orchestra	13.30	Studio
Tilbury Point	2003	Wind Orchestra	5	Studio

BILL CONNOR Born 1949

Until recently President of BASBWE, Bill Connor has developed our work and interests in

educational projects of all types. Bill divides his composing time between commercial work for television and outreach projects with professional symphony orchestras. Much of his work has been in this field together with media so he brings to BASBWE an exciting new voice with greater contact with non-musicians. My interest in Bill's music was first piqued by his amusing **Waiting Game** written for the Werneth Band. When I asked about his early works, he replied "why on earth would you want to do that....is this relevant to BASBWE." His works for band include **After the Picture Show** for saxophone quartet and band, **Symphony for Winds** (1988) and a spaciouly romantic Concerto **for Violin and Band**, premiered by RNCM alumnus Peter Manning, **Concerto for Wind Band** (Dastardly Dances 2019), **Fictitious Folk** with solo violin, and a **Concerto for Bass Clarinet, Sciemachy ohne Schatten**, (2018). He is planning a **Trombone Concerto** for his next work.

Three of his works are published by Maecenas. **Tails aus dem Vood Viennoise** (1992) was commissioned and premiered by the Band of Richmond School, North Yorkshire, and their conductor Richard Jones, who has been responsible for several important commissions. It is in three movements, *Cemetery, Dawn Assault, Just Retribution* and it is in my opinion the nearest that a Grade 3-4 level band can come to performing a Mahlerian symphony. Lasting 22 minutes, with no recognisable tunes and harmonic procedures which are almost Schoenbergian, this work has an intensity rare in educational band music. Some years ago, I must have been bewailing the fact that most band music tends to be loud, fast and exciting, and that I missed the lyrical quality of instrumental writing. Bill riposted with **S.L.O.W., Sun Low Over Water** (2008), a beautifully restrained exercise in orchestral coloring, with strong contrasts of intensity and key but not of pulse. His intense sense of fun emerges in his **The Sound of Welcome – Sain y Croeso** (2008) scored for the same instrumentation as the Mozart *Gran Partita*.

INVOLVEMENT OF THE MILITARY

The involvement of Malcolm Binney in the training at the Royal Marines in Portsmouth has resulted in a number of important commissions. The most significant is undoubtedly Adam Gorb's stirring **Eternal Voices** (Maecenas) for Mezzo Soprano Solo, Boy Treble, Chorus and Wind Ensemble in response to a commission of a large-scale choral work involving the Royal Marines concerning the conflict in Afghanistan. In 2014 the Band commissioned a work from Simon Dobson, **The Battles of Coromandel and Falkland Islands** to accompany the remake of the film of that name. The inspiration behind these two commissions was the Principal Director of Music, Lieutenant Colonel Nick Grace, whose recording **Metropolis 1927** included a work with that title by Peter Graham, two works by Kit Turnbull **Between the Lines** and **Far from Home, Chanson de Normandie** by Nigel Hess, and **Gallipoli 100 Suite** by Martin Ellerby. As well as working with the Royal Marines, Martin Ellerby, Nigel Clarke and Kit Turnbull all had posts with various Guards bands and the Band of the Royal Airforce, and so the military once again has begun to take a leading part in developing British Wind Music, a role which was somewhat neglected after 1924 with those iconic works by Holst and Vaughan Williams.

Several other works should be mentioned, representing the tip of the iceberg of contemporary works for wind band and wind ensemble. David Lewiston-Sharpe has written a fine **First Symphony** (1999), commissioned by the University of Nottingham, which can be heard on YouTube, performed by Trinity Laban Conservatoire of Music. I conducted that group in an interesting work by Joe Duddell, another commission from the Royal Marines, **The Redwood Tree** (2008 Schotts), which needs more performances; a work in a more easily approachable idiom is Alan Bullard's **London Landscapes** (1993),

while his **Heritage** was a BASBWE commission in 1995 and needs to be re-assessed.

IMPORTANT MUSICAL STATEMENTS

The commissioning programme of the last ten years of the 20th century deliberately encouraged leading British composers to write for wind. One of the strongest works was a commission for Glasgow from the Scottish composer, James Macmillan, whose **Sowetan Spring** (1990, Boosey) has been recorded professionally by the Royal Scottish National Orchestra but has sadly received relatively few performances. Similar neglect has befallen other more “serious” works, such as John Casken’s **Distant Variations for Saxophone Quartet and Wind** (1997, Schott) Anthony Gilbert’s **Dream Carousels** (1989, Schott), Edward Harper’s **Double Variations** for oboe, bassoon and ensemble (1989, OUP) and Thea Musgrave’s Marimba Concerto, **Journey through a Japanese Landscape** (1993 Novello).

EDWIN ROXBURGH Born 1937

A perennial problem for conductors is how to tackle contemporary music through the school band as well as works at “professional” level. Roxburgh has two works written for the technical requirements of a High School Band but with the musical demands of a commission for the London Sinfonietta, **Time’s Harvest** and **Aeolian Carillons**. The young Edwin Roxburgh was described by Nadia Boulanger as the new Stravinsky, but I think that a career as a composer was too narrow for him, he was a fine professional oboist, was a teacher at the Royal College of Music where he for many years conducted the contemporary group, and he brings these skills to his composition. He has recently written two works as part of my commissioning series. **An Elegy for Ur** (2006, Maecenas) is a heartfelt plea for sanity in the Middle East, scored magically for solo oboe and orchestral wind and brass; Ur of the Chaldees is the 6000 year old cradle of civilisation, now despoiled by the invading forces and the home of a Burger King and a Pizza Hut. In 2017, he wrote another exciting concerto for me, his **Piano Concerto** (2017 United Music Publishing).

JUDITH BINGHAM Born 1952

One of the first of my commissions in the series in memory of our third son was **Bright Spirit** (2002 Maecenas) This is an elegy without the sentimentality that often clouds such pieces, premiered by Baylor University in Texas. Her first work for wind ensemble was **Three American Icons** (1997, Maecenas), a kind of French Suite with a Rondeau for Marilyn Monroe, graphic depictions of the murder of Lee Harvey Oswald and the infamous Grassy Knoll. In 1921 her recent commission for woodwind orchestra, **Mozart’s Pets** (Peters) was premiered in November 2021 conducted by Shea Lolin.

CHRISTOPHER MARSHALL Born 1956

In 2000 while touring New Zealand, I heard on the radio an orchestral piece in which the scoring for wind was especially striking. I immediately commissioned the composer to write a work for schools and put together a WASBE consortium. The result was **AUE** (2001 Maecenas) the first of a series of imaginative works for wind. This was followed by **L’Homme Armé** (2003 Maecenas) a brilliant set of variations on an old mediaeval tune,

loosely patterned on the Symphonic Variations of Dvorak. With a Māori war song, a funeral march, a Mahlerian Ländler, jazz and pop influences and a brief prologue and epilogue of sirens, penned under the shadow of the Iraq war, the work has enormous strength and integrity. In 2006, Chris Marshall responded to another commission with the very beautiful **Resonance** (2006 Maecenas), a montage of forest sounds, culminating in a missionary hymn tune with variations which dissolve into birdsong, as the whole wind orchestra gently whistles.

COMMISSIONS FROM MAJOR COMPOSERS

Almost more exciting, in the struggle to legitimise the medium, is the involvement of professional orchestras in commissioning composers for their wind, brass and percussion sections. Orchestras such as the Liverpool Philharmonic with Gregson's **Celebration** (1991, Maecenas), The London Symphony and Michael Tilson Thomas with **Quatrain** (1989, Faber) by Colin Matthews, and the BBC Symphony with Birtwistle's **Panic** (1995, Boosey), which scandalized the BBC Prom audience. Two other works rarely performed are Robin Holloway's **Entrance; Carousing; Embarcation** (1997, Boosey) and Michael Tippett's **Triumph** (1992) Schott), both commissioned by American Universities. Together with Sallinen's **Palace Rhapsody** (1997 Novello), the three works by Richard Rodney Bennett and Irwin Bazelon's **Midnight Music** (1991, Novello), these represent a body of music for wind ensemble, which can be considered an important statement by leading British publishers and composers.

RNCM AN WORLD PLAYER INTERNATIONAL COMMISSIONS

CANADA & MICHAEL COLGRASS

The RNCM was certainly one of the major players in the world of wind ensemble joining with American colleagues in a number of commissions. One regular visitor to the College was the Canadian composer Michael Colgrass, (1932-2019) who in 1985 had caused something of a furore with his **Winds of Nagual**. He fascinated everyone with his music but also his brilliant theatrical lectures on the psychology and technique of performance. At the turn of the century, we were part of a commission consortium for a new saxophone concerto by Michael, **Dream Dancer** and we gave the world premiere with Kenneth Radnowsky. The work is part theatre, part exploration of differing musical traditions; the soloist moves between three groups, joining in with the musical styles of three cultures – Arabic, characterised by harmonic minor, Asian, by pentatonic and Western through diatonic scales.

AMERICA & JOAN TOWER

Another international commission was Joan Tower's **Fascinatin' Ribbons**. Tower's first major work for winds is characterized by an energetic style that is colourful, rhythmic, and muscular. The title refers to the many contours of motives shaped in curved ribbon patterns. Commissioned by the College Band Directors National Association and

premiered at the national conference in 2001, this is an important addition to the contemporary repertoire for band.

FINLAND & AULIS SALLINEN

A CBDNA commission in which the RNCM was the prime mover was **Palace Rhapsody** by Finnish composer, Aulis Sallinen, one of the leading composers of his generation, with an international reputation for his operas and symphonies. He viewed this work in the vein of the Harmonie arrangements of 18th century opera and based the piece on his highly successful opera, *The Palace*. It is a satire with dark undertones about authoritarian power. While the score includes many of Sallinen's most infectious melodies, the undertones are ominous as the occupants of the Palace transfer power from one dictator to an equally totalitarian authority.

SWEDEN & CHRISTIAN LINDBERG

As President of WASBE from 2002, I was responsible for the World Conference in Jönköping Sweden, and I commissioned a **Concerto for Wind and Percussion** from Christian Lindberg. It was premiered on 29th June 2003 in Jönköping by the Stockholm Wind Orchestra, conducted by the composer. Christian began composing at the age of 39, encouraged by the composer Jan Sandstrom who said: *Whatever you do, do not try to prove anything, or to be clever in any way. Just write whatever comes to your mind without judging it as good or bad, like when a five-year-old makes a drawing.*

POLAND & SKROWACZEWSKY

I was originally involved in the commission led by Frank Battisti and Frederick Harris which brought several top University Wind Ensembles together with half a dozen world symphony orchestras for a work by the conductor/composer, Stanislaw Skrowaczewski, **Music for Wind and Brass**. I think that it is a major statement, a worthy successor to the iconic **Symphonies of Wind Instruments** of 1920.

Skrowaczewsky wrote:

*The listener may find the character or tone of the piece to be sad, mysterious or even tragic. This could be my own reaction to the state of our world, **in which great art is slowly disappearing and being replaced by superficial 'semi-culture.'***

THREE MORE SIGNIFICANT COMPOSERS

YASUhide ITO, MARCO PÜTZ AND LUIS SERRANO ALARCÓN

In the last two decades I have been very lucky to be in close contact with three composers who have made a considerable contribution to the contemporary repertoire at every level from school band to professional; all three have excellent websites. In addition I have worked regularly with the Senzuko Gakuen Green Tie band in Tokyo, Philharmonic Winds in Singapore and Musical Santa Cecilia de Villar del Arzobispo in Spain with the freedom to programme challenging repertoire. In Singapore we played Adam Gorb's tough but rewarding **Farewell** (2008 Maecenas), the **Cello Concerto** By Friedrich Gulda and the magnificent complete **Marco Polo Trilogy** with ethnic

instruments from India and China. We also took **Ambush; Return with Honour** by the Chinese composer Chen Qian to the Certamen in Valencia.

Ito has written several significant works including **As Time is passing on** (2000 Brain Music) which will be on my next disc with Mark Morette, and **That which He has taught us** (2015 Brain Music). Alarcón responded to my last commission in 2021 with the **Cello Concerto**, a major work and for the UK premiere also wrote as a gift the exquisite five minute elegy **The Unknown Friend**. I have very much enjoyed the music of Marco Putz and I have commissioned two pieces the exciting **Trumpet Concerto** (2006 Bronsheim) and for school bands **Dance Sequence** (Maecenas) a first-rate introduction to contemporary techniques.

THE NEW REPERTOIRE

I remember a German colleague taking exception to my suggestions of works to be played, quoting the old idiom.

one man's meat is another man's poison.

So, apologizing for my chutzpah, in the hope of being forgiven and quoting The Sound of Music:

These are a few of my favorite things.

OVERTURES

Green Dragon	Derek Bourgeois
Festivo	Edward Gregson
Adrenaline City	Adam Gorb
Awayday	Adam Gorb
Masque	Kenneth Hesketh

"LIGHT" CONCERT PIECES

Serenade	Derek Bourgeois
Paris Sketches	Martin Ellerby
Yiddish Dances	Adam Gorb
Dances from Crete	Adam Gorb
Bohemian Revelry	Adam Gorb
The Sword and the Crown	Edward Gregson
The Kings go Forth	Edward Gregson
Ghosts	Stephen McNeff
John Gay Suite	Buxton Orr
Danceries 1	Kenneth Hesketh
Danceries 2	Kenneth Hesketh
Laudibus in Sanctis	Philip Wilby
Dance Movements	Philip Sparke
Metropolis	Adam Gorb

"SERIOUS" CONCERT PIECES

Marco Polo Trilogy	Luis Serrano Alarcón
Duende	Luis Serrano Alarcón

Omaggio	Michael Ball
Morning Music	Richard Rodney Bennett
The Four Seasons	Richard Rodney Bennett
Three American Icons	Judith Bingham
Symphony of Winds	Derek Bourgeois
Samurai	Nigel Clarke
Dream Carousels	Anthony Gilbert
Farewell	Adam Gorb
Cloud of Unknowing	Kenneth Hesketh
Diaghilev Dances	Kenneth Hesketh
Entrance; Carousing; Embarcation	Robin Holloway
Gran Duo	Magnus Lindberg
Concerto for Wind Orchestra	Christian Lindberg
American Games	Nicholas Maw
Image in Stone	Stephen McNeff
Palace Rhapsody	Aulis Sallinen
Music for Wind and Brass	Stanislaw Skrowaczewski
Triumph	Michael Tippett

CONCERTOS

Flute	Concerto for Flute and Wind	Stephen McNeff
Flute	Concertino Pastorale	Philip Wilby
Flute	Concerto for Flute and Wind	Stephen McNeff
Oboe	Elegy for Ur	Edwin Roxburgh
Oboe & Bassoon	Double Variations	Edward Harper
Clarinet	Concerto Capriccio	Stephen Dodgson
Saxophone Quartet	Distant Variations	John Casken
Saxophone	Concertango	Luis Serrano Alarcón
Saxophone	Concertino	Michael Ball
Saxophone	Concertino	Adam Gorb
Saxophone	The League of Gentlemen	Peter Graham
Trumpet	Trumpet Concerto	Richard Rodney Bennett
Trumpet	Trumpet Concerto	Marco Pütz
Trombone	Ritornelli	Alun Hoddinott
Trombone	Downtown Diversions	Adam Gorb
Tuba	Tuba Concerto	Edward Gregson
Tuba	Tuba Concerto	Martin Ellerby
Tuba	Concertino	Rolf Wilhelm
Euphonium	Euphonium Concerto	Philip Wilby
Euphonium	Euphonium Concerto	Adam Gorb
Percussion	Elements	Adam Gorb
Percussion	Concerto	Philip Wilby
Marimba	Journey through a Japanese Landscape	Elizabeth Musgrave
Piano	Piano Concerto	Edward Gregson
Piano	Piano Concerto	Edwin Roxburgh
Cello	Cello Concerto	Luis Serrano Alarcón
Cello	Cello Concerto	Friedrich Gulda

RETIREMENT AND REPERTOIRE OPPORTUNITIES

In 2001 I retired from the RNCM. In 2002 I was appointed acting Director of Bands at

Baylor University, the first of several similar moves which terminated close contact with the RNCM Wind Orchestra and BASBWE and so twenty-five years of developing the RNCM wind ensemble and twenty years work with BASBWE virtually ended though my work in editing continued with a move from Novello to Maecenas. Retirement however gave me the freedom to commission and perform over twenty new works, and I am extremely grateful to the staff and students of the many Universities and Colleges that employed me: University of Kentucky at Lexington, Ithaca College, Cornell University, Dartmouth College, SUNY at Fredonia, and in UK the Guildhall School of Music and Drama as well as regular invitations from Philharmonic Winds Singapore, Senzuko Gakuen Tokyo, and Union Musical Santa Cecilia de Villar del Arzobispo.

WILLIAM REYNISH COMMISSIONING SERIES

2001 - 2021

William, our third son, died in May 2001, climbing one Sunday morning in the Pyrenees by himself, something he always told my wife not to do. He was 34 and had packed into his short life an enormous amount of travel, adventure and even study. His death came at a time when I was still at the Royal Northern College of Music. I had commissioned a wind piece, **Basket Dances**, from Matthew Taylor, and the College preferred not to help with the commissioning fee, so Hilary and I turned it into a work in memory of William and paid for it ourselves. This was the start of a twenty-year commissioning project which has produced thirty-two works.

This commissioning series is unique in that the range of music runs the gamut from repertoire designed for less experienced school groups, such as Fergal Carroll's **Song of Lir** and **Blackwater**, or Daniel Basford's **Partita Fantastica**, to pieces written for professional ensembles such as the works by Judith Bingham, Michael Berkeley and Christopher Painter. Two composers have pairs of works at diverse levels; Hesketh's **The Cloud of Unknowing** was followed by the easier **Vranjanka**, while Roxburgh's heart-felt lament for solo oboe and ensemble, **An Elegy for Ur**, is twinned with his **Aeolian Carillons**. Several works, **Dances from Crete**, **L'Homme Armé**, **Symphony for William**, **Song of Lir**, and **Blackwater** have already been recorded commercially, and Timothy Jackson's moving **Passacaglia** has met with extraordinary success; its technical demands are modest (perhaps American Grade 4+) but its emotional demands are high. I find McNeff's **Image in Stone** heart-rending in its pathos and Chris Marshall's **Resonance** ends with a coda which leaves a bewildered audience smiling as missionary hymns disappear in a cloud of whistled bird song, dying away.

At Baylor University we gave the premiere of Judith Bingham's deeply felt elegy **Bright Spirit**, and at the University of Kentucky I was able to start my International Repertoire Series with Mark Custom records, with two recorded concerts, the first with repertoire from England, New Zealand, Belgium and Sweden, the second with works from England, Finland, USA and Spain. All twelve of my CDs in this series are listed below at page 50, together with our recordings at the RNCM with Chandos.

FIRST IN INTERNATIONAL REPERTOIRE SERIES

My most grateful thanks to Mark Morette of Mark Custom Recording Services, who back in 2003 allowed me to launch a series of live repertoire recordings. The first CD was typical of the series, a live recording of a concert in Lexington with three of my commissions, Nigel Clarke's work for the RNCM tour to Japan for WASBE in 1995, **Samurai**, a striking set of variations on the Mediaeval "pop" song **L'Homme Armé** by New Zealander Christopher Marshall, and another of my WASBE commissions, Christian Lindberg's virtuoso **Concerto for Wind Orchestra**, written for my conference in Sweden. The disc was completed with the gorgeous impressionistic **Diaghilev Dances** by Kenneth Hesketh and a wonderful early 20th century work by the Belgian composer Jules Strens (1892-1971) one of the founder members of the Synthétists, **Danse Funambulesque** (1930) which starts like Ravel and ends like a drum corps orgy.

My second concert and CD is from December 2003, with three works written in the previous three years, Gorb's **Dances from Crete**, the Simon Rattle commission for the new century **Gran Duo** by Magnus Lindberg, an exciting trumpet concerto featuring shofar calls, **Awake you Sleepers** by Kentucky composer Larry Bitensky plus another "lost" score, Rodrigo's own rescoring for wind of his tone poem **Per La Flor del Lliri Blau**.

My series of commissions ran parallel with the recording project, and it was possible for the late Bob Hower to give a whole balanced programme of my "William" commissions with his Elder Conservatoire Wind Ensemble within 5 years.

14th October 2006

L'Homme Armé	Christopher Marshall
Song of Lir	Fergal Carroll
Bright Spirit	Judith Bingham
Symphony for William	Derek Bourgeois
Dances from Crete	Adam Gorb

The series has come to a natural end with the **Cello Concerto** (2022 Alarcon) by Luis Serrano Alarcón, dedicated to the memory of both my second and third sons, and containing some of the most beautiful lyrical music of our times. In it Luis achieves a contemporary score which is completely approachable by the "man in the street", and since this is scored for the wind, brass and percussion of the normal symphony orchestras 3333:4331:T 4P piano, I believe that it is certainly a very significant piece in forging a bridge between the wind repertoire and the symphony orchestra. I was joined by my eldest grandson for the premiere with Luis' own wind orchestra the Unión Musical Santa Cecilia de Villar del Arzobispo and then subsequently in USA and UK.

It is not one of my commissions, but at the UK premiere of the Cello Concerto Luis gave us an exquisite elegy for Matthew our second son **The Unknown Friend**, (2022 Alarcon) a five minute work which is full of sentiment and pathos without being sentimental. I think it stands alongside Derek Bourgeois' **Northern Lament** (1997 G&M Brand), a 60th birthday present.

RNCM CHANDOS RECORDINGS

CHANDOS 9549 Grainger
CHANDOS 9630 Grainger

Vol 4 Works for Wind Orchestra Part 1
Vol 8 Works for Wind Orchestra Part 2

CHANDOS 9697 English Classics Holst and Vaughan Williams
 CHANDOS 9897 French Classics Saint-Saens, Berlioz, Schmitt, Milhaud, Bozza
 CHANDOS 9805 German Classics Toch, Blacher, Hindemith, Schoenberg, Hartmann

WILLIAM REYNISH COMMISSIONING PROJECT 2001 - 2021

COMPOSER	WORK	DATE	PREMIERE	PUBLISHER	TIME
Alarcón, Luis Serrano	Cello Concerto	2021	Villar del Arzobispo	Alarcón	20.00
Basford, Daniel	Partita Fantastica	2007	Dartmouth College	Maecenas	
Berkeley, Michael	Slow Dawn	2005	Guildhall SMD	OUP	10.16
Bingham, Judith	Bright Spirit	2002	Baylor University	Maecenas	7.21
Bourgeois, Derek	Symphony for William	2004	Tennessee Tech	HaFaBra	18.44
Carroll, Fergal	Song of Lir	2004	Royal Marines	Maecenas	6.06
Carroll, Fergal	Blackwater	2006	Ithaca College	Maecenas	7.18
Carroll, Fergal	Cathedral Variations	2015	Susquehanna	Maecenas	7.30
Gorb, Adam	Dances from Crete	2003	RCM	Maecenas	10.05
Gorb, Adam	Tranquility	2009	RNCM at WASBE	Maecenas	7.00
Gorb, Adam	Love Transforming	2013	RNCM	Maecenas	14.30
Hesketh, Kenneth	The Cloud of Unknowing	2004	RCM	Schott	13.55
Hesketh, Kenneth	Vranjanka	2005	Guildhall SMD	Faber	8.16
Howard, Emily	Deep Soul Diving	2006	RNCM Junior	Maecenas	5.00
Horne, David	Waves and Refrains	2005	RNCM	Boosey	15.28
Jackson, Timothy	Passacaglia	2006	BASBWE 2007	Maecenas	5.00
Marshall, Christopher	Resonance	2006	Ithaca College	Maecenas	12.58
Marshall, Christopher	L'Homme Armé	2003	Guildhall SMD	Maecenas	17.11
Marshall, Christopher	Cone of Uncertainty	2018	Villar del Arzobispo	Composer	7.00
Marshall, Christopher	Lost	2021	Tba	Composer	
McNeff, Stephen	Image in Stone	2007	Irish Youth Wi	Maecenas	18.30
Nathan, Eric	Jump Start	2010	Cornell Uni.	Maecenas	6.00
Painter, Christopher	The Broken Sea	2006	RWCMD	Maecenas	22.00
Painter, Christopher	Le Citta Invisibili	2020	Tba		19.00
Palej, Norbert	Reflections	2009	Uni of Toronto	Maecenas	
Palej, Norbert	Percussion Concerto	2009	Tba		
Poole, Geoffrey	Zygotic Variations	2011	Tba	Maecenas	
Pütz, Marco	Trumpet Concerto	2007	Luxembourg Military	Bronsheim	18.49
Roxburgh, Edwin	Elegy for Ur	2006	RNCM	Maecenas	13.57
Roxburgh, Edwin	Piano Concerto	2017	Trinity Laban	UMP	24.00
Roxburgh, Edwin	Aeolian Carillons	2007	BASBWE 2007	Maecenas	
Speck, Frederick	Ciaconna di Venezia	2022	Tba	Tbs	

Taylor, Matthew	Blasket Dances	2002	RNCM	Maecenas	14.01
Taylor, Matthew	Bignor Hill		Tba		

At the date of publishing (1st February 2023) there are a number of works which require a world premiere, those by Painter, Palej, Speck and Taylor.

COMMISSIONS & PREMIERES

1980 – 2005 ROYAL NORTHERN COLLEGE OF MUSIC

Between 1983 and 2002 over sixty works new works were created, either commissioned for the wind orchestra of the Royal Northern College of Music, premiered by the orchestra, or commissioned as part of a consortium which included the College.

Ball, Michael	Omaggio	Novello	1987	17.00
Ball, Michael	Saxophone Concerto	Maecenas	1984	18.00
Ball, Michael	Three Processionals	Studio	1998	5.00
Bazelon, Irwin	Midnight Music	Novello	1991	20.00
Bedford, David	Praeludium	Novello	1990	6.00
Bennett, Richard Rodney	Morning Music	Novello	1987	17.00
Bennett, Richard Rodney	The Four Seasons	Novello	1991	19.00
Bennett, Richard Rodney	Trumpet Concerto	Novello	1993	20.00
Bingham, Judith	Three American Icons	Maecenas	1997	18.00
Bingham, Judith	Bright Spirit	Maecenas	2002	7.00
Binney, Malcolm	Timpanaglia	Maecenas	1998	12.00
Bourgeois, Derek	Symphony of Winds	G&M Brand	1981	14.00
Bourgeois, Derek	Northern Lament	G&M Brand	1998	4.00
Bourgeois, Derek	Overture Green Dragon	Hafabra	arr 2001	6.00
Butler, Martin	Still Breathing	OUP	1992	12.00
Butterworth, Arthur	Tundra	Vanderbeek	1984	19.00
Carpenter, Gary	Sunderland Lasses, Wearside Lads	Camden	1997	12.00
Carroll, Fergal	Amphion	Maecenas	2000	
Casken, John	Distant Variations	Schott	1997	12.00
Clarke, Nigel	Samurai	Maecenas	1995	14.00
Colgrass, Michael	Dream Dancing	AMP	2001	18.00
Ellerby, Martin	New World Dances	Studio	1998	8.00
Ellerby, Martin	Venetian Spells	Studio	1997	12.00
Ellis, David	Dance Rhapsody	mss	1997	8.00
Ellis, David	Fantasia	mss	1996	15.00
Ewers, Timothy	Concerto Grosso	Maecenas	1998	10.00
Firsova, Elena	Captivity	mss	1999	8.00
Fitkin, Graham	Game Show for sop. saxophone	Mss	1998	
Gilbert, Anthony	Dream Carousels	Schott	1988	15.00
Gilbert, Anthony	Up-Rising	York Uni	2002	12.00
Glasser, Stanley	Lament for a Princess	Woza	1997	8.00
Gorb, Adam	Awayday	Maecenas	1996	6.00
Gorb, Adam	Bridgewater Breeze	Maecenas	1998	10.00
Gorb, Adam	Elements (Perc. concerto)	Maecenas	1997	27.30
Gorb, Adam	Yiddish Dances	Maecenas	1998	12.00
Gorb, Adam	Candlelight Procession	G&M Brand	2001	4.00
Gorb, Adam	Symphony no 1 in C	Maecenas	2001	17.00
Grange, Philip	Shên Shên Bù Shi for solo clarinet	Maecenas	2000	
Harper, Edward	Double Variations	OUP	1989	14.00
Hayden, Sam	After the Event	mss	1996	26.00
Hesketh, Kenneth	Dancerics	Faber	2000	12.00
Holloway, Robin	Entrance; Carousing; Embarcation	Boosey	1991	25.00
Johnson, Julian	Breathing Space	Maecenas	1995	8.00
Longstaff, Edward	Changing Scenes	Novello	1998	6.00
Marsh, Roger	Heathcote's Inferno	Maecenas	1996	17.00
Marshall,	Aue	Maecenas	2001	7.00

Christopher				
Matthews, Colin	Tocatta Meccanica	Faber	1984/92	10.00
Maw, Nicholas	American Games	Faber	1991	23.00
Mayo, Kevin	Spectral	ms	1997	
McNeff, Stephen	Ghosts	Maecenas	2001	20.00
McNeff, Stephen	Wasteland Music	Maecenas	2000	15.00
McNeff, Stephen	Wasteland Music 2	Maecenas	2001	12.00
Muldowney, Dominic	Dance Movements	Ariel	1996	17.00
Musgrave, Thea	Journey through a Japanese Landscape	Novello	1994	23.00
Patterson, Paul	Little Red Riding Hood	Weinberger	2001	25.00
Poole, Geoffrey	Sailing with Archangels	Maecenas	1992	17.00
Poole, Geoffrey	Tides Turning	Maecenas	1992	5.00
Premru, Ray	Tuba Concerto (wind version)	ms		
Roxburgh, Edwin	Time's Harvest	Maecenas	2000	10.42
Sallinen, Aulis	A Palace Rhapsody	Novello	1997	16.00
Taylor, Matthew	Basket Dances	Maecenas	1992	12.00
Tippett, Michael	Triumph	Schott	1992	15.00
Tower, Joan	Fascinatin' Ribbons	AMP	2001	8.00
Wilby, Philip	Firestar	Chester	1983	12.00
Wilby, Philip	Laudibus in Sanctis	Chester	1993	8.00
Wilby, Philip	A Passion for our Time	Maecenas	1997	25.00
Wilby, Philip	And I look around the Cross	Chester	1985	10.00
Woolfenden, Guy	Gallimaufry	Ariel	1983	12.00
Woolfenden, Guy	Illyrian Dances	Ariel	1986	10.00
Woolfenden, Guy	Mockbeggar Variations	Ariel	1991	10.00
Woolfenden, Guy	Birthday Treat	Ariel	1998	3.00

BASBWE COMMISSIONS

Year	Composer	Title	Publisher
1983	Philip Wilby	Firestar	Music Sales
1983	Guy Woolfenden	Gallimaufry	Ariel
1984	Arthur Butterworth	Tundra	Vanderbeek
1984	Joseph Horovitz	Bacchus on Blue Ridge	Molenaar
1985	David Bedford	Sea & Sky & Golden Hill	Novello
1986	Guy Woolfenden	Illyrian Dances	Ariel
1987	Richard Rodney Bennett	Morning Music	Novello
1987	Michael Ball	Omaggio	Novello
1988	George Lloyd	Forest of Arden	Smith/Jenson
1990	James MacMillan	Sowetan Spring	Boosey
1990	Carl Davis	Landscapes	Faber
1990	Martin Dalby	Flight Dreaming	Novello
1991	Paul Patterson	The Mighty Voice	Studio
1991	Richard Rodney Bennett	The Four Seasons	Novello
1991	John McCabe	Canyons	Novello
1993	Martin Butler	Still Breathing	OUP
1993	Colin Matthews	Tocatta Meccanica	Faber
1993	Richard Rodney Bennett	Trumpet Concerto	Novello
1993	Michael Ball	Chaucer's Tunes	Novello
1993	Michael Hurd	Plaine and Fancie	Novello

1993	Richard Gordon Smith	The Bacchae	
1994	David Bedford	Susato Variations	Novello
1995	Allan Bullard	Heritage	Da Capo
1994	Michael Ball	Saxophone Concerto	Maecenas
1994	Martin Ellerby	Paris Sketches	Maecenas
1994	Gary Carpenter	Flying God Suite	Camden
1995	Adam Gorb	Bermuda Triangle	Maecenas
1995	Julian Johnson	Breathing Space	Maecenas
1996	Barry Forgie	Jazzin' the Community	G & M Brand
1996	Edward Gregson	Piano Concerto	Maecenas
1996	Edward Newell	Sinfonietta	Tomus
1996	Adam Gorb	Bridgewater Breeze	Maecenas
1996	Adam Gorb	Awayday	Maecenas
1996	Adam Gorb	Euphonium Concerto	Maecenas
1997	John Casken	Distant Variations	Schott
1997	Samuel Becker	Dances of Puck	Bandleader
1997	Philip Wilby	A Passion for Our Time	Maecenas
1997	Aulis Sallinen	The Palace Rhapsody	Novello
1998	Adam Gorb	Yiddish Dances	Maecenas
1998	Martin Ellerby	New England Dances	Studio
1998	Timothy Ewers	Concerto Grosso	
1998	Adam Gorb	The Elements	Maecenas
1999	Stephen Montague	Deep in the Vaults of Earth	
1999	Brian Wilshere	Chaconne	
2001	Judith Bingham	Bright Spirit	Maecenas
2001	Philip Sparke	4 Norfolk Dances	Studio
2001	Paul Harris	Ally Pally	
2002	James Rae	Two Cinematic Impressions	
2002	Guy Woolfenden	Firedance	Ariel
2002	Andy Pearce	Circus Music	
2003	Andy Pearce	The Heroes Rise	
2003	Dave Smith	Fractures	Maecenas
2003	Kenneth Hesketh	Whirlegigg	Faber
2004	John Reeman	Wind Mass	
2004	Adam Gorb	Burlesque	Maecenas
2004	Jim Pywell	Yellow Stripe	Maecenas

MUSIC COLLEGES CONSORTIUM

Another source of funding came from a consortium of Music Colleges and Universities, organized by Charles Hine, and here is the complete listing of these:

Year	Composer	Title	Publisher
1994	Thea Musgrave	Journey through a Japanese Landscape	Novello
1995	Robert Saxton	Ring, Time	Chester
1996	Dominic Muldowney	Dance Suite	Ariel
1997	Ilona Sekacz	Let the Magpie Dream	
1998	John Woolrich	Sennets and Tuckets	Faber
1999	Elena Firsova	Captivity	
2000	Hemming Way	Studio	
2001	Kit Turnbull	Tetrasemic Interventions	
2001	Allessandro Timossi	Commedia	
2001	Julia Gomelskaya	The Riot	
2001	Guy Woolfenden	Serenade for Sophia	Ariel
2001	Rodney Newton	The Four Elements	
2001	Alun Hoddinott	Bagatelles	
2001	John Metcalf	Wind Quintet	
2002	Martin Ellerby	Meditations	Studio
2003	Kenneth Hesketh	Diaghilev Dances	Faber
2004	Timothy Raymond	Ave Regina Caelorum	Edition HH
2005	Andy Scott	Saxophone Double Concerto "Dark Rain"	Astute Music
2006	Simon Wills	Horn Concerto	
2007	Giles Swayne	Agnes Wisley's Chillout Fantasy	Gonzaga Music
2009	Stephen McNeff	Creation	Peters Edition

A lot of the last forty years has been spent in working with colleagues in BASBWE as well as WASBE, so much of this booklet has been taken up with the development of commissions through BASBWE. It is clear that without national conferences the spirit of the first twenty years has been lost, only partially replaced by contacts through media links. There is still much to do in keeping the repertoire already created available. Most of the earlier works have luckily been published, but some, like Gardner's superb **English Dance Suite**, Butterworth's magic artic tone poem, **Tundra**, Holloway's epic **Entrance; Carousing; Embarcation**, need performances and recordings. Many of the works I have commissioned or championed are recorded in my International Repertoire series, and I am grateful to Mark Morette for his enormous support.

INTERNATIONAL REPERTOIRE RECORDINGS

All available from Mark Custom Recording Service Inc. www.MarkCustom.com

VOL. 1 - UNIVERSITY OF KENTUCKY WIND ENSEMBLE (4949-MCD)		
Samurai (1995) ((Maecenas)	Nigel Clarke	England
Diaghilev Dances (2003) (Faber)	Kenneth Hesketh	England
Danse Funambulesque (1930) (HaFaBra)	Jules Strens	Belgium
L'Homme Armé (2003) (Maecenas)	Christopher Marshall	New Zealand
Concerto for Wind Orchestra (2003) (Tarrodi)	Christian Lindberg	Sweden

VOL. 2 - UNIVERSITY OF KENTUCKY WIND ENSEMBLE (5347-MCD)		
Dances from Crete (2003) (Maecenas)	Adam Gorb	England
Gran Duo (2000) (Boosey and Hawkes)	Magnus Lindberg	Finland
Awake, You Sleepers (2002) (composer)	Laurence Bitensky	USA
Per la Flor del Lliri Blau (1934) (Piles)	Joaquin Rodrigo	Spain
VOL. 3 - ITHACA COLLEGE SYMPHONIC BAND (6733-MCD)		
King Pomade Suite no 2 (1953) (ms)	Ranki Gyorgy	Hungary

Elegy for Miles Davis (1993) (Novello)	Richard Rodney Bennett	England/USA
Symphony of Winds (1981) (G&M Brand)	Derek Bourgeois	Majorca
Blackwater (2006) (Maecenas)	Fergal Carroll	Ireland
Tails aus dem Voods Viennoise (1992) (Maecenas)	Bill Connor	Wales

VOL. 4 – ITHACA COLLEGE WIND ENSEMBLE (6804-MCD)		
Improvisations-Rhythms (1975) (Makris)	Andreas Makris	Greece/USA
Reflections (2000) (Novello)	Richard Rodney Bennett	England/USA
L'Homme Armé (2003) (Maecenas)	Christopher Marshall	New Zealand
Resonance (2006) (Maecenas)	Christopher Marshall	New Zealand
Dances from Crete (2003) (Maecenas)	Adam Gorb	England
Marsch (1981) (Maecenas)	Marcel Wengler	Luxembourg

VOL.5 – LIVE IN CONCERT (8655-MCD)		
Irish Youth Wind Ensemble *		SUNY Fredonia Wind Ensemble**
Baylor University Wind Ensemble***		United States Marine Band “The President’s Own” ****
Royal Welsh College of Music & Drama Wind Ensemble*****		
A John Gay Suite**** (1972) (Novello)	Buxton Orr	England
The Palace Rhapsody*** (1997) (Novello)	Aulis Sallinen	Finland
Symphony No 1 in C*** (2001) (Maecenas)	Adam Gorb	England
Vranjanka* (2005) (Faber)	Kenneth Hesketh	England
Blasket Dances** (2001) (Maecenas)	Matthew Taylor	England
Adrenaline City***** (2006) (Studio)	Adam Gorb	England

VOL6 – PHILHARMONIC WINDS, SINGAPORE (9576-MCD)		
Li-Wei Qin – Cello * Zechariah Goh Toh Chai – Conductor **		
Danceries Set 2 (2011) (Faber)	Kenneth Hesketh	England
U Trau (2004) (Vaiaata)	Christopher Marshall	New Zealand
Concerto for Violoncello and Wind* (1989) (Weinberger)	Friedrich Gulda	Austria
Symphonie Bombastique** (2013) (Composer)	Zechariah Goh Toh Chai	Singapore

VOL7 – U S COAST GUARD BAND (9979-MCD)		
Megan Weikleenget – Soprano; Greg Case – Alto Saxophone. Thomas Brown - Trumpet		
Masque (2001) Novello	Kenneth Hesketh	England
King Pomade’s New Clothes (1954) (ms)	Ranki Gyorgy	Hungary
Five Folk Songs (1966) Maecenas	Bernard Gilmore	USA
Suite of English Folk Dances (1952) (Novello)	Ernest Tomlinson	England
Concertango Mvt 1 (2004) (Alarcon)	Luis Serrano Alarcon	Spain
Elegy for Miles Davis (1993) (Novello)	Richard Rodney Bennett	England
Dances from Crete (2003) (Maecenas)	Adam Gorb	England
Marsch from “die Versuchung” (1981) (Maecenas)	Marcel Wengler	Luxembourg

VOL.8 ROYAL NORTHERN COLLEGE OF MUSIC WIND ORCHESTRA (52578 – MCD) Conductor Timothy Reynish Trumpet Martin Winter MORNING MUSIC – MIDNIGHT MUSIC		
Morning Music (1987) (Novello)	Richard Rodney Bennett	England/USA
Trumpet Concerto (1993) (Novello)	Richard Rodney Bennett	England/USA
The Four Seasons (1991) (Novello)	Richard Rodney Bennett	England/USA
Midnight Music (1991) (Novello)	Irwin Bazelon	USA

VOL.9 ROYAL NORTHERN COLLEGE OF MUSIC WIND ORCHESTRA (52579 – MCD)		
MANCHESTER BOYS CHOIR THE MUSIC OF EDWARD GREGSON		
Henry Herford baritone		James Keenan treble
Conductors Edward Gregson		Timothy Reynish
Celebration (Maecenas)	1991	

Metamorphoses (Novello)	1979	
Miss Brevis Pacem (Novello)	1987	
The Sword and the Crown (Studio)	1991	
Festivo (Novello)	1985	

VOL.10 ROYAL NORTHERN COLLEGE OF MUSIC WIND ORCHESTRA (52580 – MCD)		
Conductor Clark Rundell THE MUSIC OF DAVID BEDFORD		
Praeludium (Novello)	1990	
Sun Paints Rainbows on the Vast Waves (Novello)	1984	
Canons and Cadenzas (Novello)	1995-6	
Sea and Sky and Golden Hill (Novello)	1985	
Ronde for Isolde (Novello)	1986	

VOL.11 ROYAL NORTHERN COLLEGE OF MUSIC WIND ORCHESTRA - (52691 – MCD)		
Conductor Timothy Reynish Percussion Simone Rebello		
Elements: Suite for Percussion & Wind Ensemble (1998) (Maecenas)	Adam Gorb	England
Three American Icons; Suite for Wind Ensemble and Percussion (1997) (Maecenas)	Judith Bingham	England
Heathcote's Inferno (1996) (Maecenas)	Roger Marsh	England

VOL.12		
CLEVELAND STATE UNIVERSITY SYMPHONIC WINDORCHESTRA AND CHAMBER WINDS		
CLEVELAND WINDS		
ROYAL NORTHERN COLLEGE OF MUSIC WIND ORCHESTRA - (54372 – MCD)		
Conductors Birch Browning and Timothy Reynish Euphonium David Childs		
Scottish Dance Suite (1959) (Chesters) 1959	Thea Musgrave	Scotland
Variations on The Wee Cooper of Fife (1978) (Maecenas)	Cedric Thorpe-Davie	Scotland
Euphonium Concerto (1997) (Maecenas)	Adam Gorb	England
Aue (2000) (Maecenas)	Christopher Marshall	New Zealand
Dance Sequence (2002) (Maecenas)	Marco Putz	Luxembourg
Serenade for Sophia (2001) (Ariel)	Guy Woolfenden	England
Welsh Airs and Dances (1975) (Carpe Diem)	Alun Hoddinott	Wales

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Maecenas

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WOOLFENDEN IN WACO

H Robert Reynolds said to me back in 1982 when I visited Ann Arbor on a Churchill Fellowship:

All we can do is to make it better for the next generation.

H Robert Reynolds Professor Emeritus, University of Michigan
Interview 1983

The job is only partially done, and I hope that the commissioning will continue, introducing new composers to the medium and hence to new audiences. It has certainly been a great experience in recent years to have the opportunity to conduct works which I helped to create, **Bennett in Boston, Casken in Croatia, Marshall in Manchester, Sallinen in South Kensington, Woolfenden and Wilby in Waco.**

My heartfelt thanks to my wife Hilary and the family who put up with over forty years of my talking about wind music and frequent disappearances.

At the RNCM I am very grateful to Sir John Manduell, the students and staff in my School of Wind & Percussion, in particular to Clark Rundell and Mark Heron for their constant support, but especially to my secretary Suzy Stonefield and my assistant Edward Warren.

I owe a huge debt of gratitude to all the composers involved in this project, and to many conductors who encouraged me and gave advice (and gigs), especially to the late Jim Croft & Bobby Adams, Frank Battisti, Steve Peterson, Gary Hill, Luis Serrano Alarcon, Birch Browning, Cody Birdwell, Felix Hauswirth, Yasuhide Ito, Fred Speck, Leonard Tan and their players.

Also, thanks to the Officers and members of WASBE, BASBWE and CBDNA, especially to Frank Battisti.

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Finally, a tribute to three colleagues without whose unstinting support I could have achieved very little.

Malcolm Binney who has published so much music for me without question.

Mark Morette of Mark Custom Records who has issued my repertoire records.

Finally, the genius behind the incredible catalogue of wind music at Novello and Maecenas, the late Giles Easterbrook, who is largely responsible for many of these commissions.

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