

TIMOTHY

I take great pride in my friendship with Timothy Reynish. I first met him in 2002 when he came to Baylor University in Waco, Texas to serve as conductor-in-residence of the Wind Ensemble for a semester. He and I shared a small office together where we spent many hours deliberating on the future of wind bands. We listened to recordings and looked at scores; he would ask me what I thought and I would do the same. It was always great fun to share and learn new literature and to debate the aesthetic worth of wind band music. There's nothing quite like having someone whom you respect tell you a work you value is "rubbish", and for you to afford in kind the same response for something they absolutely adore. I'll always treasure those moments, along with the countless others where I witnessed his work of making a wind band play as effortlessly and passionately as any I had ever seen before or since.

I'm sure many who know Reynish have similar tales or great memories they could share. Something about him and his personality, the great combination ofregarious affection and charm wrapped up in almost caricature-like quality, create moments for great stories. But for as well as some of us know Reynish, there are more who only know him at a basic perfunctory level. They might know him as the conductor, instructor, teacher or mentor. Or they know him through his work in the World Association of Symphonic Bands and Ensembles or through the British Association of Symphonic Bands and Wind Ensembles. Some know him through his stellar recordings with the Royal Northern College of Music Wind Orchestra or have seen him present one of his many clinics at a convention or conference. It's possible to know him best for his work in the publishing of quality literature for the wind band medium.

With his numerous services and contributions to our profession, Timothy Reynish is an individual who deserves our attention beyond surface level knowledge. In this year of his 70th birthday, it seems appropriate to delve into his past to examine his development and to discover just how he came to where he is now. What brought Reynish into the wind band world and who were his early influences? What is the overview of Reynish's work with the wind band and how has he become known as one of the most influential and important international figures in the history of the medium? The following information is offered as a sketch of the evolution of Timothy Reynish. It outlines his growth, the important figures in his musical development, and summarizes some of his greatest accomplishments in his career. All the

data for this biographical overview was collected in extensive interviews between the author and Reynish in 2006 and 2007. Hopefully understanding his past may give each of us greater insight into the possibilities that lie ahead in our own personal worlds and the effect we can all have as individuals in our profession.

Timothy Reynish was born in Axbridge, Somerset, on March 9, 1938. His father, John Cyril Reynish, was a vicar who sang and played piano and his mother, Winifred May Reynish, was a school-teacher. He was constantly surrounded by music during his years as a youth and his formal musical training began as a chorister in the Exeter Cathedral Choir School. After his father's passing in May of 1948, Reynish went to school at St. Edmund's in Canterbury. He studied with music master Donald Leggat. Reynish excelled in singing and piano and was placed in the top choir. He attributes Leggat with exposing him to a vast amount of music. Leggat also encouraged Reynish at age 12, to take up horn and to begin playing in the orchestra.

Bandmaster Patrick Purcell also tutored Reynish during these early years. Reynish showed considerable aptitude in his horn playing, so upon urging from Purcell he began regular trips to London to study at the Royal Academy of Music with horn teacher Aubrey Brain (father of the famous horn-playing son Dennis Brain). In 1952 at age 14, Reynish joined the National Youth Orchestra (NYO) of Great Britain where he performed as principal horn. He spent six years in the NYO and played under the batons of Sir Adrian Boult, Sir Malcolm Sargent, Hugo Rignold, George Hurst, and Jean Martinon. After Aubrey Brain's passing in 1955, Reynish continued his horn studies with distinguished hornist Frank Probyn.

Following his studies at St. Edmund's,

Reynish became a music scholar at Cambridge in Gonville and Caius College. He studied with Patrick Hadley, (composer and Professor of Music) and worked with conductors Raymond Leppard and Sir David Willcocks. He continued playing horn in the NYO and soon began a relationship with the principal viola player of the ensemble, a Miss Hilary Anderson, who would later become his wife. Hilary attended Oxford and not surprisingly, Reynish found himself playing horn and attending both Cambridge and Oxford. It was an important time of development for Reynish. He was excelling on his instrument and found himself under the guidance of his music club coach, Sir Colin Davis, to whom he attributes as a key influence in his musical growth.

Reynish received his BA Hons Music from Cambridge in 1959 and freelanced as a horn player in Newcastle, landing a position with The Northern Sinfonia (chamber orchestra) and with the BBC National Orchestra of Wales. In 1960 he became Principal Horn with the Sadlers Wells Opera (now the English National Opera). It was the same year Sir Colin Davis coincidentally assumed the position of Music Director at Sadlers Wells, thereby continuing the musical friendship and mentoring between Davis and Reynish.

In 1961, Reynish married his long time love Hilary, and they moved to Minehead (in the West Country) to begin their new life together. He became Director of Music at the Minehead Grammar School where he formed an orchestra and a choir. Up to this point, Reynish had no practical teaching experience so he decided to visit composer Peter Maxwell Davies, who was teaching close by at Cirencester Grammar School. Maxwell Davies was an important influence and model for teaching and instruction. Reynish recalled that Maxwell Davies had a class of 13 year-old boys who sang and played a Byrd three-part mass, played some 16th century ensemble music that Maxwell Davies and his class had arranged, and played some of their own 'modern' music. When Reynish taught he tried to follow the same example. His class played and sang music by Byrd, Bull, Gabrieli, Schütz, Bach, Vaughan Williams, Britten, Menotti, along with the 'modern' music by Duke Ellington, Mick Mulligan, and Dave Brubeck.

REYNISH



Tim Reynish in the Midwest USA in 2006

Reynish taught at Minehead from 1961 to 1965. In 1963, he received his MA from Cambridge and also started organising festivals. The Minehead and Exmoor Festival is still active today after 44 years.

During his time at Minehead, Reynish caught the conducting bug. He wanted to expand his knowledge and skills as a conductor so he began short course studies at the Canford Summer School of Music with George Hurst. Reynish studied at Canford for a total of three summers, two while he was teaching and one later before he decided to take up conducting professionally.

Coincidentally, Reynish's association with the Canford School continues today as an instructor, as he conducts the Symphonic Wind Orchestra and instructs the BASBWE Wind Band Conductors' Course.

After a rejuvenation of his horn playing, Reynish left teaching in 1966 and joined the City of Birmingham Symphony Orchestra (CBSO) as co-principal horn. His time with the CBSO

was rich with musical influence. He worked under the batons of conductors such as Hugo Rignold, Jascha Horenstein, and Antal Dorati. Having already had Rignold as a conductor in the NYO, Reynish was strongly influenced by his work. He recalls Rignold as being "a very clean and clear conductor – when the music got hard, he made it much easier. *Rite of Spring* with Rignold was just fantastic!" It was through the CBSO that Reynish would come to know Richard Rodney Bennett, who would become a life-long friend. It was also during this time that Reynish decided to dedicate himself specifically toward professional conducting.

Reynish was awarded an international studies scholarship by the Arts Council of Great Britain and travelled to Holland, Hamburg, Rotterdam, Cologne, Frankfurt, and Vienna to further his conducting education. He studied in Hilversum with Dean Dixon and participated in a three-week course in Siena with Franco Ferrara where he won the *Diploma of Merit*.

Ferrara had a strong impact on Reynish's musicianship and conducting. Reynish felt studying with Ferrara took his conducting out of a German style and more into an Italian style, where every note mattered.

Reynish also studied conducting extensively in a course with Sir Charles Groves. He began assisting Sir Adrian Boult with rehearsals of the CBSO. In 1970, Reynish travelled to New York (his first visit to the US) for the Dmitri Mitropoulos International Conducting Competition. Reynish worked with the New York City Symphony Orchestra (at that time under the leadership of Leopold Stokowski). He conducted Mahler's fifth symphony and a Prokofiev piano concerto. In the finals portion of the competition, Reynish conducted part of *Euryanthe* and a duet from *Carmen*. Leonard Bernstein was the Chair of the Jury and Reynish won third prize in the competition. Reynish spent three weeks in New York and witnessed Bernstein conduct his one-thousandth concert with

TIMOTHY REYNISH



Timothy and Hilary Reynish

the New York Philharmonic.

In 1970, Reynish became a tutor at Bromsgrove College of Further Education and served until 1975. The seventies were an exciting and prosperous time for Reynish. He founded the Birmingham Sinfonietta from members of the CBSO, where the ensemble played contemporary repertoire and featured works by composers such as Arnold Schönberg, Alban Berg, Anton Webern, Olivier Messiaen, and numerous contemporary Englishmen. Occasionally the group performed music for *harmonie*; serenades by Strauss, Mozart, and the like. Reynish also conducted the Birmingham Brass Ensemble with repertoire that varied from Gabrieli and Pezel to contemporary compositions.

Reynish's conducting career began to flourish. He became a close friend of Sir Charles Groves and began conducting the Royal Liverpool Philharmonic on a regular basis while still guest conducting the CBSO. His conducting opportunities expanded to London, where he conducted the London Symphony Orchestra and the London Contemporary Players in a series of modern music at the Roundhouse. Reynish worked with the Amsterdam Sinfonia, the Hallé, and some BBC regional orchestras. He also conducted dozens of youth orchestras during the 1970s, one year working with a total of nine.

Some of Reynish's most cherished musical moments came when he followed Sir Simon Rattle as conductor of the Liverpool Youth Orchestra (LYO). He described the 70-piece orchestra as very talented, able to play great repertoire that the Royal Liverpool Philharmonic simply did not programme. The LYO performed such literature as Tchaikovsky's second piano concerto and Mahler's first and

fourth symphonies. Under his guidance he took the LYO on a tour to France and a tour to Israel. His work with youth orchestras was an important part of his evolution and he felt a great sense of reward from the experiences.

In 1975, Reynish was appointed Tutor in Conducting at the Royal Northern College of Music in Manchester (RNCM). The college was newly formed by the consolidation of the old Royal Manchester and the old Northern School. Reynish tutored the post-graduate conducting students (in orchestral conducting at the time) and conducted all the wind and brass concerts. In 1976, Reynish was appointed Head of the School of Wind and Percussion. By 1978, the RNCM had regularly scheduled wind orchestra concerts. Reynish programmed standard band works by British composers such as Vaughan Williams, Holst, and Gordon Jacob, with more contemporary idioms represented by composers like Stravinsky, Milhaud, and Messiaen.

Reynish's lifework was forever changed by what transpired in 1981. The president of the College Band Director's National Association (CBDNA), Frank Battisti, was to implement the establishment of a worldwide organisation for wind band/ensemble conductors, composers, publishers, and performers. In July, an international conference was held in Manchester, England, organised by Battisti with the assistance of Reynish and William Johnson (Director of Bands at California Polytechnic State University). Delegates met daily throughout the conference and the result was the formation of the World Association of Symphonic Bands and Ensembles (WASBE).

As a host of the event, Reynish rallied

ensembles from England to play at the conference. He also commissioned an original work for wind band from his good friend Derek Bourgeois, who responded with the composition *Symphony for Winds*. At the conference, Reynish heard an American wind band for the first time. Up to this point he knew nothing of the American school and university wind band tradition. The groups and the repertoire heard during the conference excited Reynish with ideas and possibilities. In conjunction with the formation of WASBE, Reynish led the charge to form the British Association of Symphonic Bands and Wind Ensembles (BASBWE).

The first conference of BASBWE was held in Oxford the following year (1982). Frank Battisti was the guest speaker and the hopes were to spark an interest within the attendees to explore and unite thoughts toward the further development and expansion of the wind band and its repertoire. Reynish realised there was a need for the commissioning of an English repertoire with substantial musical quality. He felt there were only a handful of composers writing for wind bands with little publishing and less performances. After the contacts with Frank Battisti and other American wind band conductors/ensembles, he felt he needed to travel to the U.S. to discover more about the training methods used in their universities and to gain knowledge about the repertoire.

In 1982, on a Churchill Fellowship, Reynish travelled abroad to explore the American wind band. His trip consisted of visits to the Eastman School of Music in Rochester, New York, Ohio State University in Columbus, University of Northern Colorado in Greeley, California State University at Northridge, and Northwestern University in Evanston, Illinois. Reynish was highly impressed by the conductors and their rehearsal techniques, but most importantly, Reynish was exposed to a brand new literature. In particular, at Northwestern University, he spent extensive time in their library discovering new music and making recordings. He went back to Manchester with a considerable collection of resource and reference materials. Some of the unpublished works he brought back to England were later published by Reynish through Maecenas: *Five Impressions* by Willard Elliott (first bassoonist with the Chicago Symphony) for wind octet, *Five Folk Songs* by Bernard Gilmore for soprano and wind symphony, and *Orient et Occident*, Op. 25 by Camille Saint-Saëns.

The formation of WASBE (of which he was president in 2000) and BASBWE and the visit to the U.S. were seminal catalysts in establishing Reynish's goals for the Royal Northern College of Music Wind Orchestra and his career toward the advancement of the wind band medium in the U.K. The orchestral trained conductor, as the Head of the School of

Winds and Percussion at RNCM, began what became a 20-year mission. Giles Easterbrook of Maecenas Publishing summarised Reynish's work at RNCM as follows:

'When the late Frederick Fennell embarked on his crusade to give pride and dignity to American wind music, he was fired by what he called the "British Wind Classics" for military band by Holst, Vaughan Williams and their contemporaries, with their lean, almost austere one-to-a-part scoring and high artistic content. When the first international conference of what was to become WASBE was held at the RNCM in Manchester, in 1981, Timothy Reynish, then head of Wind and Percussion at the College decided that what Fennell had achieved at Eastman, he, Reynish, would attempt at the RNCM. He would breathe life and fire into what by common consent was the faded, or at least stagnant, state of British wind music and restore its former glories. Reynish set about the task with the kind of manic gusto he maintains to this day – teaching, conducting, administrating and above all creating a new repertoire at every technical level, that would be worth both playing and listening to.

Reynish commissioned works through the college and as a private patron, he stage-managed other commissions and he developed both the quality of bands to play them and the platform to promote them. Reynish was a rallying point for other wind band heroes who took the fight to their own bands, regions and institutions with new heart. He can fairly be said to have given the British wind movement the inspiration and confidence to transform and renew itself.'

Under the direction of Reynish, the RNCM Wind Orchestra became highly influential in the wind band world. It became his quest to establish the ensemble with the purpose of performing music of the highest aesthetic merit at the highest artistic level. He realised the importance of the wind orchestra for the creation of a new repertoire. Reynish took on the task with great fervour. The act of commissioning and the premiering of new works is considered by many to be the most important catalyst in the development of a medium. In a total of twenty years, between 1981 and 2001, Reynish commissioned (directly or through consortium) or premiered over 70 new works with the RNCM Wind Orchestra.

Key to the development and establishment of the RNCM Wind Orchestra came when Reynish brought the ensemble to the national scene by performing at a BBC Prom (1991). The performance received high accolades and Reynish and the Wind Orchestra began regular participation at major festivals such as Aldeburgh, Cheltenham, Huddersfield, and the Three Choirs Festival. The ensemble also performed in the Royal Festival Hall and the Barbican, and his last concert as head of RNCM Wind Orchestra occurred at the famous Warsaw International Contemporary Festival in 2001. Possibly the most important activity that brought Reynish and

List of Commissions & Premières with the RNCM Wind Orchestra between 1981 and 2001

Composer	Title	Publisher	Year
Ball, Michael	Saxophone Concerto	Maecenas	1984
Ball, Michael	Omaggio	Novello	1987
Ball, Michael	Three Processionals	Studio	1998
Bazelon, Irwin	Midnight Music	Novello	1991
Bedford, David	Praeludium	Novello	1990
Bennett, Richard Rodney	Morning Music	Novello	1987
Bennett, Richard Rodney	The Four Seasons	Novello	1991
Bennett, Richard Rodney	Trumpet Concerto	Novello	1993
Bingham, Judith	Three American Icons	Maecenas	1997
Bingham, Judith	Bright Spirit	Maecenas	2002
Binney, Malcolm	Timpanaglia	Maecenas	1998
Bourgeois, Derek	Symphony of Winds	G&M Brand	1981
Bourgeois, Derek	Northern Lament	G&M Brand	1998
Bourgeois, Derek	Overture Green Dragon	Hafabra	arr 2001
Butler, Martin	Still Breathing	OUP	1992
Butterworth, Arthur	Tundra	Vanderbeek	1984
Carpenter, Gary	Sunderland Lasses, Wearside Lads	Camden	1997
Casken, John	Distant Variations	Schott	1997
Clarke, Nigel	Samurai	Maecenas	1995
Colgrass, Michael	Dream Dancing	AMP	2001
Ellerby, Martin	Venetian Spells	Studio	1997
Ellerby, Martin	New World Dances	Studio	1998
Ellis, David	Fantasia	mss	1996
Ellis, David	Dance Rhapsody	mss	1997
Ewers, Timothy	Concerto Grosso	Maecenas	1998
Firsova, Elena	Captivity	mss	1999
Gilbert, Anthony	Dream Carousels	Schott	1988
Gilbert, Anthony	Up-Rising	York Uni	2002
Glasser, Stanley	Lament for a Princess	Woza	1997
Gorb, Adam	Awayday	Maecenas	1996
Gorb, Adam	Elements (Perc. concerto)	Maecenas	1997
Gorb, Adam	Bridgewater Breeze	Maecenas	1998
Gorb, Adam	Yiddish Dances	Maecenas	1998
Gorb, Adam	Candlelight Procession	G&M Brand	2001
Gorb, Adam	Symphony no 1 in C	Maecenas	2001
Harper, Edward	Double Variations	OUP	1989
Hayden, Sam	After the Event	mss	1996
Hesketh, Kenneth	Danceries	Faber	2000
Holloway, Robin	Entrance; Carousing & Embarkation	Boosey	1991
Johnson, Julian	Breathing Space	Maecenas	1995
Longstaff, Edward	Changing Scenes	Novello	1998
Marsh, Roger	Heathcote's Inferno	Maecenas	1996
Marshall, Christopher	Aue	Maecenas	2001
Matthews, Colin	Toccata Meccanica	Faber	1984/92
Maw, Nicholas	American Games	Faber	1991
McNeff, Stephen	Wasteland Music	Maecenas	2000
McNeff, Stephen	Ghosts	Maecenas	2001
McNeff, Stephen	Wasteland Music 2	Maecenas	2001
Muldowney, Dominic	Dance Movements	Ariel	1996
Musgrave, Thea	Journey through a Japanese Landscape	Novello	1994
Patterson, Paul	Little Red Riding Hood	Weinberger	2001
Poole, Geoffrey	Sailing with Archangels	Maecenas	1992
Poole, Geoffrey	Tides Turning	Maecenas	1992
Sallinen, Aulis	A Palace Rhapsody	Novello	1997
Taylor, Matthew	Blasket Dances	Maecenas	1992
Tippett, Michael	Triumph	Schott	1992
Tower, Joan	Fascinatin' Ribbons	AMP	2001
Wilby, Philip	Firestar	Chester	1983
Wilby, Philip	and I look around the Cross	Chester	1985
Wilby, Philip	Laudibus in Sanctis	Chester	1993
Wilby, Philip	A Passion for our Time	Maecenas	1997
Woolfenden, Guy	Gallimaufry	Ariel	1983
Woolfenden, Guy	Illyrian Dances	Ariel	1986
Woolfenden, Guy	Mockbeggar Variations	Ariel	1991
Woolfenden, Guy	Birthday Treat	Ariel	1998

TIMOTHY REYNISH

the RNCM Wind Orchestra worldwide recognition came from his highly acclaimed CD recordings. Reynish, like Frederick Fennell, used the recording industry to raise awareness of the wind band and its musical potential in the areas of artistry.

Reynish's impact on the medium and its artistic advancement is also illustrated by his personal involvement in the world of publishing. For ten years Reynish was editor of the Novello Wind Band and Ensemble Series and he is currently an editor with Maecenas Music Publishing. He has facilitated a series of publications for wind band conductors with distinguished repertoire at every technical level and stylistic outlook.

His global impact can be seen from his worldwide activity where he is in constant demand. He has given concerts and worked as a guest clinician, lecturer, and conductor in the following countries: Australia, Argentina, Belgium, Brazil, Canada, Croatia, Denmark, Estonia, France, Germany, Hungary, Ireland, Israel, Japan, Latvia, New Zealand, Norway, Oman, Singapore, Sweden, Switzerland, Turkey, and the U.S. Specifically in America, Reynish has made appearances as a guest conductor or visiting professor for Arizona State University, Baylor University, Colorado University, University of Connecticut, Florida State University, University of Illinois, Iowa State University, Ithaca College, University of Kentucky,

University of Louisville, University of Michigan, Michigan State University, Murray State University, Syracuse University, Stetson University, Tennessee Tech University, University of Texas at Austin, Western Kentucky University, Western Michigan University, and Vanderbilt University.

Reynish's latest work in the area of commissioning is on a much more personal level. In May 2001, Tim and Hilary's third son, William died in a tragic mountain climbing accident in the Pyrenees. In order to honour and memorialise their son, Tim and Hilary found it only fitting to begin the commissioning project. It was an extension of what Reynish had always done, to serve as a philanthropic promoter of composers by providing opportunities for exposure. With the inclusion of the twenty works from the commissioning project in memory of William, the total number of premières and commissions for which Reynish has been involved since 1981 numbers over 90. This is an incredible number of works in contribution to the advancement of the medium but especially impressive when considering this has been accomplished in only twenty-seven years. One of the latest compositions from the commissioning project, *Elegy for Ur*, earned Edwin Roxburgh the 2007 British Academy Composers Award (Wind Band/Brass Band area). David Horne made the short

list with *Waves and Refrains*, another composition from the commissioning project in memory of William Reynish.

With regard to the recent activity of British wind band music and Reynish's contributions, Jonathan E. Good, Dean of Music at the University of Nevada at Las Vegas, wrote the following statements in the introduction of *British Music for Wind Band, A Selective Guide*:

'During the last three decades, Great Britain has seen a resurgence of interest in the wind band. The ensemble has not only gained respect for the quality of its music making, but it has also attracted the attention of Britain's best mainstream composers. No longer content to sustain itself on the orchestral transcriptions and marches that were the mainstays of its repertoire between 1930 and 1970, the British wind band now has organizations to guide its growth, very capable conductors to champion its cause and, most importantly, the finest composers eager to contribute music of artistic merit to its repertoire.

One organization driving this 'renaissance' of wind band repertoire is the British Association of Symphonic Bands and Wind Ensembles (BASBWE). Founded in 1981, BASBWE has initiated the commissioning of a new repertoire from composers who are, generally, unfamiliar with the wind band medium and its existing repertoire. The BASBWE commissions, therefore, have produced compositions with new sonorities, flexible

George Gladstone — *Woodwind, Brass* —
— *Repairs & Sales* —

EXCELLENT PRICES WITH AFTERCARE
EXCEPTIONAL SERVICE
SPECIALIST KNOWLEDGE
EDUCATION SUPPLIES
SHEET MUSIC
FAST MAIL ORDER SERVICE
ON LINE SITE

85-87 Parkgate, Darlington, DL1 1SA
www.georgegladstone.co.uk • Tel: 01325 486510 Fax: 01325 247800

instrumentations, and a melodic and harmonic content no longer dependent upon the folk-derived material that has so dominated the genre in the past.

Besides BASBWE, the Royal Northern College of Music Wind Orchestra has been central to the development of the new repertoire. The Wind Orchestra and its conductor Timothy Reynish have commissioned more than twenty new works [speaking of the RNCM alone] and returned several long-forgotten masterpieces to the repertoire. Their premières of major wind compositions, including works by Michael Ball, Irwin Bazelon, Nigel Clarke, David Bedford, Richard Rodney Bennett, Martin Butler, Anthony Gilbert, Adam Gorb, Robin Holloway, Nicholas Maw, Colin Matthews, Edward Shipley, Philip Wilby and Guy Woolfenden have placed the ensemble at the forefront of wind repertoire development and have helped to establish the Royal Northern College of Music Wind Orchestra as one of the finest ensembles of its kind in the world.'

In 1981, at the age of forty-three and in the latter half of his musical career, Timothy Reynish began his quest for wind band advocacy. Since that time he has been involved in seemingly every area related to the medium. When considering Reynish's holistic approach to the advancement of wind bands, few single individuals in the history of the medium have been as influential. He has worked in the highest educational settings in both the U.K. and the U.S. He created the Royal Northern College of Music's Wind Orchestra and elevated its performance skills to the height of international acclaim, having recorded multiple times on a major recording label (a rarity in itself). He has been a guest speaker, lecturer, professor, conductor, and consultant for a significant number of colleges/universities, conferences, conventions, and festivals around the world. He helped create and served as president for both WASBE and BASBWE organisations, and has been involved in the publishing arena for the wind band medium. And most importantly, Reynish has been instrumental in the creation and performance of wind band repertoire of the highest artistic and aesthetic merit.

His efforts are relentless and surprisingly tireless. Reynish is currently quite active in all the aforementioned areas. He travels all across the globe to be a promoter and advocate for the medium. His impact on the wind band world and the individuals with whom he comes in contact is still as vibrant and energised as ever. He serves as an incredible role model and friend to the profession. In relation to any individual involved in the advancement of artistic wind band development, the influences and depth of Reynish's activity are incomparable. Congratulations on your achievements thus far Tim! I look forward to what you bring to the profession in the years to come.

ISAIAH ODAJIMA is the Assistant Director of Bands, Michigan State University, East Lansing, Michigan

Recordings of the Royal Northern College of Music Wind Orchestra

Timothy Reynish, Conductor

Percy Grainger Works for Wind Orchestra, Volume 1	CHANDOS 9549
Percy Grainger Works for Wind Orchestra, Volume 2	CHANDOS 9630
British Wind Band Classics, Holst & Vaughan Williams	CHANDOS 9697
German Classics, Hindemith, Schoenberg, Toch & Blacher	CHANDOS 9805
French Classics, Berlioz, Schmitt, Milhaud, Bozza & Saint-Saëns	CHANDOS 9897
Morning Music – Midnight Music: Richard R Bennett & Bazelon	DOYEN CD 037
Wind Music by Edward Gregson	DOYEN CD 043
Wind Music by Judith Bingham, Adam Gorb and Roger Marsh	DOYEN CD 127
Metropolis – Wind Music by Clarke, Gorb, Ellerby and Poole	KLAVIER 11152

Since his retirement from the RNCM in 2002, Reynish has continued recordings in an on-going project entitled 'International Repertoire – Timothy Reynish Live!' There are currently four CD volumes, all of which are produced through Mark Custom Recordings.

International Repertoire Recording Series

VOL. 4 – ITHACA COLLEGE WIND ENSEMBLE (6804-MCD)

Improvisations-Rhythms (1975)	Andreas Makris	Greece/USA
Reflections (2000)	Richard Rodney Bennett	England/USA
L'Homme Armé (2003)	Christopher Marshall	New Zealand
Resonance (2006)	Christopher Marshall	New Zealand
Dances from Crete (2003)	Adam Gorb	England
Marsch (1981)	Marcel Wengler	Luxembourg

VOL. 3 – ITHACA COLLEGE SYMPHONIC BAND (6733-MCD)

King Pomade Suite no 2 (1953)	György Ránki	Hungary
Elegy for Miles Davis (1993)	Richard Rodney Bennett	England/USA
Symphony of Winds (1981)	Derek Bourgeois	Majorca
Blackwater (2006)	Fergal Carroll	Ireland
Tails aus dem Woods Viennoise (1992)	Bill Connor	Wales

VOL. 2 – UNIVERSITY OF KENTUCKY WIND ENSEMBLE (5347-MCD)

Dances from Crete (2003)	Adam Gorb	England
Gran Duo (2000)	Magnus Lindberg	Finland
Awake, You Sleepers (2002)	Laurence Bitensky	USA
Per la Flor del Liiri Blau (1934)	Joaquín Rodrigo	Spain

VOL. 1 – UNIVERSITY OF KENTUCKY WIND ENSEMBLE (4949-MCD)

Samurai (1995)	Nigel Clarke	England
Diaghilev Dances (2003)	Kenneth Hesketh	England
Danse Funambulesque (1930)	Jules Strens	Belgium
L'Homme Armé (2003)	Christopher Marshall	New Zealand
Concerto for Wind Orchestra (2003)	Christian Lindberg	Sweden

List of Commissions in Memory of William Reynish

COMPOSER	WORK	DATE	PUBLISHER
Taylor, Matthew	Basket Dances	2001	Maecenas
Bingham, Judith	Bright Spirit	2002	Maecenas
Gorb, Adam	Dances from Crete	2003	Maecenas
Marshall, Christopher	L'Homme Armé	2003	Maecenas
Carroll, Fergal	Song of Lir	2004	Maecenas
Berkeley, Michael	Slow Dawn	2005	OUP
Bourgeois, Derek	Symphony for William	2005	HaFaBra
Hesketh, Kenneth	Cloud of Unknowing	2005	Schott
Hesketh, Kenneth	Vranjanka	2005	Faber
Carroll, Fergal	Blackwater	2006	Maecenas
Horne, David	Waves and Refrains	2006	Boosey & Hawkes
Roxburgh, Edwin	Elegy for Ur	2006	Maecenas
Marshall, Christopher	Resonance	2006	Maecenas
McNeff, Stephen	Image in Stone	2007	Maecenas
Jackson, Timothy	Passacaglia	2007	Maecenas
Poole, Geoff	Unfinished Symphony	2007	Maecenas
Painter, Christopher	The Broken Sea	2007	unpublished
Pütz, Marco	Trumpet Concerto	2007	Bronsheim
Roxburgh, Edwin	Aeolian Carillons	2007	Maecenas
Basford, Daniel	Partita	2008	Maecenas