



PROGRAMME NOTES

For 180 works Revised May 2012

Please make use of these notes if they are of use; please mention the source www.timreynish.com

My listing of programme notes was developed seven years ago, and there are at least four other sources of notes available, the Smith link to the publisher, the other three to the web links.

1 Norman E. Smith, *PROGRAMME NOTES FOR BAND*, IA Publications, Inc. | 7404 South Mason Avenue | Chicago, IL 60638
(800) GIA-1358(442-1358) | (708) 496-3800
Programme notes of the "core" repertoire at 2000

The most complete book of programme (program) notes that I know is *Programme Notes for Band* by Norman E Smith, published in 2000 shortly after the death of the author and available from retailers or from the publishers GIA Publications. 1600 programme notes and 600 biographies of composers give a fine overview of the state of wind music as at 1998. Biographies are soon outdated, as are lists of works; however, this volume contains a vast amount of research, and all other books or websites of programme notes can be regarded as useful supplements to this book, a crucial addition to everyone's library. I have in the past recommended that the various associations world of wind ensembles use the Smith book as a basic core repertoire up to the year 2000, providing leaflets, web pages or booklets with other additional information

2 MUSIC PROGRAMME NOTES FOR BAND AND WIND ENSEMBLE MUSIC

*Music Programme Notes for
Band and Wind Ensemble Music*

This is an index, ordered by composer, of the programme notes and biographies generated for use in programs for performances of the Foothill College Symphonic Wind Ensemble. Usually, the programme format provided information on the composition and a biographical note. In some cases, a composer may have multiple entries, representative of writeups tailored to match the space available in the program. The listing is based on a fairly conservative American band repertoire, but clearly has some very useful entries.

3 CBDNA

I wrote when I started my website that The CBDNA website is fast growing with many services for non-members including access to programme notes by Robert Garofalo, Brian Doyle and Kevin Gerald. Sadly, this initiative stopped, with notes only seventeen works. To browse this put your mouse on CBDNA Programme Notes; where in Resources you will find sections on:
Composers - Programme Notes - Compact Discs - Recent Research

4 **THE WIND REPERTOIRE PROJECT** Programme notes on over 2,950 works, plus a load of additional information, recordings, errata, etc., compiled by Nikk Pilato

30 years of PROGRAMME NOTES 1981-2011

Below I list works which I have programmed or conducted, and a link to programme notes, often by the composer. Apologies to anyone whose copyrights I have unwittingly infringed. Where I have not added a programme note, you will find an entry in **PROGRAMME NOTES FOR BAND** by Norman Smith.

COMPOSER	DATES	WORK	PUBLISHER
Brett Abigana		Sketches on Paintings No 2	Composer
		Miserere	Composer
		Omnes Gentes	Composer
Luis Serrano Alaracon		Concertango	Piles
		Pequena Suite	Piles
		Duende	Piles
William Alwyn	1905-1985	Flute Concerto	Legnick
Malcolm Arnold	b.1921	Water Music	Novello
Michael Ball	b.1946	Omaggio	Novello
		Saxophone Concerto	Maecenas
Daniel Basford	B 1983	Songs and Refrains	Maecenas
		Partita in D	Composer
Irwin Bazelon	1922-95	Midnight Music	Novello
		Chamber Concerto; Churchill Down	Novello
David Bedford	1937-2011	Ronde for Isolde	Novello
		Sea & Sky & Golden Hill	Novello
		Sun Paints Rainbows	Novello
		Praeludium	Novello
Richard Rodney Bennett	b.1936	Morning Music	Novello
		Four Seasons	Novello
		Trumpet Concerto	Novello
		Reflections on a 16 th Century Tune for wind dectet	Novello
Niels Vigo Bentzon	b.1919	Concerto for Percussion	Hansen
Michael Berkeley	b.1948	Shooting Stars	OUP
		Slow Dawn	OUP
Judith Bingham	b.1952	Bright Spirit	Maecenas
		Three American Icons	Maecenas
Laurence Bitensky		Awake, You Sleepers	Ms
Boris Blacher	1903-1975	Divertimento	B&H

Derek Bourgeois	b.1941	Diversions	Vanderbeek
		Serenade	G Brand
		Sinfonietta	G Brand
		Symphony for William	HaFaBra
		Symphony of Winds	HaFaBra
John Buckley	b.1951	Where the Wind Blows	Ms
Martin Butler	b.1960	Still Breathing	OUP
Arthur Butterworth	b.1923	Borean Suite – Tundra	Vanderbeek
Eugene Bozza	1905-1991	Children’s Overture	Peters
Frank Bridge	1879-1941	Pageant of London	Paul Hindmarsh
Fergal Carroll	b.1969	Song of Lir	Maecenas
John Casken	b.1949	Distant Variations	Schott
Nigel Clarke	b. 1960	Samurai	Maecenas
Michael Colgrass	b.1932	Dream Dancer	Carl Fischer
Bill Connor	b.1949	Tails aus dem Voods Viennoise	Maecenas
Gordon Crosse	b.1937	Ariadne	OUP
		Quiet	OUP
Martin Dalby	b.1942	A Plain Man’s Hammer	Novello
		Flight Dreaming	Novello
Richard Danielpour	b.1956	Voice of the City	
Stephen Dodgson	b.1924	Capriccio Concertante	Wicks
Giles Easterbrook	b.1949	Partial Eclipse	Ms
Martin Ellerby	b.1957	New World Dances	Studio
		Dona Nobis Pacem	Maecenas
		Paris Sketches	Maecenas
		Venetian Spells	Studio
David Ellis	b.1933	Fantasia	Ms
Elena Firsova	b.1950	Captivity	Ms
Peter Racine Fricker	1920-1990	Sinfonia; In memoriam Benjamin Britten	Maecenas
John Gardner	b.1917	English Dance Suite	OUP
Anthony Gilbert	b.1934	Dream Carousels	Schott
		Unrise	York
Bernard Gilmore	b.1939	Five Folk Songs	Maecenas
Alexander Goehr	b.1932	Thee Pieces from Arden Must Die	Schott
Adam Gorb	b.1958	Adrenaline City	Studio
		Awayday	Maecenas
		Dances from Crete	Maecenas
		Downtown Diversions Trombone & Wind O	Maecenas
		Metropolis	Maecenas
		Yiddish Dances	Maecenas
		Symphony no 1 in C	Maecenas
		Bridgewater Breeze	Maecenas

		Elements for Percussion & Wind O	Maecenas
		The War of the Worlds	Maecenas
		Farewell	Maecenas
		Concertino for Alto Saxophone	Maecenas
		Eternal Voices	Maecenas
Percy Grainger	182-1961	Marching Song of Democracy	
Philip Grange	b.1956	Concerto for Clarinet	Maecenas
Edward Gregson	b.1945	Tuba Concerto	Novello
		Celebration	Maecenas
		Festivo	Novello
		Metamorphoses	Novello
		Missa Brevis Pacem	Novello
		Piano Concerto	Maecenas
Friedrich Gulda	1930-2000	Concerto for Cello	
Daron Hagen	b.1961	Overture Bandanna	Presser
Iain Hamilton	1922-2000	Overture 1912	UE
Edward Harper	b.1941	Double Variations for Oboe, Bassoon and Ensemble	OUP
Derek Healey	b.1936	Triptych	Ms
Kenneth Hesketh	b.1968	Danceries	Faber
		Masque	Faber
		The Cloud of Unknowing	Schott
		Vranjanka	Faber
		Diaghilev Dances	Faber
Alun Hoddinott	b.1929	Piano Concerto No 1	OUP
		Ritornelli for Trombone & Ensemble	OUP
		Welsh Airs and Dances	Wicks
Robin Holloway	b.1943	Entrance; Carousing; Embarcation	B&H
Gustav Holst	1874-1934	Marching Song	Novello
Joseph Horovitz	b.1926	Bacchus on Blue Ridge	Molenaar
Karel Husa	b.1921	Music for Prague	AMP
		Concerto for Trumpet & WO	AMP
Timothy Jackson	b.1972	Passacaglia	Maecenas
David Kechley		Restless Birds against the Dark Moon	Pine Valley Press
Tristan Keuris	1946-1996	Catena	Novello
Aram Khachaturian	1903-1978	Battle of Stalingrad	B&H
Oliver Knussen	b.1952	Choral	Faber
Constant Lambert	1905-1951	Piano Concerto	OUP
		Mr Bear Squash you all Flat	Maecenas
		Suite from Tiresias	Peters
Kamillo	b.1928	Concertino for Piano	EMB

Lendvay			
Christian Lindberg		Concerto for Wind O	Tarrodi
Magnus Lindberg	b.1958	Gran Duo	B&H
James MacMillan	b.1959	Sowetan Spring	B&H
Elizabeth Maconchy	1907-1994	Music for Wind and Brass	Chester Music sales
Nicholas Maw	1935-2009	American Games	Faber
Roger Marsh	b. 1949	Heathcote's Inferno	Maecenas
Christopher Marshall	b. 1956	Aue	Maecenas
Christopher Marshall		Resonance	Maecenas
Christopher Marshall		L'Homme Armé	Maecenas
Colin Matthews	1946	Quatrain	Faber
		Toccata Meccanica	Faber
John McCabe	b.1939	Canyons	Novello
		Images	Novello
		Symphony for 10 Wind	Novello
Stephen McNeff		Ghosts	Maecenas
		Clarinet Concerto	Maecenas
		Image in Stone	Maecenas
		Wasteland 1 and 11	Maecenas
Colin McPhee	1900-1964	Concerto for Wind Orchestra	Peters
John McLeod	b.1934	A Dramatic Landscape	Ms
Anthony Milner		Symphony for Wind Band	Novello
Akira Miyoshi	b.1933	Secret Rites	Maecenas
Dominic Muldowney	b.1952	Suite 1984	Ms
		Dance Suite	Ariel
Thea Musgrave	b. 1928	Journey through a Japanese Landscape	Novello
Buxton Orr	1924-1997	John Gay Suite	Novello
Willem van Otterloo	1907-1978	Symphonietta	Donemus
Paul Patterson	b. 1947	The Mighty Voice	Studio
Geoffrey Poole	b.1949	Sailing with Archangels	Maecenas
Priaulx Rainier	1903-1986	Ploermel	Ms
Gyorgy Ranki	1907-1992	Suite from King Pomade	Ms
Alan Ridout	1934-1996	C3.3	Ms
Joaquin Rodrigo	1901-1999	Per la Flor del Lliri Blau	Piles
Hilding Rosenberg	1892-1985	Symphony	Hansen
Edwin Roxburgh	b. 1937	Time's Harvest	Maecenas
		Aeolian Carillons	Maecenas
Aulis Sallinen	b. 1935	The Palace Rhapsody	Novello

Camille Saint-Saens	1935-1921	Orient et Occident	Maecenas
Robert Saxton	b.1953	Ring, Time	
Gunther Schuller		Eine Kleine Posaunemusik	Margun
Ole Schmidt	b. 1928	Hommage a Stravinsky	Ms
Erwin Schulhoff	1894-1942	Concerto for String Quartet	Schott
Kurt Schwertsik	b.1935	Instant Music (solo flute)	B&H
Nikos Skalkottas	1904-1949	Greek Dances	Margun
Ronald Stevenson	b. 1928	Corroborree for Grainger	Ms
Jules Strens	1925-1971	Danse Funambulesque	HaFaBra
Matthew Taylor	b.1964	Basket Dances	Maecenas
Cedric Thorpe Davie	1913-1983	Variations & Fugue on "The wee cooper of Fife"	Maecenas
Michael Tippett	b.1905	Mosaic	Schott
		Triumph	Schott
Ernst Toch	1887-1964	Spiel	Schott
Ernest Tomlinson	b. 1935	Suite of English Dances	Novello
David del Tredici	b. 1937	In Wartime	Boosey
Marcel Wengler	b. 1946	Versuche uber einen Marsch	Maecenas
Svend Westergaard	1922-1988	Varianti Sinfonische	Hansen
Philip Wilby	b.1949	Catcher of Shadows	Novello
		Concertino Pastorale	Maecenas
		Firestar	Novello
		Laudibus in Sanctis	Novello
		Passion for our Time	Maecenas
		Sinfonia Sacra	Novello
Guy Woolfenden	b. 1937	Gallimaufry	Ariel
		Illyrian Dances	Ariel
		Mockbeggar Variations	Ariel
		French Impressions	Ariel
		S.P.Q.R	Ariel
		Divertimento	Ariel

Sketches on Paintings No 2

Brett Abigana

Commissioned by the United States Naval Academy Band, LCDR Brian O. Walden, cond.
Premiered February 26th, 2009 at Mischer Hall, Annapolis, MD.

The first movement, *Claude Monet – Water Lilies*, is an exploration of sonorites through the ensemble reminiscent of the famous triptych first viewed by the composer at the Musée Marmottan Monet in Paris. *Edgar Degas – L'Étoile* is a whimsical, dream-like waltz to which

ghostly ballerinas in the painting may be dancing. *Jackson Pollock – Lavender Mist* is a quasi-minimalist piece written specifically to follow the erratic yet graceful movement of the painter as he created his works, as seen in numerous videos of his process. *Joseph Turner – Norham Castle: Sunrise* is a seemingly un-moving contrapuntal fantasy on a simple tapestry of chords meant to evoke the suspension of time and misty lack of clear definition in the painting.

Miserere

Brett Abigana

Misere is an ambitious and superbly successful twenty-eight minute choral work of great power, combining three *opposing forces to communicate its message: the chorus which is dedicated to the words and some direct quotes from Allegri's setting of Miserere, the narrator which takes us through Whitman's disturbing and bloody environment, (from his poem The Wound Dresser.....a depiction of his time spent as a volunteer in the Military hospitals in Baltimore and Brooklyn during the height of the American Civil War) and the wind ensemble which offers commentary and clarification to each while tying all components together.*

It is a powerful indictment of war, but at the end of his programme note, Abigana writes: *It must be said that while this piece is somewhat direct in its message, this is in no way a statement of mistrust or lack of support for our troops stationed abroad. Perhaps Lt. Gen Harold Moore said it best "Hate war, but love the American warrior".*

Symphony no 1. - Omnes Gentes

Brett Abigana

Omnes Gentes, written on commission from the United States Naval Academy, a nine minute work with chorus, organ and antiphonal trumpets, on a text from Psalm 47, also set by Giovanni Gabrieli. Asked to *fill the space* of the newly restored Naval Academy Chapel, the inspiration of Gabrieli is clear, the result thrilling. In 2011 the composer added two introductory movements developing the work into a symphony

INDEX

Concertango

Luis Serrano Alarcón

Andante; Tempo di Tango – Con vivacita – Andante maestoso

Concertango is first of all a work of fusion. On the one hand there is instrumental fusion, combining a classical symphonic group with a jazz trio (piano, bass, drums). Above these two groups, the saxophone soloist is the absolute protagonist. On the other hand, there is stylistic fusion. We can find in this piece different stylistic reminiscences, from symphonic music from the beginning of the 20th century, till real jazz elements. And above all, the tango is always present, specially the person of Astor Piazzola. The title, a clear reference to one of Piazzola's most famous pieces, such as Libertango or Violentango, makes that very clear from the very beginning that Piazzola was the real inspirer of this piece. The work is in three movements and is twenty-six minutes long. There is a certain amount of improvisation with a note on how this might be done; the first movement stands by itself as a concert piece

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Pequena Suite

Luis Serrano Alarcon

The **Pequena** Suite, literally the *Little Suite* is in four movements, each strongly contrasted. In the *Intrata*, An imposing fanfare introduces the suite but it gives way to a rather menacing little march with an unexpected flip ending. Movement two is the most charming *Waltz*, light music at its best, ranging through the most unexpected keys, clearly paying a little homage to Ravel's **La Valse**, and again ending superbly. *Nana* can mean either a lullaby, a grandmother or a nurse; Alarcón has the knack like Adam Gorb of writing wonderful tunes, sometimes just on the edge of descending into a cliché but rarely doing so, and here he writes a glorious tune for the first oboe. The fourth movement is just a piece of sheer fun, a gallop which might remind conductors and players of those hair-raising finales by members of Les Six, outrageous jokes piling on top of one another.

Duende

Luis Serrano Alarcón

Federicio Garcia Lorca wrote his Theory and Play of the Duende in 1933

The duende - Where is the duende? Through the empty archway a wind of the spirit enters, blowing insistently over the heads of the dead, in search of new landscapes and unknown accents: a wind with the odour of a child's saliva, crushed grass, and medusa's veil, announcing the endless baptism of freshly created things Serrano writes:

The term Duende is used in flamenco to refer to this state of inspiration and supreme perceptiveness, almost magic, which is only reached by the performer in few occasions. It is also used, in extension, to define a person when someone has a special grace, something difficult to define but that makes him different from the rest. The use of the word Duende as the title of this collection of symphonic preludes, independently of its poetic significance, is mainly based on the fact that I found my principal inspiration for this composition in Spanish popular music: listening to the piece, the listener can hear, among other features, the symphonic energy of de Falla's scores, the intimacy of Iberia by Albeniz, the magic of the guitar played by Tomatito or Paco de Lucia, the festive happiness of Granadian Sacromonte (a popular flamenco neighbourhood in Granada), but specially, and I insist on this one, the obvious presence of winks to other musical styles, such as jazz or latin music. With this style fusion, I want to reflect in a symbolic way where our Spanish society stands for nowadays: a society with many traditions, but at the same time a cosmopolitan and modern community, which cannot be different in these modern times we are living.

INDEX

Concerto for Flute and Nine Instruments

William Alwyn

It is all too easy to dismiss this small-scale work as a miniature - by the standards of other works written in the late 20th century, it is conventional and does not strive for great originality. But to dismiss it is to ignore its craftsmanship, the subtlety of the harmonic language and the very effective virtuoso solo writing. As a flautist himself, Alwyn is able to produce a dazzling display without resorting to tricks and special effects. There are passages of great lyrical beauty, especially in the third movement, while the other faster movements all contain cadenza sections which make daunting demands on the soloist.

Water Music (1964)

-Malcolm Arnold

allegro maestoso andantino vivace

Water Music Op.82 was commissioned by the National Trust for the opening of the Stratford Canal on 11 June 1964. The music disappeared after the first performance and remained unplayed until it was rediscovered twenty years later and performed by the RNCM Wind Orchestra at the Third Conference of the British Association of Symphonic Bands and Wind Ensembles. The

Allegro maestoso opens with a brass fanfare which introduces the interval of a minor seventh from which much of the melodic material springs; the movement has a lyrical middle section featuring pairs of oboes and bassoons. The second movement, Andantino, has a tune played five times, each a minor third higher so that the final statement is in the key of the beginning. The Vivace finale has exciting brass tunes and virtuoso woodwind writing to bring the piece to a rousing conclusion.

INDEX

Concerto for Alto Saxophone (1994)

-Michael Ball

Allegro con brio – Moderato sostenuto – Cadenza Vivace

Commissioned by BASBWE and Timothy Reynish, premiered at BASBWE Conference on 17th September 1994, Huddersfield University, by Robert Buckland and the Northampton County Youth Concert Band, conducted by Alan Suttie.

Four bars of thrusting whole-tone scales usher in a restless triple time *allegro*, the saxophone alternating between brilliant leaping figures and occasional lyricism, the orchestral writing equally brilliant with flashes of jazz perhaps reminiscent of William Walton. A *poco meno mosso* leads to the *moderato sostenuto*, a fully fledged albeit brief ballad for the soloist over gently moving ostinati.

The mood changes into a spritely 4/4 almost *alla Marcia*, but this serves merely as another bridge, this time to the *cadenza*, beginning reflectively, becoming more intense and linking directly to the final section. This begins with a simple eight bar theme which refers to Michael Ball's "pastiche medieval music", the incidental music for a radio version of *Canterbury Tales* and the school wind orchestra piece *Chaucer's Tales*. A contrasting episode characterised by rhythms and scalic passages acts as a contrast before a return to the Chaucerian element which builds into a largescale peroration and a further nod at the Waltonian with successive 5/8 and 7/8 bars before an exciting coda section based on the opening whole-tone scales.

INDEX

Songs & Refrains

Daniel Basford

Born 1983

The four movements of *Songs & Refrains* are each based on a different folksong, all having various origins. The melodies are straightforward, thus providing much scope for a composer to elaborate on the material. Each movement can be seen to adopt a 'micro' theme-and-variation form, in that a melody is initially presented simply, and is then played around with. Some melodic fragments provide harmonies, or counter-melodies grow out of the original material.

I. Arkendale

A slightly fantastical element is suggested in this song, which translates into lilting chordal accompaniments over which the tunes seem to float. The movement is roughly arc-like, building to a climax then subsiding into a calmer coda.

IV. Dashing Away With the Smoothing Iron

A suddenly boisterous finale compared to the other songs provides a humorous and fast-paced close to the suite. I have fond memories of singing an arrangement of this piece in the school choir when I was 13. It is catchy and is in compound time, with a very cheeky side to it that was irresistible.

INDEX

Midnight Music -

Irwin Bazelon

Midnight Music was commissioned by the RNCM School of Wind and Percussion and was conceived as a tribute to the composer's New York colleague Richard Rodney Bennett and as a companion piece or a foil for Bennett's Morning Music.

The composer writes:

It was my attempt to conjure up all the possibilities implicit in the title Midnight Music. Part I evokes a wild dream sequence, Part II explores the mysterious element and Part III is an all out dance of ghosts. Jazz elements are contained in my work not formally but rather in the spirit of the phrasing and dynamics. My music is not descriptive but evocative. I tried to use the different choirs of instruments in the symphonic wind band (brass, winds, saxophones and percussion) both as protagonists and antagonists, sometimes playing with the orchestra and sometimes against it. Prominence of musical line is determined by dynamics, impact accents, phrasing, rhythmic propulsion, colour and contrast.

Chamber Concerto: Churchill Downs (1970)

-
Irwin Bazelon

The composer writes:

*I have called my Chamber Concerto **Churchill Downs** not because I have consciously attempted in any way to describe the sights and sounds of the race track, (although I hoped to catch in my music the pulse and the rhythmic beat of this mass spectator sport) but rather to accent the fact that it is a "fun" piece, and contains something to be enjoyed aside from whatever other aesthetic values it may contain. The piece contains jazz elements and certain serial techniques, without strict serial interpretations. The jazz spirit inherent in the score is mostly characterised by rhythmic vitality rather than by formalised jazz innovations. Certain passages contain improvised material under, over and through written notation. I have attempted to combine the elements of the electronic group with the colours of the brass and percussion, and at the same time to use these rock-jazz instruments to express my own musical thoughts.*

The concerto can be divided into three sections; the opening bars, utilising both jazz and rock passages, leads into thematic material, ending with an elaborate percussion solo and followed by a development of the preceding musical statements. The middle section is lyrical, featuring the blending and mixing of phrases and ideas into a weaving flow of colours and textures...the final section is a fast-paced, driving piece interpolating brass, percussion and electronic groups into a constantly alternating rhythmic circle, finally crystallising into an expanded design, featuring an ad lib saxophone solo over a pounding rhythmic bass. How long this free section continues is up to the conductor; he calls a halt on the final chord sequence at his own discretion.

The work is scored for flute, clarinet doubling saxophone, horn, three trumpets, two trombones, three percussion string bass, and electric guitar, bass, piano and organ.

INDEX

Sea and Sky and Golden Hill (1985)

-David Bedford

Commissioned by Avon Schools Symphonic Wind Band, premiered at BASBWE Conference in Bristol 20 September 1985, conducted by the composer

The piece falls into sections as follows:

1. Slow introduction using fragments of themes to be developed later
2. A rhythmic chord progression which features alternating bars of 6 beats and 5 beats, which then become the accompaniment to the main melody of the piece
3. A chorale sequence of 6 chords
4. A second melody in triple time, unrelated to the melody of 2 except that the bass line is a variation of its second phrase. Every so often the alternating 6 beat – 5 beat chord sequence is superimposed
5. The chorale from 3, brass only, leading to
6. shortened repeat of 2
7. The chorale from 3, woodwind only (with a brief appearance of the triple melody from 4)
8. Very quiet, very peaceful slow section with solo fragments of all the main themes sometimes played by instruments which would not normally expect to play a solo.
9. Finale, a massive “build up” using the chorale-like chord progression repeated over and over. Later the main melody of 2 is heard, followed by the 6 and 5 chords of 2, so that by the end, all the main material of the piece is being played together. After a huge climax, everything dies away and the piece ends softly with a shortened repetition of 8.

The title comes from a poem by Kenneth Patchen, the imagery of which seemed to fit the sound of the music very closely.

INDEX

Praeludium (1990)

-David Bedford

Although Manchester failed in its bid for the 1996 Olympics, the city used the event as an excuse for a superb Festival of the Arts. One of the RNCM events was a concert by the wind band with works representing the last 8 Olympic Cities, culminating in an especially commissioned Olympic Praeludium from David Bedford. Scored for four antiphonal bands stationed around the auditorium, each group is small and is drawn from a normal sized concert band; the main body of players remains on stage. Bedford's experience in the popular field is excellently illustrated in this simple yet effective concert opener.

INDEX

The Four Seasons

-Richard Rodney Bennett

Richard Rodney Bennett is one of the leading composers of his generation. He studied at the Royal Academy of Music and in Paris with Pierre Boulez and his output includes opera, orchestral, chamber and vocal music and four works for wind ensemble. The first **Morning Music** was commissioned by Timothy Reynish and premiered at the WASBE Conference in Boston in 1987; this was followed by **The Four Seasons**, (1991) and the **Trumpet Concerto**, (1993), in which he successfully melds jazz and post-Schoenberg compositional techniques. He is perhaps best known internationally for his film music, and his credits included *Murder on the Orient Express*, *Four Weddings and a Funeral*, and over forty other titles. He is also a renowned cabaret

artist, working with a number of jazz singers and also accompanying himself in songs from the middle of the last century.

The pianist Susan Bradshaw writes:

No composer of his generation has done more to develop the stylistic middle ground of 20th century music. Amiably persuasive rather than confrontational, his work attracts performers at every level – whether for his virtuoso concertos, his sensitive and eminently singable vocal music, or his outstanding chamber music.

The Four Seasons is dedicated to Stephen Day, world premiere at the Cheltenham Town Hall on 16th July, 1991, by the RNCM Wind Orchestra, conducted by Clark Rundell.

Commissioned by the Cheltenham Festival with funds made available by the Arts Council of Great Britain and the School of Wind and Percussion of the Royal Northern College of Music.

Bennett's first work for wind ensemble, **Morning Music**, was commissioned by BASBWE, the British Association of Symphonic Bands and Wind Ensembles, for the third international conference of the World Association of Symphonic Bands & Ensembles, and premiered in Boston in 1987. The scoring of The Four Seasons is similar, full orchestral wind, brass and percussion, with the addition of a quartet of saxophones, piano and harp, but omitting double bass and euphonium. It is cast in four movements

Spring

-Vivo

An energetic syncopated motif provides the main material, alternating with and later accompanying a gentler chorale. A short link of fluttering single reeds ends in a rapid descending scale for bass clarinet and leads into

Summer

-Allegretto

The colours here are more restrained, the energy of *Spring* is dissipated by the heat. Gently rocking thematic fragments become more extended, the pulse is increased, the brass begin to dominate until a unison link for the horns dies away into a reprise of the opening, differently scored and shortened.

Autumn

-Andante lento

A long lyrical solo for cor anglais, built mainly on shifting fourths, accompanied by clarinets and harp, gives a little space for reflection. On analysis (anathema to Bennett) the theme proves to be a tone row or note series, which has been present throughout the work, perhaps un-noticed

Bb C F D G E B C# F# A Ab Eb

Winter - *Molto vivo*

As with the other three movements, the feel is that of ternary form, a sparkling rising motif with brilliant trumpet double tonguing, a more serene central section and a triumphant return.

Such is Bennett's sure handling of his materials and the idiom that we have no need to be aware other than sub-consciously that this crackling scherzando is derived from the same materials as is verdant *Spring* and golden *Summer*. The rising fourths and dropping thirds give the row, stated most clearly in *Autumn*, a strong tonal feel, and as with *Morning Music*, Bennett's sure ear for

sonorities, his sense of architecture and his passionate lyricism and energy make a clear statement that there is certainly a very vital life after the Second Viennese School.

INDEX

Trumpet Concerto (1993)

-Richard Rodney Bennett

Commissioned by Timothy Reynish for Martin Winter and the RNCM Wind Orchestra, world premiere at BASBWE Conference 17th September 1993

Declamato – Allegro – Presto

Elegy for Miles Davis – *Lento - Vivo*

Schoenberg was born two years after Vaughan Williams; while VW used folk-song as an antidote to 19th century chromaticism, Schoenberg took the language of the romantics and refined it even further, developing his system of equality of the semitones, so-called "twelve-tone" or serial music. His Theme and Variations for Band of 1943 reverts to tonality, perhaps as a sop to band tradition. Half a century later, the three works of Richard Rodney Bennett written for the Royal Northern College of Music are serial, but in a way which combines post-Schoenberg technique with tonality, and in the Trumpet Concerto with jazz.

Bennett immediately states eleven of the twelve notes, but with a strong sense of key; A minor for the opening rising second and fifth, a triad of C minor, a G minor triad in first inversion and a Db triad in first inversion, descending to E, the dominant of A minor. The missing note, a Gb is introduced in the second phrase, an extension of the first. Happily, the inversion of this tone row turns out to be a version of "The Maid of Cadiz", and can develop into the moving *Elegy for Miles Davis*.

The initial noble cadenza leads directly to a brisk, spiky allegro at twice the speed and later to a faster 6/8. The cadenza material reappears several times and even finishes the movement before linking it with the second. Subtitled *Elegy for Miles Davis*, the movement takes the form of a jazz ballad and draws inspiration (and the occasional melody) from the luscious but gentle textures of the Davis/Gil Evans collaborations. A bold trumpet statement starts the final vivo, with cross rhythms reminiscent of the first movement. The development of this material is interrupted by a further appearance of the cadenza now supported by the orchestra and leads to an energetic vivo coda. The scoring is for Wind Ensemble with piano, harp and amplified string bass.

The Wind Orchestra of the Royal Northern College of Music, directed by Timothy Reynish, has done much to create a living repertoire. Its commissions are legion...his (Richard Rodney Bennett's) Concerto for Trumpet and winds, written for the college in 1993, and here played by Martin Winter, goes deeper; its slow middle movement is a beautiful homage to Miles Davis and Gil Evans, at the same time holding on to Bennett's version of the 12-tone technique. When he inhabits this sort of cross-over territory, Bennett really has something to say.

The Sunday Times, 23rd June 1996.

INDEX

Reflections on a 16th Century Tune - Richard Rodney Bennett

Reflections on a 16th Century Tune is based on the 16th century French popular song, *A l'ombre d'un buissonet*, first printed in *La Couronne et Fleur* (1536), and was originally commissioned for string orchestra and premiered at an ESTA Conference in 2001. The composer later transcribed it for double wind quintet. Like Morning Music, it is a set of variations (or reflections).

Prelude: Lento - Variation I: Allegretto – Variation II: Allegro Vivo

Variation III Andante (Homage to Peter Warlock) –

Variation IV: Con brio e ritmico: Finale

The theme is stated immediately, the first two strains on the high woodwind quartet over sonorous shifting chords in the low sextet, the last four phrases shared between horns and the woods.

Variation I is a fleet *allegretto* in triple time over a rocking accompaniment; it winds gently down to Variation II, an extensive *allegro vivo* of considerable energy and wit.

Variation III is dedicated to the composer and author, Peter Warlock, a pen-name for Philip Heseltine. In his writings he did much to re-establish interest in Elizabethan music, he championed many composers especially Delius, and he left a handful of compositions, the best known being the Capriol Suite. He was born in 1894, and committed suicide in 1930.

Bennett's *Homage* is a gentle *andante* in triple time, building in intensity before dying away with the so-called "English cadence" caused by false relations, here, a flattened 3rd and 7th resolving on to a major Bb. Variation IV is lively and energetic in 6/8 time alternating with three, with a section in 5/8 and 7/8 providing a link straight into the finale. Here the theme is restated, *maestoso* and loud, broken up by little syncopated canons, gradually moving seamlessly into the *dolce cantabile* version which we heard in the Prelude, dying away to a unison G.

INDEX

Slow Dawn (2005) - Michael Berkeley

World Premiere Barbican October 24th 2005

Guildhall School of Music & Drama Wind Ensemble/Tim Reynish

*Timothy Reynish has been asking me to write for Wind Band for a quarter of a century and **Slow Dawn**, which is dedicated to the memory of his son, William, is, finally, the result. It depicts the gradual appearance of the sun (in the form of the tuba) as it climbs into the sky. Shafts of light and playful reflections accompany the increasing warmth of day. Although in this hemisphere we have tended to think of, as Wilfred Owen put it, 'the kind old sun', the music of midday in this piece suggests more the savage anger of heat in foreign climes with stabbing beams of light. Though the sun winds down as ever, it is its endless power that informs the music's closing bars.*

INDEX

Shooting Stars (2005)

-Michael Berkeley

World Premiere Barbican October 24th 2005

Guildhall School of Music & Drama Wind Ensemble/Tim Reynish

***Shooting Stars** is a complete re-write of a short piece called **Hunt** that I wrote for Tim Reynish and Sir John Manduell some ten years ago. I initially thought of calling it **Dodgems** since it has a feel of the fair ground, of bright lights and of being jostled. Near the end there is even that empty sensation of putting your foot down in a dodgem and finding the power has been momentarily cut off by all the pushing and shoving. I also recall childhood days in the shooting gallery when the targets were placed at the centre of a star. However as I was working on the music I witnessed the brief spark and flash of a shooting star flying across the night sky and, since this short piece for symphonic wind can act as a prelude to the more substantial **Slow Dawn**, I opted for the ambiguous, though related, title.*

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INDEX

Bright Spirit

-Judith Bingham

This piece is dedicated to Tim and Hilary Reynish and is in memory of their son Will who died in a climbing accident in 2001

Commissioned by Timothy and Hilary Reynish

World premiere at Baylor University, Texas, 5th February 2002

Baylor University Wind Ensemble conducted by Timothy Reynish

My lost William, thou in whom
Some bright spirit lived, and did
That decaying robe consume
Which its luster faintly hid,
Here its ashes find a tomb.
But beneath this pyramid
Thou art not – if a thing divine
Like thee can die, thy funeral shrine
Is thy mother's grief and mine.
Where art thou gentle child?
Let me think thy spirit feeds,
Within its life intense and mild,
The love of living leaves and weeds
Among these tombs and ruins wild;
Let me think that through low seeds
Of the sweet flowers and sunny grass,
Into their lives and scents may pass
A portion ----

Percy Bysshe Shelley

Judith Bingham in introducing this piece, once spoke of the problem of writing a memorial for someone whom she did not know. The direct inspiration came when browsing in a bookshop through a volume by Shelley, which fell open at an exquisite poem that he had written in memory of his own son, William, who had died at the age of five. Shelley's poem does not finish, but breaks off in mid-phrase; he contemplates the flowers and grasses growing on the grave, and the seeds blowing in the wind. Poignantly he reflects that although William is no longer here, yet his bright spirit lives on.

The shape of the piece follows loosely the shape of the poem. It begins with a slow, bluesy funeral march which eventually gives way to a more dogged march, building to a massive climax - the message is that the bereaved have to come through grief and continue onwards. The four note twisting phrase is the word "Will" in musical terms. The work was written in the aftermath of 9/11 so the composer felt it was curiously apt to write a memorial piece at that time.

Judith Bingham studied oboe and composition at the Royal Academy of Music, but the most lasting influence upon her as a composer came from Hans Keller of the BBC, who was then slowly shaping that venerable institution to champion and programme contemporary music. For some years she supplemented her income by singing professionally with the BBC Singers. Her first major success came with the orchestral work *Chartres* and this was followed by a series of important commissions.

In an interview with Christopher Thomas, she talks of a number of her works *exhibiting what she describes as a "painful kind of beauty". The music itself, whilst often chromatic with a strictly controlled use of dissonance where it serves the music, does so within a framework that always exhibits structural unity through a strong sense of melodic, harmonic and often rhythmic direction.* This is certainly true of her first work for wind ensemble, *Three American Icons*, painting a vivid picture of cruel episodes in contemporary American history, while in *Bright Spirit*, the anger and grief is more muted and controlled, sadness without sentimentality.

INDEX

Three American Icons

-Judith Bingham

The Musettes (a country dance with bagpipes originally) are punningly meant to be little musings on the nature of power, seen through glass darkly. All the movements feature names and famous quotes ('I'm just a patsy') transliterated into notes using a method apparently loved by Elgar.

*The first movement takes the famous moment when Jack Ruby shot Oswald, with the Texan policeman at his side recoiling in horror. Courante suggests time racing down in Oswald's life to this one moment when he became the patsy for the assassination. The music evokes an American College band sound. The first **Musette**, after the opening, has a rather grubby 'swing' sound. In the third movement, a quartet of clarinets set the tone for a **rondeau** about Marilyn. I was thinking of the photograph of her jumping over waves on the beach at Malibu. The opening mood migrates on each repeat from a child-like quality to a more disturbing screwiness. One of the sounds I tried to capture was the cult TV 'Mission Impossible' sound. The second **Musette**, with its film noir quality leads into the second **Courante**, a photograph of people running up the Grassy Knoll immediately after Kennedy's assassination. The mood is of raucous panic, with traffic noises and a primitive Latino section in the middle.*

INDEX

Awake, You Sleepers!

-Laurence Bitensky

World premiere July 2, 2002 at the 2002 International Trumpet Guild Conference, Manchester, England

Soloist John Hagstrom

Royal Northern College of Music Wind Orchestra, conductor Timothy Reynish

The composer writes:

Awake, You Sleepers! is one of a series of recent Jewish-inspired pieces. In these works, I attempted to draw from the rich wellspring of Jewish musical tradition to explore a musical language that was rooted in an ancient and deeply spiritual culture but that was still contemporary, fresh, and engaging to the listener. In **Awake, You Sleepers!** in particular, I hope to convey the intensity and urgency that is the emotional core of the Jewish High Holiday experience.

Awake, You Sleepers! is based on the free and supple improvisation of traditional Jewish chant, and some of its spirit of metrically-free improvisation should be maintained. The soloist and

conductor should strive for a very fluid and flexible sense of tempo throughout using *mushc rubato*.

The work is in three movements which are linked together:

I Tekiah—"...as morning dawned there was thunder and lightning and a dense cloud over the mountain; there was a loud shofar blast and all the people in the camp trembled."
(Exodus 19:16)

II Shevarim

—"The great shofar is sounded and a still small voice is heard"
(excerpt of the Unataneh tokef prayer, attributed to Rabbi Amnon of Mainz)

III Teruah -"Awake, You Sleepers! Awake from your sleep! You slumberers, awake from your slumber!"
(Maimonides, Hilkhoh Teshuvah III.4)

The ancient instrument known as the shofar, or ram's horn, has a special place in the Jewish tradition. Legend recounts that its sound was heard at the giving of the Ten Commandments at Mt. Sinai, the tumbling walls of Jericho, as a call for battle, and that its sound will be heard to herald a messianic era. The instrument has survived through post-Biblical and contemporary times and features prominently in the liturgy of Rosh Hashanah, the Jewish New Year.

Each of the three movements of *Awake, You Sleepers!* is based on one of the three calls associated with the blowing of the shofar. **Tekiah** is a long note rising in pitch; **Shevarim** is three shorter notes; and **Teruah** is a long repeated staccato blast. Each movement is also preceded by well-known verses from the Rosh Hashanah liturgy. Much of the music for *Awake, You Sleepers!* is based on Rosh Hashannah motives and melodies that occur in the German/East European musical tradition.

Laurence S Bitensky is a composer and pianist, at present Assistant Professor of music at Centre College, Kentucky, specializing in teaching composition, music theory, world music and piano. He received his undergraduate training at New England Conservatory, and his Masters and Doctorate at Ithaca College and Cornell University respectively. He is the recipient of numerous commissions and awards throughout the United States, and has no less than four special awards from ASCAP. His piano work, *Shouts and murmurs* was the winning work in the 1997 Friends and Enemies of New Music Composition Competition.

INDEX

Divertimento - Boris Blacher

Intrada

March

Boris Blacher was born in China, studied in Berlin, worked there as a composer and arranger and from 1938 was director of the composition class in the Dresden Conservatory, a job he was forced to give up because his teaching did not fit in with Nazi policies. After the war, he returned to Berlin and was later Director of the Hochschule. His music ranges over most forms including electronic, but his style is largely terse, informed by French anti-romantic wit rather than the German romantic tradition. Described by Henze as *the diminutive and wittily anti-dodecaphonic*

Boris Blacher, it is perhaps time that we re-assessed his work and that of his colleagues in post-Nazi Germany.

His *Divertimento op 7 for Wind Orchestra* dates from 1937.

The **Intrada** looks back to the *Towermusic* Renaissance and Baroque Germany, a little fugato begins on trumpet, imitated by the rest of the orchestra, with one contrasting theme marked *espressivo* which appears twice. The **March** is in typical ABA form, a jaunty theme, to be played *leggiero*, a trio section which is reminiscent of similar sections by Eric Coates, and a return to the main march.

INDEX

Symphony for **William** op 212

Derek Bourgeois

World Premiere Tennessee Tech Wind Orchestra Wednesday 13th October 2004

Will-o'-the-Wisp

Dianthus Barbatus (Sweet William)

Will Power

It is now twenty-five years since I first commissioned a wind band piece. Planning in the late seventies for the First International Conference for Wind Band Composers, Conductors and Publishers which I hosted in Manchester, England, we included a major commission from a British composer, and from the list of possibilities, I selected Derek Bourgeois who had already written me a very successful overture for orchestra called **Green Dragon**, now arranged for wind band as opus 32a and published by Derek's main publisher, Louis Martinus of HaFaBra.

Bourgeois has an extraordinary facility; his **Symphony no 1** had nearly been selected for a BBC Prom when the composer was in his late teens, and it was followed by a constant flow of works, at first quite "modern" in style, though owing more to composers like Elgar, Walton, Shostakovich, Prokofiev, early Britten and Stravinsky, than to the Second Viennese School or the denizens of Darmstadt. After Cambridge and a spell of school teaching, he settled in Bristol, took over the Sun Life Brass Band, discovered a new public and performance medium who wanted more accessible music, and so, with relief, turned towards a more traditional style of composition.

In June 2004, my wife and I spent a week with Derek on Mallorca, nursing his wife Jean who has motor neurone disease, and listening to a huge range of music including many of his seventeen symphonies. He agreed to write a new work in memory of our third son, and the Symphony for William arrived in daily segments by email over the following six days.

The first movement as the title suggests is a fleet scherzo, albeit with strong contrasts. There are two main themes in 6/8 which are thrown between woodwind and brass, occasionally dropping into triple time. Cast in sonata form, the development ends with a mysterious few bars over a pedal bass in *pianissimo*; this will become in triple forte a terrifying coda to the movement. The recapitulation is shortened, and after an *accelerando* there is a hectic section in 13/16 ending in the extremely harsh coda.

Derek Bourgeois is not a composer to shirk writing a good tune with recognisable harmonies. After the intensity of the coda, he starts the second movement with its punning title with a main theme whose saccharine sweetness is a welcome relief. Given to the horn, it covers an extreme range, and is answered by a central section for woodwind, more restrained but equally lyrical. As

in the best traditional ternary song movements, the main theme returns in full, this time scored for woodwind.

The third movement begins with a slow abrasive angular theme for brass in 5/4, developed in canon before returning. The tempo quickens dramatically, and the main material is a helter-skelter virtuoso ride, typical of what the composer calls his “Dick Barton” style. There is an abrupt stop, with a brief coda of unbearable pathos

INDEX

Symphony of Winds (1980)

-Derek Bourgeois

Commissioned by the College Band Directors National Association, CBDNA, for the 1st International Conference for Symphonic Bands & Wind Ensembles in 1981. Premiere by Californian State University, Northridge, conducted by the composer.

Hurricane

Zephyr

March

Winds

Derek Bourgeois' **Symphony of Winds** written for the first international Conference is a virtuosic exploration of the wealth of luxurious sound that is the wind orchestra. The **Symphony** and the subsequent **Sinfonietta**, commissioned by Harry Legge for what is now 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.

It was 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 of these pieces. The great virtuoso trombonist Christian Lindberg, for whom Derek wrote his **Trombone Concerto**, puts the case more positively:

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.

If there is a problem, the slow movement of the **Symphony** probably represents it most clearly; against an almost Ravellian swathe of woodwind shifting chords and birdsong, the horns play a melody with typical Bourgeois chromatic harmonies and key shifts. Martin Ellerby describes the second movement of his **Paris Sketches** as being *Prokofiev meets Stravinsky*; this is a kind of **Down a Country Lane** *Rakhmaninov meets Delius and Richard Strauss*. The first and third movements have all of the restless energy of Tchaikovsky and Walton, faultlessly sliding through totally unrelated keys but always returning home safely, and in the finale there is an Elgarian nobilmente tune of great sweep and originality, given full chromatic treatment – what a Master of the Queen's Music Derek would make!

The first movement is almost a *moto perpetuo*, a swirling gale howls through the woodwind, punctuated by syncopated chords and a jazzy far-ranging theme for brass. In contrast, the second movement paints an English idyll, gently moving chords and trills of bird-song are set against an almost Delian melody for brass, with a little scherzando middle section. The finale is an unashamed summing up of every Pomp and Circumstance march ever penned, with several outrageous jokes, and a trio to end all trios.

INDEX

Where the wind blows (1989)

-John Buckley

Where the wind blows was commissioned by the Irish Wind Ensemble with the financial assistance of the Irish Arts Council. The piece, which was first performed in August 1989, is dedicated to the JYWE and their conductor, James Cavanagh. It is in one continuous movement falling into two contrasting sections. The opening section is fast and vigorous and is characterised by a strong rhythmic drive and constantly varied orchestral textures and colouring. The second section is more in the nature of a slow meditation. Lyrical and flowing melodic lines are highlighted against sustained chords in the brass and lower woodwinds. Fanfares, recalling the opening section usher in a calm reflective ending.

INDEX

Still Breathing

-Martin Butler

Commissioned by the School of Wind and Percussion, RNCM

Essentially in one steady speed, with the exception of a slightly slower coda, Butler uses the gentle sounding "E" of the opening as a starting point for four texturally based episodes. This is not to say the work is unmelodic or unharmonic, for the initial near-serial tune is a beautiful one, and the harmonic shifts which result in statements of "D#" in one episode and "Bb" in another are highly dramatic. However, Butler seems most fascinated by the gradual emergence and juxtaposition of the colours of the wind orchestra - we hear dynamic pulses (breaths?) rising from beautiful and unexpected places. The rhythmic pace of these juxtapositions gives the work an evolutionary momentum, with events that are dramatic but never disjointed.

INDEX

Borean Suite, Tundra (1984)

-Arthur Butterworth

Aurora Borealis (Winter)

The Melting of the Ice (Spring)

Midnight Sun (Summer)

Reindeer Run (Autumn)

Arthur Butterworth's Borean Suite, Tundra was commissioned by BASBWE and first performed at the RNCM on 4th November, 1984, by the ILEA Youth Symphonic Band conductor Christopher Morgan.

It is scored for a large wind ensemble. Dark colours are all pervasive, the programmatic element is strongly present. Remote and mysterious, secretive and forbidding lie the vast impenetrable forests of the far northlands; the Taiga, silent and uninhabited, the legendary domain of Tapio, the ancient forest deity. Further still, even more remote, the secret haunt of arctic foxes, the lair of wolves, wandering reindeer and the fearsome snowy owl, a hostile land of chilling desolation and permafrost stretches the tundra, where for some short weeks in summer the sun brings perpetual daylight and the earth brings forth a riotous abandon of colour and frenzied life until the relentless and inexorable return of the snow, the darkness and the cold.

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.

INDEX

Children's Overture (1964)

-Eugene Bozza

Born in Nice, Bozza went on to study violin, conducting and composition at the Paris Conservatoire, where he won the Prix de Rome in 1934. He conducted at the Opera Comique for many years and was appointed Director of the Ecole National de Musique, Valenciennes. Though

his three operas, two ballets and four symphonies are reasonably well known in France, his international reputation rests on his large output of wind chamber music. The Children's Overture was commissioned by Robert Boudreau for the American Wind Symphony and first performed in 1964; it is scored for orchestral wind and brass (no euphonium or saxophones) with percussion, harp and piano. The work opens with a rousing rendition of *Il Court, il court le fu'ret*, followed by *Marlbrough Sen va-t-en guerre* and *Nous n'irons plus au bois*. The lullaby, *Dors mon petit quinquin* combines with a folk song from Brittany to provide a beautiful middle section. *Nous n'irons* reappears, but before the work concludes, Bozza inserts a crazy, almost drunken waltz. Finally, *Il Court* returns for a rousing finish.

Programme note by Clark Rundell

INDEX

Pageant of London (1911)

-Frank Bridge

I. Solemn March; Richard 111 leaving London

II. First Discoveries: Introduction – Pavane – La Romanesca (Galliard)

III. March: Henry VIII entering London

The 1911 Festival of Empire, a great exposition in which all of the overseas dominions of the British Commonwealth took part, was held in conjunction with the coronation of King George V. The Festival took place at Crystal Palace and the centre of attraction was the **Pageant of London**, an enormous enterprise. Some 15,000 performers, representing all walks of life, took part, and by the time the pageant had finished its four month run, it had been seen by over four million people.

In all, twenty composers contributed to the Festival including Holst, Vaughan Williams, Haydn Wood and Balfour Gardiner. The Grand Opening Concert which featured the Queen's Hall Orchestra, the London Symphony Orchestra and the Empire Military Band, was conducted by Sir Hubert Parry, Sir Alexander Mackenzie, Sir Henry Wood and Sir Charles Harris.

Frank Bridge contributed two scenes to part II, the **Passing of Medievalism** which includes the two marches, and **Early Discoveries** which features the central dances.

The first modern day performance, in the new edition by Paul Hindmarsh, was given by the RNCM Wind Orchestra on 7 October 1992.

INDEX

Concerto for Percussion (1958)

-Niels Vigo Bentzon

Con moto

moderato sostenuto

vivo

The fecundity of Bentzon rivals that of Milhaud, Villa Lobos and Hovhaness. Before his sixtieth birthday he had already exceeded four hundred opus numbers. His studies of jazz and his deep love of Bach, together with the influence of Hindemith, gives his music a neo-classic quality, while in the fifties and sixties he was a champion of Schoenberg, writing a text-book on serial technique, and assimilating serialism into his music. The **Concerto for Percussion** is scored for six solo players with a wide variety of instruments including twelve timpani.

INDEX

Song of Lir (2004)

-Fergal Carroll

In memory of William Reynish 1966-2001

Commissioned by Hilary and Timothy Reynish

World Premiere by the Band of HM Royal Marines at BASBWE March 2004

Written for bands of medium ability, *Song of Lir* is a single movement work lasting just under seven minutes. It is intended to suggest an Irish lament of *caoine*, and much of the thematic material is derived from a 17th century harping tune called *Captain O'Kane*.

Lir himself was a king in the Western part of Ireland at the time of the Celts. He had four beautiful children, a daughter and three sons. When their mother died, he married again, but his new wife was evil and jealous, and cursed the children of Lir, changing them into swans. They lived for 900 years as swans until they heard the sound of the first Christian bell coming from a monastery newly built beside their lake. At the sound of the bell, the curse was lifted and they were restored to human form, but were now ancient, frail people. A monk baptised them, whereupon they were able to die in peace.

Song of Lir is not programmatic except that the sound of the bell, struck four times, is heard near the end of the work.

The Irish composer Fergal Carroll is one of the newer voices in the wind music scene. His **Amphion** was written while a student with Adam Gorb at the Royal Northern College of Music, it was followed by a charming set of **Winter Dances** for an amateur wind orchestra, and he is now writing a series of short works for school band at about Grade 2 level for Maecenas. **Song of Lir** (Maecenas) achieves what is really difficult, a major extended 7 minute tone poem for Grade 3 band.

Blackwater (2007)

Fergal Carroll

Commissioned by Timothy and Hilary Reynish in memory of their son William.
World Premiere at Ithaca College, 25th April 2007 by the Ithaca Symphonic Band conducted by Timothy Reynish

The River Blackwater is the largest in the south-west of Ireland and flows through the counties of Waterford and Cork before entering the Celtic Sea at the town of Youghal.

Two main themes provide the melodic material for this 6 minute work. An old Irish air, Cape Clear, is the basis of the main theme. The region after which it is named is not far from where the Blackwater rises. Against this is placed an original counter-melody which we hear at the beginning in the style of a plainchant. There is a central episode where this counter-melody is developed. It is placed into a dance-like 5/4 metre and carried first by the woodwinds before the entire band brings us into the final section where the Cape Clear theme is heard again..

Blackwater is intended for younger bands of between grade 3 and 3.5 standard. It was commissioned by Timothy Reynish and completed in the autumn of 2005.

INDEX

Distant Variations

-John Casken

Commissioned by Timothy Reynish for the Royal Northern College of Music
World Premiere by the Apollo Saxophone Quartet with the RNCM Wind Orchestra, conducted by Timothy Reynish. Barbican Hall, London, 10th March 1997.

Distant Variations is a Concerto Grosso for solo saxophone quartet and wind ensemble; it also exists in a version for unaccompanied quartet. It was inspired by lines of Janek Schon (Variations on a Distant Rim)

Sunrise in the silent canyon; the clear, sharp line between blackened rim and inky sky is shattered by the sun's first rays. Fortresses of rock come to life in distant variations, carved by time, enflamed for all eternity.

The opening crescendo on a lone soprano saxophone begins quadruple pianissimo; a cluster of sixteenth triplet notes ushers in a rhythmic motif which will dominate much of the introduction and reappear in the short epilogue. The work is in a single continuous movement with a quadruple pulse that embraces strong contrasts of feverish rhythmic activity with pools of stillness. The *concerto grosso* element is present throughout, the saxophones almost always appearing as a quartet, sometimes as part of the texture, sometimes in juxtaposition to an orchestral accompaniment. As the pace quickens, so the rhythmic element becomes more prominent with a virtuosic passage of triplets and quadruplets thrown between soloists and orchestra. A restrained moment of gentle lyricism leads into a fast-moving quasi ragtime, and the brief epilogue reminds us of the opening gestures.

John Casken is currently (2005) professor of music and head of the School of Music and Drama at Manchester University. After studies at the University of Birmingham he then won a scholarship to the Academy of Music in Warsaw in 1971 where he studied composition with Andrzej Dobrowolski. During this time he developed a long term interest in Witold Lutoslawski and his music.

His works include Golem (1988), Still Mine (1992), Violin Concerto (1994-95), Sortilège (1995-96), Distant Variations (1996), Après un silence (1998), God's Liar (2000) and To the lovers' well (2001). His most recent orchestral work was the Symphony *Broken Consort*, premiered by the BBC Philharmonic at the 2004 Promenade Concerts.

He writes:

As a composer, I am concerned with finding the most appropriate structural framework in which the dramatic shaping of ideas can be expressed in a lyrical yet contemporary idiom.

INDEX

Dream Dancer (2001)

-Michael Colgrass

The first of a number of premieres by the commissioning consortium for Dream Dancer was given at the Royal Northern College of Music on 6th April 2001 by Kenneth Radnovsky with the RNCM Wind Orchestra conductor Clark Rundell.

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.

INDEX

Tails aus dem Vood Viennoise (1992)

-Bill Connor

Commissioned and premiered by the Band of Richmond School, North Yorkshire, and their conductor Richard Jones

*Cemetary
Dawn Assault
Just Retribution*

Bill Connor divides his composing time between commercial work for television and outreach projects with professional symphony orchestras. His **Tails aus dem Vood Viennoise** 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, and as a programme note, a poem.

Cemetary
Vienna, sometime when, a wood, mayhap the famous one...
silence...
... a noticeable silence... brooding... and time turns in on itself in
permanent replay... 'til the beaters come!!...
Dawn Assault
there once was a day that brightly dawned

and spawned
some chaps
some chaps and other chaps
and these same chaps carried things
and on that day brightly dawned
these same chaps that carried things
lifted the things that were carried
... and it happened...
a shout as unstoppable as any shout ever shouted
and on that day that brightly dawned
many were knocked down
to rise no more...
Just Retribution
and oh the pity...the overwhelming pity at the sight of these
astonishing creatures who toy with the existence of so many species
while at the same
time through wilful and calculated ignorance hussle their own species
to the edge of
extinction with such opulence and hedonism... but what a hoot... ol'
sport.
... as the last one tumbles
We're the king of the castle ... rpt... (dimin)...
... wasn't I...
... weren't we...?

INDEX

Ariadne Op 31 (1972)

-Gordon Crosse

Concertante for solo oboe and twelve players

'Ariadne' was written during 1972 and is twenty minutes in duration. It is divided into three main sections. The first is predominantly lyrical. It opens with a slow melody on the solo oboe accompanied by glissandi on the cello and double bass. This melody is the basis for the whole work and transpositions, inversions, and distortion of its material occur throughout. Towards the end of the first section the music gathers speed and leads into the second section, which consists of a series of variations on the main thematic material. The section gradually becomes more rhythmically and harmonically complex until it leads to a wild dance in which the oboist plays a coarse tone. The third section is again slow and the opening consists of a variant on the original oboe theme. There are a few echoes of the fast second section although the music dies away to nothing with a repeating phrase in the solo instrument.

Quiet (1987)

-Gordon Crosse

Of Quiet, Harry Legge, former conductor of the National Youth Wind Orchestra for whom it was written, writes : "This represents a fractious child whose mother is trying to calm it down in preparation for sleep. Whether she succeeds or not is revealed by the music".

INDEX

A Plain Man's Hammer (1984)

-Martin Dalby

Commissioned by the Dunbartonshire Wind Ensemble with funds provided by the Scottish Arts Council.

First performance by the Dunbartonshire Wind Ensemble, conductor Trevor Green, at the Kelvin Hall, Glasgow, on 19 June 1985.

MARTIN DALBY was born in Aberdeen in 1942. He was educated at Aberdeen Grammar School and in 1960 won a Foundation Scholarship to the Royal College of Music in London where he studied composition with Herbert Howells and viola with Frederick Riddle. In 1963 the Octavia Prize and a Sir James Caird Travelling Scholarship enabled him to spend two years in Italy where besides composing he played the viola with a small Italian Chamber Orchestra. In 1965 he was appointed as a music producer to the BBC's newly formed Music Programme (later to be Radio 3.) In 1971 he became the Cramb Research Fellow in Composition at the University of Glasgow and in 1972 returned to the BBC as Head of Music, Scotland. In 1991 he relinquished this post in order to pursue a more creative role. In 1993 he retired from the BBC and now composes full time.

Martin wrote:

In Baden-Baden in 1955 Pierre Boulez' *Le Marteau sans Maître* was heard for the first time. The work quickly established itself as one of the great masterpieces of the twentieth century and it is still regarded so today. I had for some years fancied the idea of writing some sort of opposite to *Le marteau sans maître* and the Dunbartonshire Wind Ensemble's invitation provided the opportunity to do so. Hence *Marteau* translates into *Hammer*.

Le Marteau is a highly intricate and rhythmically complex work to perform, requiring the skill of highly adept and dedicated professional musicians. *Hammer*, on the other hand, is directed towards the exuberance and enthusiasm of amateur players (which is not to say that it is all that easy to play). Equally, *Le Marteau* is an esoteric, elusive work to grasp, though increasingly less so as the years pass. *Hammer's* style and material, tunes if you like, are intended to be direct and forceful (and that is not to say that its construction lacks complexity), so mine is a "Plain Man's *Hammer*".

As for the form of the work: the whole shape owes something to classical sonata form. Put over-simply, this is a two part form of which the first is an exposition containing two tonally contrasted subjects and the second contains a development section where harmonies move towards a recapitulation of the two original subjects, this time being reconciled in the home key.

The first section is an exposition containing two main ideas and other material associated with them. Development is replaced by a parade of incomplete parodies: a waltz almost in the style of Chopin; a sort of tango; a Mahlerian March; something close to Janacek; a cheap imitation of Flamenco; a corruption of *Oranges and Lemons*; a pop song; a military march which gets somewhat out of hand; a Viennese Waltz to set your feet tripping and an even cheaper imitation of Flamenco.

At the end of the work the associated material of the opening reappears in maturity; the major ideas play a subservient role, reappearing only in the final coda.

INDEX

Flight Dreaming (1990)

-Martin Dalby

Commissioned by the Motherwell District Council

World Premiere 22 September 1990 at the Royal Scottish Academy of Music and Drama, by the Motherwell Concert Band, conducted by Timothy Reynish

Despite the connotations of the title which derive from the composer's current enthusiasm for flying, this work is elegiac in character. The opening thematic fragment with its whole-tone flavour, pianissimo on muted trumpets and alto clarinet, sets the scene. Lyrical motifs derive from this and contrast with more rhythmic rising fanfares which are often answered by a falling triplet figure. Technically simple, there is a wealth here of melodic and rhythmic detail, all within a tempo marking of 'quasi tranquillo' which embraces constant 'tenuti' or 'poco ritenuiti' at the cadences.

A more active tutti section frames a short passage for solo flutes and muted trumpet, and finally gives way to a slower section for solo oboe over pianissimo muted brass quoting from 'A Plain Man's Hammer'. A still more lyrical meno mosso, interrupted by tiny breath pauses ends with a brief coda of great energy.

INDEX

Voice of the City

Richard Danielpour

Born 1956

Richard Danielpour has become one of the most sought-after composers of his generation – a composer whose distinctive American voice is part of a rich neo-Romantic heritage with influences from pivotal composers like Britten, Copland, Bernstein, and Barber. His works are "solidly rooted in the soil of tradition, yet [sing] with an optimistic voice for today... [they] speak to the heart as well as the mind." Danielpour has commented that "music [must] have an immediate visceral impact and elicit a visceral response." This visceral element can indeed be heard throughout Danielpour's oeuvre: expansive, sweeping, romantic gestures; energetic rhythmic accentuations; contrasting stylistic characters; arresting, introspective, melodic beauty; rich, enticing orchestrations; and brilliantly juxtaposed, yet cohesive harmonic angles. His impact on the contemporary music scene stands firm, with an illustrious array of international champions and a reputation as a devoted mentor and educator.

His music has been championed by, among many others, Yo-Yo Ma, Joshua Bell, Thomas Hampson, Sharon Robinson, Jessye Norman, Emmanuel x, Frederica von Stade, and conductors Zinman, Dutoit, Alsop, Litton, St. Clair and Slatkin. He is one of the most recorded composers of his generation, and his music can be heard on Sony, Koch, Harmonia Mundi and New World.

His first "New York Work", **Towards the Splendid City**, was written for the New York Philharmonic in 1992, and has tremendous energy and optimism. **Voice of the City** is a portrait of New York in the post 9/11 21st Century in which we live. The composer feels that all else that pertains to the piece can and should be gleaned from listening to the work itself.

Voice of the City was premiered in New York at the CBDNA 2005 Conference by Ithaca College, conducted by Stephen Peterson. It was commissioned by a consortium between CBDNA and thirty College, military and school wind ensembles. The more lyrical second movement has yet to be premiered.

Variations and Fugue on The Wee Cooper of Fife

Cedric Thorpe Davie

(1913-1983)

Premiered by the National Wind Band of Scotland conducted by Rodney Bashford

The ten bar theme is first announced rhythmically by woodblock and side drum, then by the woodwind each in turn, with some surprising key shifts from Bb through D, Bb and F# before settling for Bb as the main tonal centre. There is also considerable controversy between the players as to whether to be in compound duple or simple triple time.

INDEX

In Wartime

David Del Tredici

Born 1937

David Del Tredici writes:

IN WARTIME, my first piece for wind symphony, was begun on November 16, 2002, and completed on March 16 (my birthday), 2003 – as momentous a four-month period in US history as I have experienced. November's dramatic congressional mandate for war had become, by March, the shocking international reality of war. With my TV blaring, I composed through this period, feeling both irresistibly drawn to the developing news and more than a little guilty to be unable to turn the tube off. Composing music at such a time may have seemed an irrelevant pursuit, but it nevertheless serves to keep me sane, stable and sanguine, despite the world's spiraling maelstrom

IN WARTIME is comprised of two connected movements - *Hymn* and *Battlemarch*. The first, *Hymn* has the character of a chorale prelude, with fragments of *Abide with Me* embedded beneath a welter of contrasting and contrapuntal musical material. After a climax, the well-known hymn is presented in its unadorned form. As the stately phrases progress, all the bustling earlier music gradually returns and is superimposed atop the hymn; the surprising combination – in musicological terms, a *quodlibet* – suggests not only an expanded musical universe, but also a coalescence of forces in prayer before battle.

Heralded by a long, ominous roll on the snare drum and a steady, measured tread, *Battlemarch* announces the start of war. In a wave-like series of pulsing four-bar phrases, the musical energy repeatedly pushes forward, then recedes. Like the incoming tide, the "waves" encroach inexorably on new harmonic ground; like a gathering storm, the waveforms grow in enormity and frenzy, until their fateful confrontation with *Salamati, Shah!* (The national song of Persia), laced as well with quotes from the opening of Wagner's *Tristan und Isolde*. With East battling West in musical terms, this trio section of the march builds to the movement's climax. As the overwhelming wash of sound subsides, the opening march-theme returns, now battle-weary but growing nevertheless to a full-throttled recapitulation and finale – marked, inevitable, by a wail of pain.

IN WARTIME is dedicated to a comrade in musical arms – my good friend and fellow composer, Steven Burke.

Generally recognized as the father of the Neo-Romantic movement in music, David Del Tredici has received numerous awards (including the Pulitzer Prize) and has been commissioned and performed by nearly every major American and European orchestral ensemble. Aaron Copland said of him: *Del Tredici is that rare find among composers – a creator with a truly original gift. I venture to say that his music is certain to make a lasting impression on the American musical*

scene. *I know of no other composer of his generation ... who composes music of greater freshness and daring, or with more personality.*

Much of his early work consisted of elaborate vocal settings of James Joyce (*I Hear an Army*, *Night Conjure-Verse*; *Syzygy*) and Lewis Carroll (*Pop-Pourri*, *An Alice Symphony*, *Vintage Alice* and *Adventures Underground*, to name just a few). More recently, Del Tredici has set to music a cavalcade of contemporary American poets, often celebrating a gay sensibility (three examples: *Gay Life*, *Brother* and *Wondrous the Merge*). Over the past several years he has ventured into the more intimate realm of chamber music with *String Quartet No. 1*, *Grand Trio* (brought to life by the Kalichstein-Laredo-Robinson Trio and recently printed by Boosey & Hawkes), and – harkening to his musical beginnings as a piano prodigy – a large number of solo-piano works: *Gotham Glory*, *Three Gymnopedies*, *Ballad in Yellow*, *Opposites Attract*, *Wedding Song* and *Wildwood Etude*.

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INDEX

Capriccio Concertante (1984)

Stephen Dodgson

for Clarinet and Wind Band

Subtitled 'All Hallows Eve', there is a spooky, if frivolous, quality about the music. The work is basically in three parts, though there are five sections played without a break: Premonitions, Dance & Skirmish, The Strokes of Midnight, The Revels Resumes, and Dawn for All Saints. Premonitions serves as an introduction - it begins gently with the woodwind's tolling bells motive from the Strokes of Midnight, a motive which returns in the final bars of the piece, then briefly foreshadows the playful Dance and Skirmish Allegro with its changing metres. Both soloist and ensemble race across metric changes in the first part of the Dance, before a short largamente gives all a chance to catch some breath, before the return of the Allegro, now 'di molto'. The central Lento, The Strokes of Midnight, allows the soloist a recitative-like freedom, as the final toll always provides a sustained foundation for a longer melody. The Revels Resume with the Skirmish music, this time moving to Allegro di molto without a rest, and finishing with a virtuoso piccolo and solo clarinet duet. The bell toll interrupts three times before it descends into the gentle final movement.

INDEX

Partial Eclipse (1985-1986)

Giles Easterbrook

The composer writes:

"Shortly before Christmas, 1985, I received an invitation to write a work for a concert in the Queen Elizabeth Hall by the 'Wallace Collection'. The concert was an odd one, comprising all sorts of differently scored works, but as this was to be 'An encore piece', would I use all the instrumentalists please. These turned out to be ten trumpets, two flutes, organ, piano and timp doubling percussion. Well, why not? Also, could I deliver the full score during the second week in January, a little under three weeks distant. Anyway, one tends to drink rather a lot before Christmas and become reckless, so I agreed. It was only two minutes, after all. With sobriety came panic, so my first responsibility was to keep these periods as brief as possible, and I set furiously to work in a ferment of labour interrupted only by parties, receptions and cycle runs in the diamond-sharp air. To my intense amazement I completed with four days to spare and posted it off to John Wallace. To my

even greater astonishment I learned from John that far from being the two minutes he wanted (and which I thought I had provided) the piece lasted nearly twelve. It would thus not be performed, as it was thought unseemly for an unfilled encore piece to last at least half as long again as the most substantial piece in the programme proper, and so it has lain unloved by all except its composer until tonight, such ensembles not being two-a-penny. For this (and any subsequent) performance I have added two more percussion parts and thirteen more bars".

I owe the form to a suggestion from my friend, colleague and fellow composer Sean Rourke, that it be a miniature Symphony in four movements, which it is. The movements are as follows:

crotchet = 96 (allegro)
Tranquillo
Scherzo
Sostenuto - coda (allegro)

There are not supposed to be any breaks

INDEX

Dona Nobis Pacem (1995)

Martin Ellerby (b.1957)

Martin Ellerby's **Dona Nobis Pacem** was commissioned to mark the 50th anniversary of the end of World War 2. The work is in one movement, falling into five clearly differentiated sections, the first an uneasy build-up full of foreboding, the second a fleet savage scherzando which dies away before erupting into a couple of huge chords to bring the section to a close. The third is a scoring of the Bach chorale "O Sacred Head sore wounded", followed by a rather skittishly rhythmic danceband section, replaced by a variant on the Bach chorale accompanied by background of "popping" on mouthpieces and finally a slow coda which finally resolves onto the words "Dona Nobis Pacem" sung by the band sotto voce.

New World Dances (1996/8)

Martin Ellerby (b. 1957)

Earth Dance
Moon Dance
Sun Dance

This piece followed **Evocations** as the second of two commissions written for the National Youth Brass Band of Great Britain. It was written for the Band's tour of the USA in 1996 and it recreates the pioneering spirit of the journey across America as this vast continent was opened up and its wonders exposed. The first dance is a vigorous overture, pushing out the frontiers, the second, an interlude, contemplates the huge distances to be crossed and the third represents the realisation of the American dream, rhythmic and full of energy.

Written in affectionate tribute to America and its people, the work was rather symbolically completed on July 4th. The NYBB of GB gave the world première on 24th July 1996, the UK première was given by the RNCM Brass Band conducted by James Gourlay on 2nd February 1997. This arrangement for wind band has been made as a birthday present for Timothy Reynish, and its première was given at the Bridgewater Hall by the RNCM Wind Orchestra on April 6th 1998.

Programme note by Martin Ellerby

INDEX

Venetian Spells (1988)

Martin Ellerby

World premiere given by the Edinburgh Concert Band, conducted by Clark Rundell at the BASBWE Conference 1988 in the RNCM

Martin Ellerby writes:

Venetian Spells was commissioned by Timothy Reynish and is dedicated to him on the occasion of his fiftieth birthday. Rather like my previous **Paris Sketches** the work pays tribute to a great city and in particular to various composers associated with it. This is essentially a fun piece and makes use of ensembles drawn from the larger body of the symphonic wind orchestra. It falls into four movements.

1. *Concertante* (Antonio's Allegro). A large brass ensemble is foiled by a more intimate concertante group (featuring the unique timbre of a harpsichord) which plays various interludes in a style akin to that of Vivaldi. The percussion section consists almost entirely of assorted drums with cymbals. Ideas are developed by the two main groups culminating in a grand and noble conclusion, though not without a gentle sting in its tail.

2. *Pas-de-Deux* (Igor's Lament). Buried on the island cemetery of San Michele are both the composer Stravinsky and the impresario Diaghilev. Scored for all of the orchestra, this is a full-bodied and passionate waltz, interrupted by some delicate interludes, all alluding to one of their great collaborations, hinted at but not quoted.

3. *Vespers* (Claudio's Sunset). Scored for winds alone and featuring the subtle shades of cor anglais, alto clarinet and double bassoon, with a single percussion playing tubular bells, the work's slow movement evokes a church organ playing in the early evening. Although the style is not that of Monteverdi, the spirit is.

4. *Festivo* (Giovanni's Canon) The finale is a celebration of the great city in festival time. Things canonical (though without the use of real cannon) make up the material of the movement. Scored for full forces, with some transparent moments, it builds to an epic conclusion of which Gabrieli would have been thoroughly ashamed.

INDEX

Fantasia (Quasi una Sonata)

David Ellis (b. 1933)

Two diverse musical interests of mine have come together in this piece, written during the early months of 1996. Firstly, the music of the Venetian composers working, during the late 16th and 17th centuries, almost exclusively for St. Mark's, particularly Giovanni Gabrieli. (The Sonata of the title refers to this period, rather than to later models). In contrast, the other influence comes from the big bands which I first heard during the 40s and 50s, particularly the Americans Woody Herman, Stan Kenton and Count Basie whose ghosts continue to stimulate new generations of listeners and musicians.

The catalyst which unites these disparate elements is literary: it is drawn from the writings of Erasmus, who tells of his exasperation at the behaviour of those animals, although having the power of reason and understanding, which still indulge in acts of mindless aggression. He concludes by adding "... and furthermore I find shelter more easily among the most ferocious beasts and the wildest animals, than among men".

The long solo passage which moves the Fantasia towards the disturbed and unresolved conclusion might be heard as a version of the legend of Orpheus whose exquisite playing is said to have calmed the ferocity of wild animals. In this instance the roles are reversed: it is the human race which needs a calming influence, perhaps provided by the beasts of the field.

Although this work bears no dedication, it was composed with the exceptional talents of the RNCM students in mind, together with an acknowledgement of the enthusiasm and skills of Clark Rundell and Timothy Reynish at the front and behind the scenes.

Programme note by David Ellis

INDEX

Captivity (1998)

Elena Firsova (b. 1950)

World premiere RNCM 9th February 2000

The work was commissioned by the BASBWE Education Trust. The title **Captivity** is connected with my mixed feelings about five years, which I spent in a very beautiful place with all possible conditions for good life and composing, but at the same time with an isolation from the real world, vivid music, life and contacts with musicians. The musical aspect of the title is connected with use of the complete chords in harmony, which sometimes made me feel too limited. This is a one-movement composition with the features of sonata form treated in a very free manner.

Elena Firsova

INDEX

Sinfonia Op 76 (1976)

Peter Racine Fricker (1920-1990)

In Memoriam Benjamin Britten

In a survey of Fricker's music, Michael Meckna writes "The music is characterized by its strength and assurance, its logic and consistency, its formal mastery, and its deep emotional quality". The Sinfonia is subtitled "in Memoriam Benjamin Britten" and was written shortly after that composer's death in 1976. A lament for solo oboe, punctuated by brass chords bind the work together, linking sections in different tempos and metres. These episodes develop a few brief motives, notably the figure of a descending triad derived from the opening brass chords, and draw on a wide range of colours. After a fierce climax the lament remains, trailing into silence.

INDEX

English Dance Suite Op. 139 (1977)

John Gardner (b. 1917)

Alman
Chacony
Hornpipe
Corranto
Volta
Pavan
Reel

Written for the Royal Military School of Music at Kneller Hall, this fine work was all but forgotten after its first performance in 1977. The parts were not even returned to the publisher until requested for performance at the Royal Northern College of Music on 24th June, 1992, conducted by Clark Rundell.

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 on 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.

John Gardner was born in Manchester and studied with Gordon Jacob while still at school. His many posts include a spell as an RAF Bandsman in World War II, as répétiteur at Covent Garden and Director of Music at Morley College, and for a time he was Director of Music at St Paul's School.

Clark Rundell

INDEX

Dream Carousels (1989)

-Anthony Gilbert (b. 1934)

The world premiere was at the Royal Festival Hall London, February 26th 1989, given by the Royal Northern College of Music Wind Orchestra, conducted by Timothy Reynish, to whom the work is dedicated.

...and shadow theatre begins...
...cyclone breeze in the house of infinity...
...moths batter the dark...orbit the skull...

This triptych for wind orchestra was intended as a fiftieth birthday present for Timothy Reynish. It was sketched and largely written down in Sydney, whilst Gilbert was preparing to write a cycle of songs with orchestra to words by the Tasmanian poet Sarah Day (born, as it happens, not too far from Manchester). Immersed as he was in these poems, Gilbert found their powerful images of nature and its cyclic rhythms colouring his approach to the triptych too, which emerged as reflections upon some of the imagery of the poetry: hence the titles.

The first piece, slow and rapt, is introductory - a procession of shimmering chord revolving around a sustained melody for muted trumpets. This chord-cycle provides the harmonic foundation for all that follows - the image is of a giant snail wheeling 'across an invisible tightrope'.

The central piece, scherzando, is a little concert of various groupings of instruments, and is itself in the triptych: dancing - singing - tumbling. The image of a massive, slowly-turning chord at the climax was in fact the germ of the whole work - the 'dream carousel'.

The third movement is a rhythmic toccata, in which the two halves of the wind-orchestra hocket around each other in a quiet frenzy, constrained by tight cyclic rhythms and finally erupt.

The world premiere was at the Royal Festival Hall London, February 26th 1989, given by the Royal Northern College of Music Wind Orchestra, conducted by Timothy Reynish, to whom the work is dedicated.

INDEX

Unrise (2001)

Anthony Gilbert

...teruato...
...v'shavah...
...to va-ah...

Avraham ben Yitzhak (1883-1950) has been called the first modern Hebrew poet. He left Vienna for Israel on Hitler's annexation of Austria in March 1938. Among his papers when he died was found a poetic fragment in Hebrew which could be paraphrased as

*When was the dawn the cock proclaimed,
His screeching trumpet-calls echoing in the darkness?
Hands were raised feebly to shield eyes from the brilliance
But no sun rose; for both mouth and hands had lied.*

The three movements of **Unrise** reflect upon these lines: 1: "trumpetings" - wild chants and chorales leading into 2: "echoings" - transformations of the first material into what could be crazy march and dance of terror and 3: "not-rising" - further transformations into a mechanical dawn-chorus. The word the poet uses for "cock" also means a strutting male. Most of the musical material is derived from a melody and two symmetrical scales taught me in 1938-9 by a young Viennese refugee who made her home with us in London. This sixteen minute work is intended as a belated sixtieth birthday present for Timothy Reynish – born March 1938 – in gratitude for over a quarter of a century of support, encouragement and fine performances.

Unrise was premiered by the RNCM Wind Ensemble at the Spitalfields Festival on 22 June 2001, conducted by Timothy Reynish.

INDEX

Five Folk Songs (1966)

Bernard Gilmore (b. 1937)

Mrs McGrath (Irish)
All the pretty little horses (American)
Yeradna (Greek)
El Burro (Spanish)
A Fiddler (Yiddish)

Bernard Gilmore writes:

In each of the five folk songs I tried to express a key element of each text in the accompaniment. "Mrs. McGrath" is clearly march-like, but as the bitter story unfolds, the band accompaniment becomes increasingly dissonant. As an ironic commentary, the march in *Mrs McGrath* is set in its most conventionally "stirring" manner after the tragedy is revealed. The band accompaniment in *All the Pretty Little Horses* features two lengthy clarinet cadenzas improvisational in feeling. In *El Burro*, I had the image of a noisy funeral procession in mind. *Yerakina* is permeated with the sound of Yerakina's bracelets jangling in the sun. And at the end of *A Fiddler*, Mama's dreams for her son are hinted at by a brief reference to the Mendelssohn Violin Concerto.

I was born in 1939, received the BA (Music) and MA (Composition) from UCLA and the DMA (conducting) from Stanford. I have taught at Cornell (where I composed the Five Folk Songs), Oregon State University and, since 1982, at UC Irvine, where I teach music theory, composition and various courses in 20th Century music. For many years I was active as a professional horn-player. I toured with the Boston Pops Tour Orchestra, played a season with the Haifa (Israel) Symphony Orchestra and occasionally played extra in the Los Angeles Philharmonic.

INDEX

Three Pieces

Alexander Goehr (b. 1932)

from 'ARDEN MUST DIE' Op.21a (1967)

for wind band, harp and percussion

First performance by the London Philharmonic Orchestra conducted by Charles Mackerras, BBC Radio 3, 12 January 1969

First public performance by the London Philharmonic Orchestra conducted by Bernard Haitink, Royal Festival Hall, 16 January 1969

3.2. cor angl. 3. bass clar. 2 contrabasn - 4.3.3.1 - timp., perc. (3 players: side drum, woodblock, bass drum, trgle, cym., susp. cym., tam tam, Chinese gong, metal sheet, whip, tamb.) - harp

INDEX

Adrenaline City (2006)

Adam Gorb (born 1958)

World premiere March 3rd 2006 at the Clarinet Summit, by the US Military Academy Band, West Point, conducted by Timothy Holtan

Adam Gorb writes:

Adrenaline City is a concert overture, inspired by both the stress and vibrancy of twenty-first century city life. It is in sonata form and is notable for a time signature in 10/8. The harsh and dissonant opening passage is contrasted by a mellow second subject theme in the saxophones. The percussion come to the fore in the middle section, and at the close of the work the harmonic tension reaches an exhilarating breaking point before resolving on the tonal centre of A.

I am deeply indebted to Steve Grimo of the US Air Force Academy Band for getting this project together. The bands involved in the commissioning of **Adrenaline City** include The US Military Academy Band, LTC Timothy J. Holtan, Commander, USAF Band of Flight, Lt Col Alan Sierichs, Commander, USAF Band of Liberty, Lt Col Larry Lang, Commander, USAF Heritage of America Band, Maj Douglas Monroe, Commander, USAF Band of the Golden West, Capt Michael Mench, Commander, USAF Band of Mid America, Capt Donald Schofield, Commander.

Adam Gorb is one of the leading young British composers of wind music today. His first work for wind was the exciting and exacting **Metropolis** (1993, Maecenas) which won the Walter Beeler Prize in 1994 and was written for the Royal Academy of Music Wind Orchestra, who premiered it conducted by Edward Gregson. Since then he has written the brilliant "post-Bernstein" overture, **Awayday**, (1996, Maecenas), a **Euphonium Concerto** (1997, Maecenas), **Yiddish Dances** (1998), **Dances from Crete** (2003), and a number of works for less experienced bands, **Bermuda Triangle**, **Bridgewater Breeze**, **Candlelight Procession**, **Over Hill Over Dale**, **Eine Kleine Yiddische Rag-music** and the **March of the Little Wooden Warriors**. His most substantial work is a Percussion Concerto for Evelyn Glennie, **The Elements** (1998, Maecenas). Adam is Head of the School of Composition and Contemporary Studies at the Royal Northern College of Music in Manchester, UK.

Away Day (1996)

Adam Gorb

Commissioned by Timothy Reynish who conducted the first performance with the RNCM Wind Orchestra at Bridgewater Hall, Manchester, 27 November 1996.

Away Day is designed as an Overture paying tribute to the world of the American Musical of the earlier part of this century. After leaving Cambridge, Gorb for a time worked in the music theatre, directing a run of West Side Story. At a recent WASBE Conference, he spoke of his love for "popular" music.

Classic - popular, well I am of the belief that I cannot ignore over the last hundred years what has happened in popular music, and I think for the wind band or ensemble, there are obvious elements in some pieces that I write of the big band, the jazz ensemble, even to a slight extent the rock band. I like to have piano, bass and drumkit and have used this in three or four of my pieces.

The work is in a free sonata form with clearly defined melodic material, and has been successfully transcribed by the composer for symphony orchestra. Of the compositional processes involved in the work, Gorb writes:

Imagine Bernstein, Gershwin and Stravinsky in a convertible speeding down the highway.

Awayday is dedicated to Timothy Reynish and the RNCM Wind Orchestra. In this five minute curtain raiser, my inspiration has come from the great days of the American Musical Comedy with its irresistible brashness and irrepressible high spirits. I hope you enjoy it.

INDEX

Dances from Crete (2003)

Adam Gorb

Commissioned by Hilary and Timothy Reynish in memory of their third son William (1966-2001)

World premiere by the Royal College of Music Wind Orchestra, 14th November 2003, conductor Tim Reynish

Syrtos
Tik
Samaria Gorge
Syrtaki

An brief introductory unison statement ushers in a fast moving dance dominated by the first tune that appears in the low wind. The mood is inspired by the myth of the Minotaur, half-beast, half-man, and the wild sacrificial rites which accompanied the sacrifice of seven maidens and seven young men. The second dance, *Tik* is in a teasing 5/8, gradually dying away until a plaintive lone offstage trumpet reminds us of the introduction and leads into *Sanaria Gorge*, a ponderous 7/4 evoking the well-known tramp through the dark crevice, ending with a plunge into the Libyan Sea. The link to the finale, *Syrtaki*, is again offstage, but this time erupts into a swaggering final theme, the basis for a very fast plate-smashing dance.

INDEX

Downtown Diversions (2000)

Adam Gorb

Premiere February 24 2001 at the National Conference of CBDNA, Denton, Texas, by Don Lucas with Texas Tech University, conductor John Cody Birdwell

Presto
Andante
Vivo

Adam Gorb writes:

The character of this 15 minute work is that of a serenade of divertimento, but with Jazz and Latin influences. I have attempted to explore the mercurial aspects of the solo trombone, avoiding more commonplace characteristics of the instrument (there is not a single glissando for the soloist!) The piece in three movements which alternate dance-like and more lyrical passages. The first movement is swift and light-footed and contains the two main themes that form the basis for the whole work, the first at the very start by the lone soloist, and a more singing second subject that becomes the main theme for the laid back second movement. Here the band consists of saxophones, brass and rhythm only the woodwind and horns return for the final movement which is a variation of the first movement in 10/8 time

INDEX

Yiddish Dances (1998)

Adam Gorb

World premiere 9th March 1998, RNCM Wind Orchestra conducted by Timothy Reynish

Yiddish Dances was commissioned by Timothy Reynish for his 60th birthday. It is very much a party piece and brings together two of my abiding musical passions: the Symphonic Wind Ensemble and Klezmer - the folk music of the Yiddish speaking people.

The piece is about fourteen minutes long and is in five movements, all based on set Klezmer dances:

Khosidl - medium tempo 2/4 in which the music moves freely between satire, sentimentality and pathos.

Terkische - an up tempo Jewish tango

Doina - a free recitative in which various instruments in the band get a chance to show off.

Hora - slow 3/8 time with a characteristic rocking rhythm.

Freylachs - very fast 2/4 time in which themes from previous movements are recalled, ending in a riotous booze-up for all concerned.

Le Chaim! (to life)

Programme note by the composer:

He comments:

Two generations ago, my family was Gorbalewsky, we actually left Russia at the start of the 20th century and arrived in Germany; thank goodness we did not stay there, we went to Belgium, some went to America and some of us went to England. The Yiddish culture is about travelling and picking up influences, it's about a certain sense of irony, comedy and tragedy at the same time. The thing that interests me about trying to write comedy is the proximity of tragedy, they go together hand in hand. In the film, Schindler's List, I think some of the most wonderful scenes in that film were in the ghetto, people who were doomed who were making the best of it, telling jokes. I found this incredibly moving, and I wanted to have a sense of this in this piece.

When we talk about good or bad music, this (Yiddish Dances) is quite bad music really, basically it's rather crude, the melody is somewhat obvious. The thing that stops it being a total disaster is the relationship between C# and G minor, the tension between that C# and the harmony - I could have written something which could have been written in about 1820, a bad Hungarian piece of dance music, quite rightly forgotten over the past 150 years, so a certain harmonic tension stops it being totally disastrous.

INDEX

Bridgewater Breeze (1996)

Adam Gorb

Commissioned by Timothy Reynish

Foxtrot
Samba
Merry-Go-Round
Russian Lament
Hoe Down

Bridgewater Breeze is a transcription for band of an earlier Suite for Winds and was premiered in November 1996 by the Royal Northern College of Music Wind Orchestra at the Bridgewater Hall, Manchester. Four of the movements are based on popular dance types, and the *Russian Lament* very sadly looks back perhaps to the early days of the century when the Gorbetskys lived in central Europe. The problems here are confidence in solo playing, counting bars rest, appreciating Adam Gorb's quirky phrasing and sometimes surprising dynamics and orchestrations. A great audience and ensemble training piece at about Grade 3.

INDEX

Symphony no. 1 in C (2000)

Adam Gorb

For 12 winds and double-bass

Commissioned by Tom Hill for a private party, premiered by the RNCM Wind Ensemble, conductor Tim Reynish, 10 June 2000.

First public performance conducted by Clark Rundell, 28 June 2000.

Allegro molto
Andante cantabile
Allegro molto e vivace
Allegro molto e vivace

For most composers, the prospect of writing their first symphony is a daunting one. The thought of conceiving a large-scale work following the example of one of the great traditions in western music offers a challenge that many put off indefinitely and others never attempt. In writing my first symphony I have ignored this colossal weight of expectancy and written a party piece, which I think is appropriate as it was commissioned for a fortieth birthday party.

The mood is light and effervescent as befits an accompaniment to champagne and strawberries on a summer evening. The structural and thematic model of the piece is a very famous first Symphony in C by a certain L. van Beethoven. Towards the end of the fourth and final movement may be found quotations from other celebrated symphonies in C. Your answers, on a postcard please, to

G.

INDEX

Elements (1998)

Adam Gorb

Suite for Percussion and Wind Ensemble

Earth - Allegro moderato

Water - Andante

Fire - Prestissimo

Air - Largo/Presto

The origins of the four elements: Earth, Water, Fire and Air date back to the Greek philosopher, physician, poet and high priest Empedocles (c. 490 – 430 BC) who allegedly committed suicide by throwing himself into the crater of Mount Etna. Empedocles analysed the universe into four elements forming the basis of matter. His system is founded on the theory together with another, which supposes two opposing forces, Love and Strife. The world began when the elements, which had been torn asunder by the forces of Strife, tended to come together again under the influence of Love. The different species arose out of the different mingling of the elements.

In this work I have drawn upon different motifs from that great elemental epic: Wagner's 'Der Ring Des Nibelungen.' While there is little direct quotation I have been inspired by the extraordinarily forward-looking harmony and the magical sense of atmosphere found in Wagner's great masterpiece. The first movement: *Earth* begins with ominous rumblings for the soloist, which soon erupt into a mood of intense fury. The harmonic language is harsh in the extreme, the rhythms are angular, and the texture is dominated by drums of various timbres, with an occasional grotesque interjection from the xylophone. At the climax of the movement any sense of order is lost and the players in the band play independently of the conductor, over whom the soloist improvises. Things eventually calm down, and the second movement, *Water* begins with an extended saxophone duet over murky chromatic semiquavers for wind and brass. Through this movement I have attempted to guide the emotional direction from Strife towards Love. The dominant instrument here is the marimba, which plays rhapsodically around fluid woodwind solos, like a deep-sea diver travelling amongst various strange tropical fish. Twice in the course of the movement a brass chorale (with melodic contours from Wagner's Rhine maidens) cuts through the texture, leading in its second appearance to the tonal centre of A major before the saxophones are heard once again.

With the sound of a match being struck *Fire* steals in, at first with a flicker, but soon gathering momentum and becoming wild and uncontrolled. The soloist switches from marimba to various metal percussion instruments, including thunder sheet and junk metal. At the climax of the movement a joyful bell-like theme is heard in the horns before the fire quickly burns itself out. The final movement *Air* expands this bell-like melody in music that is very slow, very quiet and very simple with silence an important factor. The dominant sound now is the cool, calm timbre of the vibraphone, and a great peace descends upon the scene. There is a final statement of the bell-like theme in the full band before the piece evaporates in a quicksilver A major codetta.

INDEX

The War of the Worlds (2010)

Adam Gorb

World Premiere by

BROMLEY YOUTH CONCERT BAND

Conductor - Michael Purton

St. John's Smith Square, London, Sunday 7th March 2010

The **War of the Worlds** was commissioned by Bromley Youth service as a tribute to HG Wells, who for a long time lived in the Borough. It is a twenty minute tone poem, strongly pictorial. A

miasma of chordal clusters for muted set the scene, out of which emerge rising arpeggio figures for clarinets, solos too for flute and bassoon with a rolling line in the basses which sounds a little like a chaconne. The Clarinet arpeggio dissolves onto the strike of a bell and an off-stage trombone – shades of Mahler – strikes terror. Bedlam ensues with ostinato figures hurled around over a walking bass line with an ominously ticking woodblock. The mood changes dramatically to muted brass chords slowly moving under solos for piccolo and later celeste. Another episode develops, as the saxophones, in this premiere wearing chancy headpieces like men from Mars, slowly wend their way through the audience, to be met by defiant chords and jagged patterning from high wind and low brass. The fight is on, a fleet scherzando, athletically leaping from bottom to top of the wind orchestra until the entire orchestra thunders out a terrifying passage in parallel discords. The men from Mars are left defeated, weeping in downward glissandi, with heartfelt elegiac passage for solo oboe which in turn develops into a moving lyrical section for the woodwind, set against horns and later low brass, with a final stentorian intonation from the bass trombone,

Farewell (2008)

Adam Gorb

Farewell was commissioned for the National Youth Wind Orchestra of Wales by the Welsh Amateur Music Federation at Ty Cerydd – Music Centre Wales.
Premiered by the National Youth Wind Orchestra of Wales, conducted by Tim Reynish
Saturday 5th April, 2008, Monmouth School for Girls
Sunday 6th April, 2008, University of Cardiff Concert Hall

FAREWELL is a large-scale symphonic *Adagio* lasting about twenty minutes. In this piece I've decided to split the Wind Ensemble into two separate 'orchestras'. The first ensemble consists of clarinets, saxophones, trumpets, trombones, euphoniums, tubas and harsh sounding percussion, and the music is predominantly desperate and anguished. The instruments in the second 'orchestra' are flutes, oboes, bass clarinet, bassoons, horns and more gentle percussion, and the mood is more calming and introspective.

At first the ensembles play exclusively from each other, but eventually they merge and reach a massive climax focusing on a chord of D minor. At this point, a third 'ensemble' is heard for the first time – the notes C and F# (which have not been played at all in the work so far). These notes are played ppppp and come to haunt the end of the work. The title refers to Haydn's *Farewell Symphony*, but instead of all the players walking off leaving two instrumentalists to finish, here a solo oboe and clarinet step forward and quietly lament, while the rest of the band intone an eternal *modus in diabolis*.

Tim Reynish writes:

While Adam has scored enormous successes with his lighter works such as *Yiddish Dances* and *Dances From Crete*, *Farewell* represents a marked departure from his more populist works. This is stark tragedy – I talked to the National Youth Wind Orchestra of Wales about having recently seen a production of *King Lear* in Stratford, Ontario, performed with the passion of Grand Guignol, horribly realistic scenes of murder, (and I'll swear it was real blood when they gouged out his eyes.) Musically *Farewell* is incredibly strong, the first part characterized by a series of sharply defined, aggressive fragments, played by ensemble 1 – a soaring arpeggio figure on solo clarinet, menacing chords built up on tubas and euphoniums, little quintuplet fanfares on trombones and trumpets, trills on the clarinets turning into rushing scales - which gradually climax together, giving place to a bleak ostinato on horns or bassoons under more lyrical phrases in the solo woodwind of ensemble 2, with the macho solo clarinet figuration here inverted into a more

feminine falling phrase on solo oboe. The material of the opening returns, there is a brief flourish of activity, with virtuoso reminiscences of a Klezmer Band, the tempo increasing twice in the ratio of 2:1, then a return to the bleakness of orchestral 2. a two-part threnody of searing simplicity emerges, before both elements, and orchestras, join together in an incredible Mahlerian climax. In the final coda, the elements are fused, and solo clarinet and solo oboe emerge from their orchestras to meet in mid-stage. .I believe that the work takes the wind orchestra on a journey of tragic dimensions, and that this is an important a statement in tragedy for the wind repertoire as his two sets of dances are in comedy.

Giles Easterbrook writes of Adam Gorb:

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 pigeon holes 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.

The title refers to Haydn's "Farewell" Symphony but also to Mahler's compositional farewell, the finale of Symphony No. 10. Indeed Gorb's first idea was a 20-minute Mahlerian slow movement. Though used soloistically, the ensemble is appropriately large, with the percussion at the back of the platform, and the rest separated by colour, function and space into two "orchestras", each with its own material.

The formal concept is a symphonic adagio of fairly traditional motivic working, flanked by an extended solo clarinet theme. The "narrative" is one of confrontation, with the interplay and reconciliation (though not resolution) of aggression and tranquility represented by the two groups.

It's one of Gorb's more complex and subtly organized structures – and also one of his most satisfying.

Programme Notes - *Metropolis* (1992)

I have long wanted to write a work reflecting the hectic pace of modern-day living. The invitation to compose a piece for the very urban combination of woodwind, saxophones, brass, piano and extensive percussion gave me this opportunity. The initial idea for *Metropolis* came from a radio play which was set in the near future and where the entire population of the country lived in their vehicles, driving forever round a circular motorway day and night, stopping only for food and petrol. In this piece I have tried to capture a mood of extreme tension together with the desperate exhilaration that the play conveyed to me.

The work is in one movement falling into four sections and lasting about fourteen minutes. The first section is by far the longest and is fast and agitated with much of the material deriving from the nervous opening figure on low clarinets. After a cacophonous climax the 'human' voice of the solo alto saxophone tries to introduce a mood of greater tranquility before music from the opening section returns, this time in a brash and vulgar style. The final section follows a doom-laden climax and features a soft chorale for all the winds over percussion playing in cross-rhythms. The work ends starkly and simply.

Metropolis is dedicated to Paul Patterson and was first performed by the Royal Academy of Music Wind Ensemble, conducted by Edward Gregson in 1993. It subsequently won the Walter Beeler Memorial Prize in the USA.

Programme Notes - *Scenes from Bruegel* (1994)

Children's Games - Vivace Leggiero

Two Monkeys - Lento

The Peasant Dance - Presto con Fuoco

The Wedding Banquet - Moderato Pesante - Allegro Molto

In this suite of four short movements, I have been drawn to the wonderfully detailed and multi-layered depictions of village life by the sixteenth century Flemish painter Pieter Bruegel. There is a strong element of satire in his paintings; what comes across most strongly is Bruegel's pinpointing of human folly and hypocrisy. Man's lust, cruelty and greed is repeatedly shown, sometimes in a wild, garish light, at other times beneath the surface.

His painting Children's Games at a cursory glance may seem full of life and gaiety, on closer inspection the hundreds of children depicted seem to be manipulated by an invisible hand, there are no expressions of joy here, and the games being acted out have very little of the spontaneous. In this first piece I have tried to capture the mood of the painting in three and a half minutes of robotic six/eight time from a deceptively innocent beginning to a brutal conclusion. At one point in the movement a very well known medieval song is quoted.

The painting Two Monkeys is in marked contrast to the other three. Here the crowd is not crowded with frenetic activity. Two gloomy-looking monkeys, portrayed in the movement by two bassoons playing in their highest registers are chained to a windowsill under a deep dungeon-like arch. They have been chained down for their greed for a hazelnut. Behind them is Antwerp covered in a thick mist.

The third movement The Peasant Dance is wild, uncouth and very brief - and includes another quotation, this time from a bi-tonal sixteenth century dance by the German composer Hans Neusidler.

In The Wedding Banquet Bruegel's characters are completely ruled by their lust for instant gratification - something that hasn't changed very much in the last five hundred years. Any sense of the spirituality of the occasion is swept aside by the constant demand for food and drink. The music is intentionally two dimensional, never leaving the tonal area of B flat.

Scenes From Bruegel was commissioned by the National Youth Wind Orchestra of Great Britain with financial assistance from the John Lewis Partnership.

Programme Notes - Bermuda Triangle (1994)

The Bermuda Triangle is a legendary area of ocean celebrated for mysterious happenings, nautical disappearances and other baffling phenomena. It is also the name of an equally legendary Caribbean waterside bar - a meeting place for sporting characters of many races, renowned for the warmth of its welcome, the potency of its beverages and the high-spirits of some of the goings-on there. Taken separately, the words conjure up pictures of their own which the composer reflects in his work - a piece of serious confectionary not without its sinister side: the Bermudans with their informal, fun-loving approach to life, and Triangles, darkly suggestive of mathematics, percussion instruments, compound time and marital infidelity. If you can imagine the great Pythagoras on a holiday cruise (aboard the SS *Hypotenuse*) stopping off to let his hair down with a highly mixed bunch of sporting locals at an impromptu musical barbecue, and never being seen again, then you will bet the picture.

Giles Easterbrook

Programme Notes - Ascent (1996)

Commissioned by *Liche Musik Tage Uster* and first performed by the Uster Festival Wind Orchestra, conducted by Franz Schaffer, Staathofsaal Uster, Switzerland in 1996.

For a Briton responding to a Swiss commission to draw on images of mountains for inspiration may seem a little obvious, but it was in my mind for a long time to make a musical response to Cezanne's series of paintings of Mont St. Victoire in southern France near Aix-En-Provence. I feel that the cool detachment of Cezanne's vision, the quiet grandeur, could be expressed well through the sounds of a wind ensemble.

Ascent is mainly calm and impersonal. It begins with off-stage trumpets, and gradually various groups of instruments enter with their own musical ideas. Melodies repeat and overlap in layers without development. After a desolate middle section, with passages for solo instruments, a soft brass chorale marks the final part, where the whole ensemble is heard together for the first time. The ending attempts a musical impression of reaching out, from a great height, towards order, clarity, tonality.

Concertino for Alto Saxophone and Wind Ensemble**Adam Gorb**

Concertino for Alto Saxophone and Wind Ensemble
St. Matthews Church Northampton
Friday 17th December 2010
Northampton County Youth Concert Band
Conductor Peter Smalley
Saxophone soloist Tim Watson

Andante – andante moderato – allegro – andante – allegro

The Concertino opens with a cadenza like passage featuring a typical rising gesture accompanied by low brass chords, ushering in the first main theme a languorous waltz, alternating triple time with duple. The mood changes to a fleet allegro scherzando in a mix of 4/4 and 7/8, with virtuoso runs for the saxophone over crisp rhythmic ostinati in the brass with melodic counter material in the wind, breaking out into tutti outburst with some dramatic harmonic shifts and one of Gorb's crazy walking, or rather, running bass lines. Another shift of tempo, and under muted brass chords, the opening gesture is heard, again andante as an introduction to a slow, blues section with prominent solos for the baritone saxophone. The fourth section is a return to the scherzando material with typical Gorb shifts of metre and syncopations, culminating in a short cadenza, a brief tutti section returning to the waltz material before a final fast loud coda section.

Eternal Voices (35 mins) 2010

Words by Ben Kaye

Commissioned by the Royal Marines Band Service

First Performance :

November 20th 2010 Exeter Cathedral, Sir Trevor MacDonald, Exeter Festival Chorus, Her Majesty's Band of the Royal Marines

Conductor Lt. Col. Nick Grace

Publisher Maecenas

CD Recording: CHVCD32 (Premiere Performance)

Words by Ben Kaye, Music by Adam Gorb

For Mezzo Soprano Solo, Boy Treble, Chorus and Wind Ensemble

When asked to write a large-scale choral work involving the Royal Marines on the subject of the present conflict in Afghanistan I sensed that to take any particular stance would be inappropriate. So I hope that in this work, both tub thumping jingoism and anti-war agitprop are not evident, although the mystery of music is that the same melodies, harmonies and rhythms can express totally different reactions and feelings from one person to the next. Think of the end of Shostakovich's 5th symphony, is it pro or anti Stalin? Or the song 'Lily Marlene' which was made famous by Marlene Dietrich and was claimed by both the British and the Germans in World War 2.

My intentions in this work are more intimate, and to achieve this I have been enormously inspired by the marvellous words by Ben Kaye. Within minutes of receiving his script I was able to imagine a clear structure for this work – in effect Ben had given the piece a totally convincing sense of inevitability before I had written a note. The script concentrates on one particular family, a Royal Marine who loses his life in the field of conflict and the effect it has on his wife and young son. The work is in five unbroken sections, but with interjections relating to the 'story' of the work spoken by a narrator.

1. Salt of the Sea. Describing the Marines themselves, and their determination and fortitude. I wanted to give the sense of a rolling sea and the majesty of the vessels, inspired by the by the extraordinarily vivid and visionary paintings by the great British artist J.W.W. Turner. The opening of the piece features a gleaming falling motif in the brass answered by rising arpeggios in the woodwind, both of which will feature throughout the work. Towards the end of this movement the choir singing 'A Capella' intone the title of the work as it refers directly to the combatants: 'Let Their Eternal Voices Ring.' This is followed by a build-up in the ensemble that is abruptly cut off leading directly into the next section.

2. Contact. The word refers to the battle cry used by Marines when there is a threat of enemy action. It also refers to the camaraderie and mutual support in times of battle. This is the fast movement of the work and starts with soft menacing percussion with the word 'Contact' first shouted, then sung by the choir. The movement is one long crescendo leading to perceived triumph followed by grotesque unreality with the return of the percussion and finally tragedy. At the end the first solo voice heard is a tenor from within the choir, a marine having been struck down, with his last living thoughts and memories.

3. Coming home. Up to this point the scoring of the piece has been fairly full with no particular instruments coming to the fore for any length of time. Now an off stage soprano saxophone laments over chromatically descending low brass and this leads to all the male voices in unison: 'Down the Ramp for Your Last Run Ashore.' There is a more consoling interlude with the women's chorus before the tenors and basses return, the last word in the low reaches of the bass register. The soprano saxophone returns and the melody line plunges into the depths of a baritone saxophone, also off-stage.

4. The Stars. The sound world changes dramatically as a young boy, the dead Marine's son looks upwards and remembers his father: 'Daddy, the Stars.' Piano, vibraphone and glockenspiel come to the fore along with a chamber group of wordless female voices. Following this the mezzo-soprano soloist grieves for her husband in a monotone closer to speaking than singing. These two starkly contrasting musical worlds are combined before a final impassioned plea from the mezzo- soprano: 'If I Could Hold You One Last Time,' before she breaks into a wordless melisma linked to the saxophone melody from the previous movement.

5. Resolution. Beginning with a cor anglais taking over from the mezzo-soprano with a repeating tuba line underneath, the choir return with a message of hope and fortitude: 'We are as waves that break upon the farthest shore.' This signals a reprise of the music from the very opening of the work, which in turn leads to the epilogue where soloists, choir and wind ensemble come together as one, although the final bars leaves open as to the possibility of total peace and resolution.

ETERNAL VOICES lasts about half an hour and was commissioned by the Royal Marines Band Service with funds from the Royal Marines Charitable Trust Fund. The work is dedicated to all Royal Marines and their families who have given the ultimate sacrifice and have been affected by modern conflicts since the year 2000.

MARCHING SONG OF DEMOCRACY **Percy**
Composed 1901-1917, dished up for military band 1948

: "For my darling mother, united with her in loving adoration of Walt Whitman.

Grainger writes:

"When in Paris during the Exhibition of 1900, I happened unexpectedly upon the statue of George Washington when strolling about the streets, and somehow or other this random occurrence galvanized in me a definite desire to typify the buoyant on-march of optimistic humanitarian democracy in a musical composition in which a forward-striding host of comradely affectionate athletic humanity might be heard *chanting the great pride of man in himself*, the underlying urges to be heroic but not martial, exultant but not provocative, passionate but not dramatic, energetic but not fierce, athletic but not competitive.

"My original plan was to write my *Marching Song of Democracy* for voices and whistlers only (no instruments), and have it performed by a chorus of men, women, and children singing and whistling to the rhythmic accompaniment of their tramping feet as they marched along in the open air; but a later realization of the need for instrumental color inherent in the character of the music from the first ultimately led me to score it for the concert-hall. An athletic out-of-door spirit must, however, be understood to be behind the piece from start to finish

"The vocal parts are sung to 'nonsense syllables' such as children use in their thoughtless singing; firstly, because I thought that a more varied and instinctive vocalism could be obtained without the use of words in music of a polyphonic nature (a freely-moving many-voicedness is the natural musical counterpart of individualistic democratic tendencies), and secondly, because I did not want to pin the music down, at each moment, to the precise expression of such definite and concrete thoughts as words inevitably convey, but aimed at devoting it, rather, to a less 'mental' immersion in a general central emotional mood.

**Concerto for Solo Clarinet
Radical and Symphonic Wind Band (2000)**
Sheng Sheng Bu Shi

Philip Grange (b. 1956)

Commissioned by the RNCM Wind Orchestra

World premiere with Alan Hacker, conducted by Timothy Reynish 22nd November 2000

This substantial twenty minute piece, written between May 1998 and October 2000, brings together my long standing admiration for the clarinet playing of Alan Hacker (with whom I studied as a student) and my more recent study of Chinese language and literature. The latter is reflected in the work's poetic title, *Sheng Sheng Bu Shi* which is a Chinese expression taken from the *I-Ching*, (The Chinese *Book of Changes*) that could be translated as *Ever growing, never stopping*.

The genre based title of the work, **Concerto for Solo Clarinet Radical and Symphonic Wind Band**, reflects the relationship between the soloist and the wind-band, which is not simply that of virtuoso with accompaniment, but involves a lot of interaction. Puns are also intended in the use of the word *radical* for it not only refers to the 214 radicals upon which Chinese characters are built, but also to the fact that the clarinet soloist is the root of all the music (one meaning of the word), but ends the piece by standing out against it (a more contemporary use of the term). On another level, the word also refers to Alan Hacker's research into the roots of the clarinet in order to establish his own distinctive approach to the instrument, and the fact that he has made a radical stance against many unmusical practices in the profession.

The piece also reflects many other influences from Chinese culture and language, but the music never indulges in simple chinoiserie, the style being very much my own. The work starts with the clarinet imitating and aiding in the development of four different strata. These strata take it in turns to dominate the musical discourse, and with each subsequent appearance they develop, expand and get faster. As the piece progresses the strata lose their individuality and finally become reduced to scurrying scherzo-like material. Towards the completion of this process there is a passage in which the soloist attempts to draw the clarinets from the band into a stand against

the rest. However, it is the soloist who finally attempts to stop the musical flow, only to be overwhelmed by the scherzo, which accelerates to such an extent that it breaks down, leaving the soloist to lament as the music fragments even more

Philip Grange

INDEX

Concerto for Tuba (1984)

Edward Gregson (b. 1945)

Allegro Deciso
Lento e Mesto
Allegro Giocoso

Originally written for brass band (and subsequently orchestra) this work was commissioned by the Besses o' th' Barn Brass Band, with funds provided by the Arts Council of Great Britain. It is dedicated to John Fletcher, who gave the first performance of the wind band version on 1 June 1984 at the Grieg Halle, Bergen, Norway, and the first British Performance at the RNCM on 3 November 1984 with the RNCM Wind Orchestra.

The concerto is in three movements, following the usual quick-slow-quick pattern. The first is in a sonata form shell with two contrasting themes, the first rhythmic in character, the second lyrical. There is a reference made in the development section to the opening theme of Vaughan Williams' Tuba Concerto, but only in passing. The second movement unfolds a long cantabile melody for the soloist, which contrasts to a ritornello idea announced three times by the band. The last movement is in rondo form, alternating the main theme with two episodes. The first of these is a broad sweeping tune, the second is jazz-like in style. After a short cadenza, reference is made to the opening of the concerto, and the work ends in a triumphal flourish.

INDEX

Missa Brevis Pacem

Edward Gregson

Kyrie
Gloria
Baritone solo
Sanctus
Benedictus
Angus Dei

This work was commissioned by the National School Band Association, with funds provided jointly by NSBA and the Riyadh Concert Band of Saudi Arabia.

The idea of writing a work for Boy's voices, Baritone Solo and Symphonic Wind Band came about as a gradual process. My original brief was to write a work just for wind band but I had had for some time in the back of my mind the idea of combining the purity of sound of young voices together with the particular qualities of wind and brass (with percussion) accompaniment. I had also wanted to set the words of the Latin Mass for a long time, but in themselves they were too abstract for this particular purpose and the idea of a central English text gradually emerged. The concept of peace in these troubled times is a much considered theme. I asked my wife, who is a writer, to provide me with a suitable text, and I think the conviction of the words speak for themselves.

The last words of the Agnus Dei are, of course, Dona Nobis Pacem (Give us Peace). The entry of the baritone at the end in English is mirrored by the entry of the Boy's voices with the Latin words at the end of the Baritone solo 3rd section.

The work lasts around 25 minutes and is structured in an arch shape with the baritone solo acting as the central emotional core of the music. The Mass begins and ends quietly, pivoting on the note E both times. The opening Kyrie is full of foreboding with its middle Christe Eleison suddenly faster and rhythmic. The Gloria is highly-charged but joyful, ending in a blaze of G major. The Sanctus is majestic and centred on Bb (a tritone away from the opening E), but moving into a triumphant C major for the Osanna in Excelsis. The Benedictus which follows unashamedly unfolds a simple and expressive cantabile tune by a Treble solo. The Agnus Dei returns to the unsettling atmosphere of the Kyrie with harsh brass fanfares before the final coda brings a serene conclusion to the work with the words Dona nobis pacem.

Edward Gregson

INDEX

Concerto for Piano and Wind (*Homages*) (1995)

Edward Gregson (b. 1945)

The work was commissioned by the Berkshire Young Musicians Trust with funds provided by the Trust, South West Arts and BASBWE Education Trust. It was premiered in 1995.

The concerto is subtitled *Homages* and is a musical tribute to the various twentieth century composers whose piano concertos I so admired when I was young (and still do!) particularly those by Stravinsky, Bartok, Rachmaninov and Poulenc. My intention was to write a concerto which would be accessible both for performers and audience.

The concerto is in three movements: fast-slow-fast. The first movement contrasts an impetuous opening theme on the piano (heard after a brief introduction) which is rhythmic in a neo-classical manner. The second theme is more lyrical and romantically-tinged and is heard initially on the flute with the piano taking an subsidiary accompanying role (later in the movement this process is reversed). The development section takes on the mood of the rhythmic music and reaches a cadenza, at which point the piano takes off into a cadenza. The orchestra returns with the first theme, with the piano taking up the second theme. A brief coda ends the movement abruptly.

The second movement is built on a rising three-note figure, always present throughout the texture of the music. A simple melodic utterance unfolds, firstly on oboe, later on piano and soprano saxophone. The movement builds to a climax (with a prominent saxophone solo) and subsides to where it began.

The last movement is swirling dance-like music. Bartokian time-changes form the fabric of the main theme (heard regularly as a rondo); later, however, a new theme is heard – reputedly the first example of English monody by one St. Godric, a twelfth-century monk living in Yorkshire – which then dominates the rest of the movement and brings the concerto to a rousing finish.

The work is dedicated to John McCabe, whose playing and compositions I have admired for many years.

Edward Gregson

INDEX

Concerto for **Cello** and Wind

Frederik Gulda (1930-2000)

Overture
Idylle
Cadenza
Menuett
Finale alla marcia

This work was written for the cellist Heinrich Schiff. The work opens with a jazz fanfare which forms the basis of the first movement. Two main choruses, characterised by aggressive rock rhythms, are played three times each, interrupted by two gentle lyrical interludes. This section places particularly heavy demands on the soloists technique. The Idylle is inspired by the beauty of the Austrian Salzkammergut (Lake District) and is a very simple movement, in which the melody is introduced by horns, taken up by the soloist and developed alternately by the two. A middle section, jovial and romantic in turns, then leads back to the resolution of the central theme. The Cadenza develops out of the last B-flat major chord of the second movement and is the central part of the Concerto. It features two easily recognisable improvisations by the soloist, the first with wild double stopping and the second with whistling harmonics while, in between, the cello provides a stark contrast with thoughtful and hesitating monologues. This movement is followed by a calming, almost ethereal Minuet before the Finale which is, as its name suggests, a march played in Alpine style by the brass band. A frantic jazz-like middle section follows, inspiring the soloist to greater intensity and bringing us, via a vigorous coda, to a breathless end.

INDEX

Bandanna Overture (1998)

Daron Hagen (b 1961)

World premiere 24th February 1999, conducted by H Robert Reynolds

The opera, Bandanna, was commissioned by the College Band Directors' National Association, and premiered at the CBDNA Conference on Thursday 25th February at the University of Texas at Austin, conducted by Michael Haithcock. To fund the opera, seventy-eight Colleges, Universities and Conservatoires including the RNCM collaborated in a unique consortium; one of the stipulations was that Hagen should write two works based on material from the opera which could later be used as independent wind orchestral pieces by bands.

The Overture starts with an allegro con brio, introducing a rhythmic motif associated in the opera with the beating of the heroine's heart, a seven bar refrain which accompanies a fist fight (beat him to death....slap on the cuffs), followed by broader melodic material. A central section marked Maestoso, *Like the Main Title of a '30's Melodrama* is the melody which begins, climaxes and ends the opera, appearing first as a chorus of migrant workers (*we strike out across the river, with our lives between our teeth*) as they plunge across the Rio Grande from Mexico to the United States, the second time underpinning the scene where Morales "crosses over" from jealousy to madness, and finally at the close of the opera after Mona's death, when her soul is passing from this world to the next.

"To live is to sleep; to die is to awaken."

INDEX

Overture 1912 (1963)

-Iain Hamilton (1922- 2000)

The Light Overture "1912" was originally written in 1958 for orchestra, and was re-scored for concert band in 1963 whilst the composer was working at Duke University in the United States. It is dedicated to "the memory of Dan Leno of Drury Lane". Iain Hamilton adds a note to the wind version:

"The year 1912 was the highest peak of the old London music halls, with their array of great stars among whom Dan Leno was incomparable. This overture celebrates those great days."

A portentous introduction, muted trumpet theme over clashing tonal centres of A minor and augmented triads on Eb, leads to the main allegro, an energetic cockney piccolo tune with a hint of a rumba in its coda. This is treated in a variety of keys, rhythms and orchestrations and leads very properly to a second idea in A minor, also the subject of variations. The trumpet theme of the introduction turns out to be a waltz, which in turn gives way to a foxtrot. There is a regular recapitulation during which we find that most of the material works equally well either separately or simultaneously. The work ends brilliantly with a welter of counterpoint and a final peroration.

INDEX

Double Variations

Edward Harper (1941-2009)

for Oboe, Bassoon & Wind Ensemble (1989)

The Premiere was given in October 1989 in a BBC broadcast of works featuring double reeds at a Double Reed Conference, with Jonathan Small and Edward Warren soloists

The first public performances were given at the RNCM on 23rd March 1990 and the Barbican on 23rd March 1990

Edward Harper frequently uses architectural forms of earlier composers as a source for his own structures. Here his solution for the puzzle of combining two soloists with wind ensemble is to adopt one of Haydn's favourite forms, that of the double variations. The two themes are very different; that for the wind orchestra is rhythmically bold, harmonically simple with its reliance on major and minor thirds, while that of the soloists is lyrical, rhapsodical, more far-ranging harmonically. Orchestra and soloists scarcely overlap, until with growing rhythmic intensity in the orchestral interludes which are shadowed by the soloists who begin to explore the top range of the tessitura and more brilliant passage-work, the emotional climax of the work is reached, a unison outburst for all of the woodwind instruments. The carefully controlled pulse now at last relaxes into a lengthy coda.

INDEX

Triptych for Wind Band op 73 (1991)

Derek Healey

Triptych for Wind Band was been written especially for the Central Band of the Royal Air Force as a consequence of his working alongside the band at Uxbridge. Section I of the work is based on the raga Rat Puriya and its motives. Section II & III are based on ragas Mukhari and Bandhari respectively. The work is meticulously detailed with an array of interpolating rhythms and sonorities providing challenges in their own way for all the players.

INDEX

Dancerics (1999)

Kenneth Hesketh

1. Lull me beyond thee
2. Catching of Quails
3. My Lady's Rest
4. Quodling's delight.

Dancerics was transcribed for wind band from the original for orchestra, and premiered by the Royal Northern College of Music Wind Orchestra conducted by Clark Rundell on 14th April 2000

Kenneth Hesketh was born in Liverpool in 1968 and studied at the Royal College of Music with Edwin Roxburgh, Simon Bainbridge and Joseph Horowitz. Whilst still at school he had works commissioned and performed by the Royal Liverpool Philharmonic Orchestra and other groups. His works have included orchestral and chamber music, and a chamber opera for the English national Opera Studio. This is his first work for wind band, the others being Masque premiered in 2001, in 2002 and Diaghilev Dances, 2003.

He writes

The term Dancerics can be found in a copy of Playford's Dancing Master which is an extensive collection of folk and popular tunes of the 17th Century (and no doubt earlier). This publication was used by master fiddle players to teach the various dance steps. Whilst this present set of Dancerics cannot be said to be an aid to terpsichorean agility, I do hope that it will at least set feet tapping.

The melodies themselves are a mixture of new and old - well, nearly. Where the old occurs, it has been adapted in mood and composition and is often interspersed with completely new material. The harmonies and rhythms bring a breath of the new into these themes and add to the drama of the set.

Lull me beyond thee - Gentle and lilting, almost a bacarolle, this movement is very much a "reverie". The original tune had the name Poor Robin's Maggot - a rather disconcerting title; maggot, however, in 17th century parlance means "whim" or "fancy". This theme can also be found in The Beggar's Opera by John Gay (1728) under the title Would you have a young lady?

Catching of Quails - A colourful buoyant scherzo on an original melody. The Thematic material is shuttled around through the band to contrast with full-bodied tuttis. The last few bars fade away to almost nothing, it seems, until a final surprise!

My Lady's rest - a rather tender pavane, also an original theme, with Moorish leanings. Solos for principal winds and brass with warmer tutti passages. The movement culminates into a final presentation of the theme before evaporating in held flute and trumpet calls.

Quodling's Delight - The final movement to the set combining one of the melodies from Playford (under the title Goddesses) with an original contrasting melody. A dramatic and exuberant ending to this first set of Dancerics.

Dancerics Set 2

Kenneth Hesketh

Kenneth Hesketh writes:

"This second set of Dancerics continues the format established in Dancerics (Set 1), namely in using material taken from Playford's Dancing Master, a collection of folk and popular tunes published in the seventeenth century, to form the basis of an extended dance suite. In this set, the melodies have been more abstracted and project only a distant echo of their original forms, but as before, each movement is self-contained, colourful and direct, with its own distinct mood."

"The outer movements - Jennie's Bawbee and Peascod's Galliarda - share a use of driving percussion writing with a military air. Tom Tinker's Toy and Heart's Ease (movements two and

three) are both settings of original melodies. All movements are more extended than in the first set, with a freer use and approach to the material; melodies now occur in various keys and are supported by a greater variety of harmonic colouring. The result is a richer, even more exhilarating set of dances. *Danceries has come of age!*"

INDEX

Masque (2001)

Kenneth Hesketh

Masque was transcribed by the composer from his *Scherzo for Orchestra* commissioned by the Merseyside Youth Orchestra in 1987. This transcription for symphonic wind band was first performed by Chethams School Wind Orchestra conducted by John Dickinson in the Brown Shipley Theatre at the Royal Northern College of Music, Manchester, as part of the BASBWE Conference on April 7, 2001

The Masque has had a varied history, certainly a varied spelling (masque, maske, even maskeling). However, the historian E.K. Chambers in his book "The Medieval Stage" defines the word in the following way: "A form of revel in which mummers or masked folk come, with torches blazing, into the festive hall uninvited and call upon the company to dance and dice."

The above description, I think, can also serve as a description to the piece. The main theme is certainly bravura and is often present, disguised, in the background. The form of the piece is a simple scherzo-trio-scherzo. Colourful scoring (upper wind solos, trumpet and horn solos alternating with full-bodied tutti) with a dash of wildness is the character of this piece – I hope it may tease both player and listener to let their hair down a little.
Programme note by the composer.

INDEX

The Cloud of Unknowing (2004)

Kenneth Hesketh

for winds, brass and percussion

Premiere by the Royal College of Music Wind Orchestra, May 6 2005,
conductor Timothy Reynish

The composer writes:

In composing this work, *The Cloud of Unknowing*, I was confronted by many different feelings. It was commissioned by Hilary and Timothy Reynish as part of a series of commissions in memory of their third son William. For various reasons it proved a difficult work to write, not the least in how to approach the piece and what to say musically that would not seem trite or contrived.

I turned to early English literature, in this case texts dealing with the mystical or metaphysical. Such texts have long interested me. The title of this work comes from an anonymous manual and guide to mystical experience and was written in the late fourteenth century. In a manner similar to the concept of nirvana in oriental religion, the text espouses an emptying out of all intellect, of all feeling, so that in silence God's love and majesty may rush in. A second text, namely, *A Litany* by John Donne, also influenced the concept of this piece, specifically with reference to stanzas 23 to 25. Certain phrases and words seem to resonate musically and it was from these beginnings that the work took shape.

The work grows from one melody which is heard almost at once. Constant variation, renewal and development of this theme moves the music forward, sometimes gently, sometime fiercely. The piece starts and ends as if from afar. Various accompanying figures are allowed to flow freely from background to foreground, seemingly at will. The overall structure moves through three sections; processional, mercurial and eventually explosive, recessional.

The Cloud of Unknowing is dedicated to the memory of William Reynish but also with deep affection to Tim and Hilary.

INDEX

Vranjanka (2005)

Kenneth Hesketh

Commissioned by Timothy and Hilary Reynish in memory of their son William
World Premiere by the Guildhall School of Music & Drama Wind Orchestra at the RNCM Sunday
6th November 2005

Vranjanka (the title means "From Vranje," a town in southern Serbia, pronounced VRAHN-yahn-kah) is loosely based on the traditional folksong Šano Dušo. The melody exists in two versions, one in 7/8 and one in 3/4. I have chosen the version in 7/8 and in doing so, have extended the melodic ideas of the original with new material.

The musical form of the piece is as follows: a fairly slow introductory section where the theme is only hinted at but never heard and a faster second section cast in a set of variations on the folksong. These are not variations in the traditional sense, with clearly marked beginnings and endings, but ongoing developments of the various melodic material in the folksong with original material 'growing out' along side.

The text for *Vranjanka* influenced the composition more often than not at an unconscious level, but it is included here for reference:

*Sana, my soul, opens the door to me,
Open the door to me and I will give you coins.*

*My heart is burning for you, Sana.
Your fair face, Sana, is snow from the mountains,
Your forehead, Sana, is like moonlight.*

*That mouth of yours, Sana, like a deep red sunset,
That eye, my darling, makes me burn.
When night comes, marvellous Sana, I twist in sadness,
Your beauty, Sana, will not let me sleep.*

INDEX

Diaghilev Dances

Kenneth Hesketh

World premiere March 4 2003 by the Birmingham Conservatoire Wind Orchestra, conductor Guy
Woolfenden

The composer writes:

The idea for **Diaghilev Dances** came from my interest in and love for the great ballet music of the early 20th century, much of which was commissioned by or written for the great Russian impresario Serge Diaghilev (1872-1929). From 1909 to 1929 Diaghilev's company, Ballet Russes, nurtured some of the leading composers of the time including Stravinsky, Ravel, Debussy and Prokofiev. Not only music but dance and art were all combined to produce some of the greatest works of the 20th century and Diaghilev's legacy has influenced much of the ballet world that has followed his premature death.

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. My work, **Diaghilev Dances**, could be considered a miniature ballet consisting of an introduction, three dances and three entractes. There is no actual scenario for the work though I knew the piece would have a big dramatic sweep and would be balletic in shape. The primary theme, a very simple folk like melody, acts as the binding thread to the work, being heard at the very beginning and at the end, whilst sections of the material that accompany it can be found transformed in to the main themes of the other sections.

My primary concern was to combine my own musical personality with the rich *fin-de-siècle* period of French and Russian music and, in doing so, offer a generous bow to a great tradition.

INDEX

Piano Concerto No 1 Op 19 (1963)

Alun Hoddinott (b.1929)

Moderato Presto Lento Allegro

Hoddinott cultivated a characteristic style very early in his career whereby a small nucleus of material generates considerable harmonic interest: John Ogdon suggests that this 'technique' might be regarded as a modern counterpart to Skryabin, though the affinity ends here. Hoddinott has produced three concertos and eight sonatas for the piano, and from the beginning he has discovered individual spacings, figurations, methods of keyboard layout and hand distribution which remain consistent regardless of the contrasts in other aspects of his music. Familiarity with his piano output as a whole reveals a subconscious interaction between the various works. This integration of the surface craftsmanship (his music is always idiomatic) makes a close parallel with Prokofiev intriguing, though there is no deeper influence.

The first two concerti appeared in 1960; the first is dedicated to Valerie Tryon, an early advocate of his music who had premiered the First Sonata at Cheltenham. It is scored for an orchestra without strings, using the entire spectrum of the wind family, plus four percussionists. The use of extreme registers, together with agile instrumental writing, often heavily doubled, makes the orchestra contribution a virtuoso one.

The first movement begins with the orchestra and piano at odds over a tonal centre, with A-natural significantly contradicting E flat. Twelve-tone ideas are presented, but in a non-serial melodic and organic way. The second movement is a toccata in palindrome form: after 107 bars the orchestral writing dissolves into massive trills after which the previous music reappears in retrograde (backwards). The slow movement is one of the 'night music' pieces with which Hoddinott (like Bartok before him) has identified himself. The finale presents a theme in chromatic semitones which develops itself by extensions and fragmentations, with the movement falling into an overall arch-shape (another Bartokian inheritance). The concerto ends with a fierce coda of octaves and ninths for the piano, derived from the work's opening cadenza, and the conclusion is in the initial key of E flat, the contradictory A-natural persisting in the piano until the last page.

INDEX

Ritornelli

Alun Hoddinott

Ritornelli is cast in a single movement, and is scored for a group of seven wind and one percussion. Gunther Schuller writes that formally the work looks back to the Baroque ritornello, literally a "little return".

"Not only does the opening idea of Ritornelli - a lively nineteen-bar trombone statement accompanied by bright woodwind and percussion punctuations - act as a constantly recurring refrain, but all secondary and tertiary subjects are also subjected to the "return" treatment", always slightly varied. Slower more lyrical episodes provide relief from the otherwise perpetual motion. The trombone writing is at once brilliant and wonderfully idiomatic, while the economical eight piece "orchestra" is used to maximum harmonic and colouristic effect."

INDEX

Welsh Airs and Dances (1975)

Alun Hoddinott

This work was commissioned by the International Festival of Youth Brass and Symphonic Bands, and was first performed in August 1975 at the Royal Albert Hall. It is in one continuous movement, but falls into five sections, three fast dances alternating and contrasting with two gentle songs.

INDEX

Entrance; Carousing; Embarcation (1992)

Robin Holloway (born 1943)

The work was commissioned by a consortium of five American University Bands. It was premiered by the Royal Northern College of Music in a studio broadcast on 22 March 1992, and received its first UK public performance at the Aldeburgh Festival on 24th June 1993, conducted by Timothy Reynish.

Robin Holloway writes:

It was sketched intermittently from 1988, but the main composing was done in the summer of 1990. Though large in scale, it is simple in shape – an introduction and *allegro* with a coda. The introduction is of course the *Entrance*. The *Carousing* is the *rondo Allegro* opened up by the *Entrance*. Its episodes, variously riotous or plangent, form islands within an overall loosely fugal texture. At the climax, the opening is regained, its elements reordered and drastically curtailed. It leads this time into a rough drinking song, which expands into a final grandiose apotheosis – as if the Viking longboats were tunnelling out into stormy northern seas, then receding into the distance over the horizon.

Entrance; Carousing; Embarcation was dedicated to Malcolm Williamson in the year of his sixtieth birthday.

In a review, the Sunday Telegraph noted that *Holloway's music, while achieving distinctive individuality, draws its inspiration from the rich heritage of the past century*. He has been described as a fluent and versatile composer, noted for his rapprochement with tonality and Romanticism in such works as *Scenes from Schumann* (1970). His music has emotional power, skillful construction and exuberant orchestration. His works include the opera *Clarissa* (1976), a number of concertos and chamber music. He is a fellow and lecturer at Gonville & Caius College, Cambridge.

Marching Song

Gustav Holst

(Edited by Timothy Reynish)

Gustav Holst's "Two Songs without Words" were composed for small orchestra in 1906, and received their first performance at the Royal College of Music under the composer's baton on 19th July. They were dedicated to Ralph Vaughan Williams, who wrote to Holst:

"My dear V,

It was nice to open your parcel and find my initials over your pieces – I don't know what you owe me - but I know all I owe to you – if I ever do anything worth doing it will be greatly owing to having such a friend as you "at my command" as the folk songs say, always ready to help and advise – and someone whose yea is always yea and nay, nay – which is a quality one really wants in a friend and so seldom gets"

There seems to have been a performance by the Governor's Band in Bombay in 1908; all the evidence suggests that this version was not by Holst, and it is not known when his own military band version was scored. It was put on hire by Novello in 1930, since when it has been largely superseded by the arrangement for full symphonic band by Eric Leidzen, published in 1940.

"Marching Song" was scored, as were most of his wind works, for a small military band. By omitting all of the optional extra parts, the work can be played by as few as 25 players, though this edition can also be played by a full symphonic band.

INDEX

Concerto for Trumpet and Wind Orchestra (1974)

Karel Husa

The work is in three continuous movements, all based on the opening motive stated by the vibraphone. Husa develops this motive, as ascending minor third, displaced an octave in the first statement, followed by a descending minor second, through melodic and rhythmic augmentation, diminution and inversion. This development is entwined with the translucent cluster textures Husa

creates as a background. The motivic development eventually gains too much momentum to be contained by the texture, and twice breaks free with explosive statements by the ensemble.

The second and third movements follow a similar developmental course to the first. In the second movement, the solo states the motivic inversion to be developed. However, in this instance, the motive breaks free in diminution, with a virtuoso cadenza for the soloist.. Again the solo states the material for the third movement which, through octave displacement and retrograde, appears more consonant. Husa uses the octave displacement to build powerful sonorities from the bottom of the ensemble. These structures build relentlessly to an intensely dramatic finish.

INDEX

Catena

Tristan Keuris

A request from the Royal Concertgebouw Orchestra for a work to mark its centenary enabled Keuris to write a piece exploiting the rich variety of character, mood, timbre and sonority of a large body of wind and percussion. His response is a work of enormous range, passages of power and fire alternating with sections of the utmost tranquillity and lyricism.

The shape of the work – Catena is Latin for chain, - is crucial to the perceived impact for, though eloquent, it is entirely without gesture; all effects are organically generated from the construction and resulting tensions. The broad outline is a set of twelve variations interspersed with *ritornelli* and *passagi*, framed by a prelude and a postlude and with a concluding coda. Sections dovetail and overlap to form larger groupings that relate to the four movements of a symphony., the slow movement being placed third, with the tension building through the variations, and the *ritornelli* providing moments of release or contrast..

INDEX

Concerto in E flat, Op 35 for two Clarinets

Krommer arr. Crusell

In 1787 the twelve year old Finnish clarinet virtuoso Crusell, entered professional musical life by joining the military band stationed at the fortress on the Finnish island of Sreaborg. From there he progressed to the post of first Clarinet in the Swedish Court Orchestra. Moving to Germany in 1798, Crusell enjoyed a formidable reputation as a performer and wrote himself some new repertoire in the form of Clarinet Concertos, quartets and duos and made numerous arrangements of other composers works. In 1818 with happy memories of his time at Sreaborg, Crusell took up the post of musical director of the Royal Life-Guard Regiment and it was for its band that he made this delightful arrangement of Krommer's Concerto Op 35 for two Clarinets.

A knowledge of the works of Haydn and Mozart is evident in this concerto and the first movement belongs formally to the classical style yet not without bold harmonic innovations. The following Adagio, in the relative key of C minor, goes further still, modulating to C major where the main subject is recapitulated in the new key. The lively Finale is in the customary Rondo Form.

INDEX

Battle of Stalingrad Aram Khachaturian

1. *City of the Volga*
2. *Invasion*
3. *3. Forward into Victory*
4. *There is a City on the Volga*

Shortly before his death, the Armenian composer Khachaturian was sent a letter from Robert Peel, the first Treasurer of BASBWE, asking for permission to make an arrangement of the Ballet **Gayaneh**. Instead, the composer sent Peel an autograph score of the Suite he had made from

the music for a film by Petrov on the invasion of Stalingrad in the hope it might be played in the West. The first performance was given by Marlborough College conducted by Robert Peel.

The scoring is for a typical Eastern European wind orchestra, without saxophones but with a large body of conical brass, cornets and tenor horns, to match the cylindrical brass of trumpets and trombones.

The Suite which depicts in graphic terms the invasion of Russia and the siege of Stalingrad is the wind orchestra's equivalent of Shostakovich's **Seventh Symphony**, based on the same programme.

INDEX

Chorale (1972)

Oliver Knussen

"Chorale began as a sort of "Ivesian" vision in which I saw several funeral processions converging onto a point in the distance. It was composed mostly during February 1970 near London; the final section was completed - after a long gap - while I was living in Boston in Spring 1972. The title refers both to the employment of the large wind orchestra in discrete "choirs" (which shift as the piece progresses) and also to "chorale" which, in a strange way, characterises the statuesque nature of the music - which is, in essence, the decoration of a single, immensely slow sequence of four chords. In the first three sections a single chord is slowly transformed into the next, by rhythmic decoration or by long melodic strands growing out of their intervals. The third section (built out of Scriabin's "Mystery Chord") builds to a violent climax, culminating in a simultaneous statement of all four chords in one massive dissonance. Out of this emerges the short fourth section: a flute melody begins, harmonized by and immediately swallowed up in a chorale-like sequence of the four basic chords.

On another level, the work gradually accelerates from an extremely slow pace, at which almost nothing happens, to a more normal state of progression towards the end.

For a long time "Chorale" stood isolated, with little or no connection to the music I wrote immediately before or after it; but its sound spontaneously resurfaced near the end of my Third Symphony (completed in 1979) and traces can be felt through several of the orchestral interludes in my fantasy operas "**Where the Wild Things Are**" (1979-1983) and "**Higglety Pigglety Pop!**" (1983-1985)." *Oliver Knussen*

Suite from *Tiresias*

Constant Lambert

- 1 Prelude and Dance of the Young Girls**
- 2 Entr'acte of the Warriors and Sword Dance**
- 3 Dance of the Shepherds and Shepherdesses**
- 4 Bacchanale and Interlude**

Constant Lambert was one of the most brilliant musicians of his age, a consummate conductor, especially of ballet, a fine writer, his book *Music Ho* was to be required reading for musicians in the mid-century, and a composer of extraordinary gifts. At twenty one his ballet **Romeo and Juliet** was premiered by the Diaghilev Ballet at Monte Carlo. International fame was assured with his **Rio Grande** in 1929, and in 1931 he accepted the post as conductor and musical director to the newly formed Vic-Wells Ballet, and his influence on these formative years of British ballet cannot be underestimated.

His life was however plagued by illness, his career blighted by the alcoholism that was to cause complications and lead to his premature death. After the heady triumphs of the twenties and thirties, there was a dip in his fortunes and in his compositional style, but in his last major work, **Tiresias**, he recaptured the brilliance of his early works. The ballet was premiered on 9th July 1981 in the presence of the Queen, with choreography by Frederick Ashton, design by Lambert's wife, Isabel and with Margot Fonteyn and Michael Somes in the dual role of Tiresias. It is scored for wind, brass and percussion with celli and basses; because of the pressure of time, help in

scoring was provided by Christian Darnton, Denis Aplvor, Gordon Jacob, Alan Rawsthorne and Elizabeth Lutyens.

A “serious” ballet with a discussion of sex as the main point of the story was not perhaps an ideal choice for a Covent Garden gala performance, and many of the critics turned on the artistic triumvirate of Fonteyn, Ashton and Lambert who ran Sadlers wells Ballet. It was to be a further fifty years before Lambert’s score came into its own, recorded by Opera North. Out of fifty minuets of music, four dances make up this published suite.

Scene 1 IN CRETE, THERE LIES THE SCENE

The ***Prelude and Dance of the Young Girls*** is the opening scene of the ballet, young girls in a gymnasium in Crete are attempting to somersault over the horns of a bull. Tiresias enters and is joined by his warrior friends - **Entrance of the Warriors and Sword Dance**. Their dance is interrupted by a neophyte who gives Tiresias a wand of honour – two snakes enter, he strikes the female snake with his wand and is turned into a woman.

SCENE 11 IN THE MOUNTAINS. Tiresias, **now a woman is discovered alone. She is** joined by a group who dance the third dance from the suite the ***Dance of the Shepherds and Shepherdesses***. A stranger arrives, and he and Tiresias fall in love. The neophyte re-enters with the wand, the shepherds and shepherdesses celebrate the happiness of Tiresias and her lover in a ***Bacchanale*** which is interrupted by the presence of the two snakes. Tiresias strikes the male snake, and is turned back into a man. The suite ends on the poignant cadence of the second ***Interlude***.

In SCENE 111, A PALACE; two Gods, Zeus and Hera, are disputing the relative happiness of the two sexes, each maintaining that the other is the happier of the two. Tiresias is called upon for a decision. He states firmly that he preferred his life as a woman. Hera, furious at being contradicted, strikes Tiresias blind, Zeus as recompense gives Tiresias the gift of prophesy.

The whole ballet is available on hire from Maecenas, and conductors may play the whole work or develop a different suite. The scoring is for normal orchestral woodwind and brass with usual doublings 3333:4331: with Timpani + 2 percussion: piano, celeste, celli and basses.

The work was almost complete forgotten after 1955, but in the eighties, John D Abbott, a doctoral student at the University of Keele, took the editing of Lambert's score as his thesis project and produced a piano reduction and then the full score which was used for a revival by the BBC in 1995, on which the edition by Maecenas is based.

INDEX

Restless Birds against the Dark Moon (2000)

David Kechley

Restless Birds against the Dark Moon was commissioned by the United States Military Academy Band and premiered by alto saxophone soloist Staff Sergeant Wayne Tyce at the World Saxophone Congress in Montreal, July 7, 2000. As the title suggests, the mood ranges from foreboding to frenetic. Despite its extremely energetic opening there is also an underlying lyricism throughout much of the work. This lyricism comes to full fruition at the close of the middle section with the saxophone soaring above a darkly coloured brass chorale. The composer employs both modal and chromatic materials with equal force and often presents the same idea transformed from one of these poles to the other. Although the opening passages are modal they are soon interrupted by sharp and sudden chromatic interjections which turn into sustained and sweeping descending harmonies in the middle section. These interjections return again in original form near the end of the piece just before a final burst of energy, which pits the soloist against the entire ensemble in rapid-fire unison.

Since the premiere of Second Composition for Large Orchestra by the Seattle Symphony in 1968, Kechley's work has been commissioned and performed throughout North America, Europe and elsewhere. Performers include Minnesota, Cleveland, Boston Pops, Seattle Symphony, Colorado Symphony and St Paul's Chamber Orchestras, and the Kronos and Lark Quartets. He has written a considerable amount of solo and chamber music for saxophone, and his works have been awarded numerous prizes and grants. He was born in Seattle, studied at the University of Washington and the Cleveland Institute of Music, and is at present Professor of Music at Williams College in Williamstown, Massachusetts. His music is published by Pine Valley Press, www.pinevalleypress.com.

Concertino for Piano and Wind (1969) Kamillo Lendvay

Allegretto adagio cantabile allegro furioso

A rhythmic first group, with some use of 8/8/ grouped 3+3+2, gives way to a section more military in character. There is a cadenza, a recapitulation of the opening material and the movement stops, all too soon. The slow movement is in ternary form, a gentle piano theme enclosing a more rhythmic idea, derived perhaps from the night music episodes of Bartok's slow movements. A sonata form finale brings the work to a rousing close. Scored for orchestral wind, the influence of Kodaly and Bartok is self-evident.

INDEX

Concerto for Winds and Percussion (2002-2003)

Christian Lindberg

The Concerto was commissioned by Timothy Reynish for WASBE and was premiered on 29th June 2003 in Jönköping, Sweden by the Stockholm Wind Orchestra, conducted by the composer. The **Concerto** is dedicated to the Stockholm Wind Symphony, Sweden's leading professional wind orchestra, and solo passages are named in the score for particular players. Christian Lindberg is undoubtedly the world most successful solo trombonist, with over 80 solo works composed for him by composers such as Berio, Takemitsu, Xenakis, Schnittke and Turnage. At the age of 39 he began composing, 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.* Lindberg's career as a composer has blossomed alongside his work as a conductor, and he himself says *I do not write in any style whatever! I purely listen to what my brain and soul tell me, and what I hear I simply put down on paper. To say anything more about my work would be pretentious rubbish*

The striking opening fanfare for brass plays an integral part in the piece, here ushering in the first section, a funky post-Zappa allegro in which every section is highlighted against jagged ostinato on trumpets and timpani. The tempo slows down but the mood is the same, though now with the trumpets playing more lyrical material. The fanfare motto moves us forward into an extended passage for the percussion, which in turn gives way to a reflective Schoenbergian few bars for woodwind soloists with a brief energetic coda. The fanfare slows the pace again, this time to a series of cadenzas for euphonium, baritone saxophone, two horns, two clarinets and two trumpets in turn. The final fast section gives differing rhythmic and harmonic twists to the opening material as the pace quickens, the writing becomes even more virtuosic, and the work erupts into a final triple forte climax.

INDEX

Gran Duo (2000)

Magnus Lindberg

Boosey & Hawkes

A Millennium Commission by the City of Birmingham Symphony Orchestra and the Royal Festival Hall.

World premiere by the CBSO at the Festival Hall, 8th March 2000, conducted by Sir Simon Rattle.

Music is something which is about emotion. It is an experience.

Gran Duo is a dialogue between the two orchestral families of woodwind and brass, each with their respective material. Their initial characters, equating to the poetic stereotypes of “masculine” and “feminine”, become progressively blurred and androgynised during the course of the work as larger sound masses give way to chamber music-style sub-groupings and individual instrumental solos.

As regards scoring the composer has stated that “if no-one is playing, nothing is heard”, so the illusion of sustained sound has to be created without recourse to stings. Similarly, clear attack and accentuation have to be carefully sculpted, as there is no percussion to help articulation .

The scoring for orchestral wind and brass is identical to that of Stravinsky's Symphonies of Wind Instruments apart from the addition of a bass clarinet. The critic Richard Whitehouse wrote after the first performance: *The five sections of the Lindberg play continuously for some 19 minutes, traversing a cycle of “characters” that mutate into each other with evident organic logic. Musical types vary from passages of intensive motivic writing to others of purely timbral impact; the whole contained within a harmonic framework, and with a culminating chorale sequence of Sibelian plangency.*

After studying at the Sibelius Academy in Finland, Magnus Lindberg studied privately with Grisey and Globokar in Paris and with Donatoni in Siena and Fernyhough in Darmstadt. The style in his early works was indebted to serialism, heavily influenced by composers such as Stockhausen and Milton Babbitt, though more recent he has moved towards the differing sound worlds of Berio, Stravinsky, rock and ethnic music. In the mid-eighties his punk-inspired work Kraft brought him to international prominence, and this reputation was confirmed in the nineties with a series of major commissions. He said of his music:

It is not about making a manifesto – otherwise I'd write it down on paper – I don't have a political or social point to make. Music is something which is about emotion. It is an experience.

INDEX

Sowetan Spring (1990)

James MacMillan (b. 1959)

Sowetan Spring was commissioned and funded by BASBWE Scotland to mark Glasgow's designation as The Cultural Capital of Europe 1990, and was first performed by the Wind Orchestra of the Scottish National Orchestra, conducted by John Paynter, on 23 September, 1990. The composer writes

I have for many years been fascinated by the music of the Dutch composer Louis Andriessen and especially by his handling of antiphonal hocketing effects. So much so that I have been tempted into writing a hocket of my own on a number of occasions. A hocket opens this work, Sowetan Spring, but the antiphonal separation is not a spacial one but based on timbral differences. Another difference is that this hocket is not the basis of a static minimalist process, but develops through interaction with other materials into a more dramatic scenario.

Sowetan Spring was written to commemorate the release from prison of Nelson Mandela in February 1990 and uses fragments of the South African people's national anthem "Nkosi Sikelel' i Afrika".

Designed in three sections, punctuated by unison then chordal low brass, the drama arises from the comparison and juxtaposition of blocks of sound. This drama is particularly evident in the initial hocket section, where two orchestrations of the same chord alternate sparsely at first, then interact with tremendous rhythmic energy. A pianissimo 'G' gradually emerges in the horns, and as it

reaches fortissimo a frightening, soon to become relentless, brass chord jolts the atmosphere. The hocket returns, and the horns introduce a bursting new theme, but the brass chord gets more frequent, taking the ensemble to a fierce climax. The low brass enters in unison, spreads to a chord, and is joined by the full ensembles on what will also be the penultimate chord of the piece. This fades, leaving the muted brass on an undulating version of the final chord, which underpins the second section.

The motive drawn from the African Anthem, the first four notes of the major scale, yearns repeatedly in several solo voices. Soon frantic music begins to interrupt, first briefly then longer, and it finally takes over as a transition into the low brass unison and the dancelike final section. A rather mean folk song, this is reminiscent in texture of the tripartite strophic music of Messiaen and harmonically of early Bartok in its use of the four note motive as an expanding melodic cell. The folk dance becomes wild and is joined by the horn theme to herald the final low brass entry and a powerful conclusion.

INDEX

MUSIC FOR WIND AND BRASS (1966)

Elizabeth Maconchy (b. 1907)

It was a feast - an orgy. Four whole days of perpetual singing and playing, either properly arranged in the church or impromptu in various houses or still more impromptu in ploughed fields during thunderstorms, or in the train going home.

Thus Holst wrote to W G Whittaker about his Thaxted Festival, first held in the Parish Church in 1916 quite near the cottage which he had purchased two years previously. His beloved "Morleyites" were there to perform Bach's *Missa Brevis*; Holst would have been delighted to welcome their successors fifty years later, when in 1966 the Morley College Wind Ensemble gave the world premiere of Elizabeth Maconchy's "Music for Brass and Woodwind".

Conducted by Graham Treacher, the work was conceived to make use of the architecture of the Church. The opening intonations by the trombones were to be played processing up the aisle, while the horns entered from the Lady Chapel. Since the first performances at Thaxted and Morley College, the work lay neglected in the Morley College Library, until revived by the RNCM in 1984.

Thematic material almost liturgical in character is stated by the trombones and trumpets in a gently moving 5/4, interspersed with trumpet fanfares building up to a climax: out of this are suspended pianissimo chords for the horns, slowly moving under expressive wind and trumpet solos. The third section is a fleet scherzando with a central lyrical *meno mosso*, leading into and providing a counter-subject to a restatement of the first theme before the final elegiac coda. The work is scored for orchestral wind and brass 2222:4331:T

INDEX

Heathcote's Inferno (1996)

Roger Marsh

Technically this piece is a kind of *passacaglia*, beginning slowly and simply with a seventeen bar ground, which on each subsequent repetition increases in speed and sparks off increasing elaborations. Apart from a couple of interludes, the seventeen notes of the ground are always there, sometimes clearly to the fore and sometimes pushed into the background – as when the four saxophones join forces to dominate with trills and rapid arpeggiation. In triple time for most of the piece, it is perhaps inevitable that when the music really picks up speed it develops into a full-blown waltz with more than a hint of Ravel in its closing pages.

The premiere was given by the RNCM Wind Orchestra on 25th October 1996.

Roger Marsh

INDEX

Aue (2001)

Christopher Marshall

Aue! was commissioned under the auspices of the WASBE School Band Network, an International Consortium of over sixty amateur, school and university bands and individuals from ten different countries

First performed at the RNCM by Chethams Wind Orchestra, conductor John Dickinson, 7th April 2001

The composer writes:

For three years we lived inland at Vaia'ata in Savai'ata, Samoa. Often in the evenings you could hear sounds from the villages carried on the sea-breeze – songs, dances, bells, drums – all filtered and transformed by the mists of the rain forest.

The music starts at Vaia'ata and takes the forest track down to the village. At its heart is an old Samoan tune *Faleula E*, "People of Flaeula". The motif which first appears on the saxophones is inspired by the powerful sound of the conch shell which announces an important event and the chanting of competing orators. Hymns are sung at all social events and fragments of one hymn tune appear throughout the piece. The predominant rhythm, on log and tin drums, accompanies the *sasa*, a popular dance.

The word *Aue* (pronounced almost as ow-WAY) is a Samoan exclamation expressing strong emotion.

INDEX

L'Homme Armé: Variations for Wind Ensemble

Christopher Marshall

L'Homme armé was commissioned by Tim and Hilary Reynish in memory of their third son, William. The world premiere was given by the Guildhall Symphonic Wind Ensemble in Jönköping, Sweden, on 2nd July, 2003 as part of the WASBE Conference.

Christopher Marshall writes:

When I decided to write a work based on this ancient tune I had to balance three competing and apparently incompatible intentions. Firstly, given the text of the song and the time I was writing the music – prior to and during the hostilities in Iraq – I wanted it to express some of my feelings towards the institution of war. Secondly, since the melody has been an inspiration over more than five centuries since its composition, I wanted to honour that tradition by alluding to some of the musical styles and employing some of the techniques of my predecessors. Thirdly, some evidence points to the origin of this tune as a French drinking song, so I wanted the music to have an element of enjoyment and exuberance.

As the music progressed I was surprised at the extent to which the first intention became dominated by the second and third. Only traces of the “war theme” could be detected in the finished work. Examples are the siren-like opening and closing motifs, the rhythms of Te Rauparaha’s war chant “Ka mate, Ka ora” (if I live, I die), a “pleading” motif derived from a “waiata tangi” (mourning song), and a brief march and funeral procession. The homage to musical tradition is seen in the form of the whole piece, that most ancient of musical structures, variations on a theme. Within this overall form canons of all possible types and descriptions abound. I quickly came to the conclusion that this L’Homme armé owed much of its popularity with composers to its great contrapuntal potential. As for the “enjoyment theme”, elements of dance and popular song from several ages and places infiltrate much of the piece and power its momentum to a vigorous climax.

Gradually I came to see that my three intentions for this piece were not entirely incompatible. In my research to a programme note I came across the following curious quotation with which Pierre de la Rue (1460-1518) concluded one of his two exquisite mass settings on L’Homme armé. *Extrema gaudi luctus occupant* (the extremes of joy can ward off sorrow). Perhaps one antidote to the sorrows of war can be found in the sheer joy of music.

Resonance

Christopher Marshall

Premiered by the Ithaca College Wind Ensemble, 27th April 2006
Conducted by Timothy Reynish

Chris Marshall writes:

I was honoured when Tim and Hilary Reynish commissioned me to write a second piece in memory of William. This time I wanted to write music of a more contemplative nature as a contrast to L’homme armé. Resonance is divided into two main sections. The first uses several thematic fragments arranged in their own ‘orbits’. At each appearance they inter-react with each other and evolve. The second section moves back in time to reveal the whole theme in its original form, a simple hymn-like tune. After three variations, material from both sections combines in a brief coda. This is abstract music; there is no programme. However, prior to and during the composition process, images of nineteenth century New Zealand kept coming to mind.

My great-great grandfather was one of hundreds of English missionaries in the North Island during a period of rapid Maori conversion to Christianity. This was the time of the Maori prophets, their writings revealing a vivid amalgam of Victorian Christianity and Polynesian warrior culture – attempts to make sense of the turmoil and upheaval of colonisation.

Mission schools were frequently built in clearings in the dense forest. Contemporary accounts speak of the volume of the native bird song being so intense that lessons often had to be

abandoned. These days the exquisite sound of a solitary tui or korimako in the forest is like a pale echo of that time. I picture my ancestor in a small mission school in the forest and imagine his thoughts drifting from the earnest faces of his students to memories of his own youth back

Christopher Marshall studied at Trinity College London and Eastman School, and is becoming increasingly well-known especially for his choral music. His first work for wind ensemble was school band piece, Aue, commissioned by a WASBE consortium of 60 bands and ensembles

INDEX

Quatrain (1989)

Colin Matthews

Quatrain is a ten-minute piece for wind, brass and percussion instruments. Its title describes its form; although it runs in one continuous movement, it can be divided into four sections, rather like old-fashioned symphonic form. There is an exposition, a development section in a slower style (only six chords are spaced out over some two minutes of music here), a contrasting scherzo-type section and finally a kind of recapitulation. There is also a noticeable development in the way that the (all metal) percussion instruments are used as the piece progresses: handbells and steel tubes dominate the opening, the keyed percussion instruments and gong are prevalent in the middle of the piece, and the heavy metal returns at the end. Among the wind instruments the only unusual feature is the use of five clarinets, the composer's intention being to strengthen the bass line by adding a contrabass clarinet.

Quatrain was commissioned by the London Symphony Orchestra for the opening of their 1989 season and first performed by them under Michael Tilson Thomas in San Sebastian, Spain, on August 29th 1989.

Programme note by Richard Morrison

INDEX

Toccata Meccanica (1993)

Colin Matthews

Commissioned by the School of Wind and Percussion, Royal Northern College of Music

Programme note by Colin Matthews

The original version of Toccata Meccanica was composed in the autumn of 1984 to a commission from the National Federation of Music Societies for performance by youth and amateur orchestras. I have long thought that it would be a piece that would work well for wind band - my experience in editing both Holst Suites for Boosey and Hawkes has, I hope, given me a feel for the medium - and I was delighted when Tim Reynish gave me the opportunity to make this arrangement. This music is substantially the same as the orchestral version, but I have been able to expand and enrich the texture in many places.

Toccata Meccanica, lasting around ten minutes, is, as its title implies, a rather aggressive, machine-like piece, and it owes something of its character to the circumstances of its composition: I spent several frustrating months trying to get it started before writing it in one burst in the space of a week. I have never composed so fast before or since, and I hope that some of the explosiveness of the composition is conveyed by the music. The character is deliberately "mechanical", with a constant pulse throughout and melodic ideas never get the chance to develop for more than a few bars at a time. The first half of the piece is fairly relentless until a central trio section, when the "machine" pauses and gives the impression of winding itself back into gear, with appropriate creaks and groans. It wrenches itself violently back to life and there are forceful rhythms from the whole band, until the climax leads to a remote echo of the opening music, more relaxed and sustained. But the work ends exactly as it began, as if the machine were ready to start up again.

INDEX

Images for Symphonic Band (1978)

John McCabe

Lively - Leisurely - Flowing - Lively - Decisive -
Reflective - Agitated

This work was written for the Symphonic Band of Redlands University, California, and is a version of a work written previously for brass band. It is in one movement falling into several contrasted sections, the characters of which are to some extent indicated by the tempo markings. The opening

section, Lively, introduces the main ideas of the work, including the very opening pulsating chord which recurs at various points during the work (especially just before the end). The main theme of the piece is heard in its fullest form in the first slow section, initially on tenor saxophone and baritone horn accompanied by trumpets and glockenspiel and then re-stated with more complex counterpoint above it. To some degree, the work is a set of free variations on this tune, and this in itself is derived from the idea heard in the bass right at the start, beneath the fluctuating chord.

The title was originally going to be Reflections, with the idea of suggesting "Reflections on the theme", but as I worked on the music it seemed more appropriate to call it Images, but during the composition I also felt a kinship between the music I was writing and some visual images that passed through my mind. Some of these were works of art, others purely abstract impressions of patterns and colours. I have no intention of revealing what these images were, however - I only hope the music will encourage listeners if so inclined, to evoke images in response to it themselves.
INDEX

Symphony for 10 Wind Instruments (1969)

John McCabe

Allegro; Lento; Vivo; Lento; Vivo; Lento

The composer writes:

This work was commissioned by the Portia Wind Ensemble and first performed by them at the Wigmore Hall, London, in December 1964. It is entitled Symphony to indicate the thematic approach and the rather orchestral nature of some of the scoring. Though played without a break, it is divided into six movements

INDEX

A Dramatic Landscape

John McLeod

I was delighted when Edmund Holt asked me to write a new work for the opening concert of the St. Magnus Festival for several reasons. Firstly, because it would mean another connection with Orkney and secondly, the Clarinet being my own instrument, I find it quite a challenge to write for. It was in 1982 that I paid my first visit to Orkney for the premiere of my orchestral work *The Gokstad Ship* and I must say the atmosphere of the islands, the warmth of the people and the marvellous landscapes have never left me.

The other reasons I wanted to write this piece are connected with Paul Klee and flights in aeroplanes. Last summer I became fascinated by the life and work of Paul Klee and it wasn't long before I came across a painting called *A Dramatic Landscape* which seemed to me to be full of musical ideas. At the same time I suddenly found myself in more aeroplanes than ever before which took me over to Moscow in the east and America in the west. And the thing that fascinated me more than ever on these flights was suddenly coming out of the clouds and seeing a landscape take shape bit by bit. Tiny specks coming into sight as recognisable mountains, lakes, fields and valleys.

I wanted to use all these ideas in the new piece, and so at the beginning it's as if we are gradually coming out of the clouds with the landscape coming more and more into focus until everything is clear, bright and dramatic. Towards the end, however, we are lifted away again and the reverse happens--a gradual withdrawal from our landscape until it is no longer visible but shrouded in cloud.

JM

INDEX

Ghosts (2001)

Stephen McNeff

First performed by the RNCM Wind Orchestra, conductor Clark Rundell, at the BASBWE Festival of Wind, Royal Northern College of Music, Manchester, 6th April 2001

The composer writes:

Ghosts is complete fantasy. It is a type of (not very strict) Theme and Variations starting with *The Haunting* followed by seven episodes suggested by famous ghosts and other spectral occurrences, with a short epilogue. The sections are:

- 1 The Haunting
- 2 The Grey Lady *who left money in her will which was never paid. Disconsolately, she haunts the churchyard of St. Giles, Oxford.*
- 3 The Dog of Godley *said to be as big as a bull and able to vanish and reappear at will. Don't let it overtake you!*
- 4 The Bank of England Clerk *A cashier who stood nearly eight feet tall and is reputed to have been buried inside the bank to thwart the activities of grave-robbers*
- 5 The Girl in the Tower *who, when her father forbade her marriage to a man below her status, threw herself to her death.*
- 6 The Oldham Coliseum Ghost. *Mr Harold Norman who was killed in a swordfight during a performance of – Macbeth!*
- 7 The Blackpool Tram *which runs up and down the seafront on stormy nights.*
- 8 The Polish Sailor. *No-one knows who he is – perhaps a shipwrecked captain? – but he haunts a lonely beach at Sandwood Bay in the Highlands.*
- 9 Chorale *to conclude the work and finally lay the ghosts – but perhaps they still walk...*

Ghosts is intended for players of intermediate ability, and can be performed effectively by bands of uncertain numbers and irregular line-up. It is conceived to be performed as a whole, though where sections prove *too* difficult, movements (complete) may be left out. Individual items may even be performed separately. When selections are played, we recommend opening with the first section so the piece makes sense and, particularly ending with the epilogue because we wouldn't want anything too nasty happening to you afterwards. You never know....

INDEX

Image in Stone

Stephen McNeff

Premiere at the BASBWE Conference, RSAMD Glasgow 29th June 2007

Second Premiere at the WASBE Conference, Killarney, 8th July 2007

Soloist Norah King with the Irish Youth Wind Ensemble

Conductor Timothy Reynish

Image in Stone - From a Greek Tombstone

Death be not Proud - John Donne

Song - Christina Rossetti

On the Beach at Night - Walt Whitman

This song cycle is scored for mezzo soprano soloist with a chamber ensemble of 21 players, 2 each woodwind with cor anglais, bass clarinet and contra bassoon, alto saxophone, two each of trumpets and horns, with trombone, tuba, timpani, harp and 2 percussion.

The title comes from the opening text a 1st century grave stele from Greece telling that a man's life is short but as memory of him can outlive all, we shouldn't be sad. Short and really a prelude, its mood is celebration not lament, the scoring scintillating, deft, spare, often soloistic as landscape and memorial stone glitter under a bright sun.

It takes a brave man to tackle Donne's famous *Death be not Proud*. McNeff avoids rhetoric melodrama by the Britten-like device of exposing a vocal line over stark accompaniment, a slightly grotesque mock funeral march, for the sonnet's octave exposition and sestet recapitulation; the fully scored ensemble passage in between is emotional expansion as much as thematic development and relaxes tension only to reapply it.

Christina Rossetti's *Song*, an interlude between extended movements, is equally perilous country. McNeff avoids the usual pitfalls of overplaying or sentimentalising its poignant charm with guileless folk-like melody and the simplest of accompaniments.

The final section sets Whitman's *On the Beach at Night* from 'Leaves of Grass', not the passage that Vaughan Williams uses in *A Sea Symphony*, and a different treatment recalling more *The Cloud-Capp'd Towers* with its wide spaced, slow moving modal chords. The feeling of unresolved finality, consolation and reflection on immortality balances Donne's message that death has no real victory.

Adapted from Giles Easterbrook
Notes for recoding issued by Campion on Cameo 2077

Secret Rites (1988) Akira Miyoshi

Commissioned as a test piece for the 1988 All Japan Band Contest by
The Japan Band Association

Giles Easterbrook writes:

In just four minutes, the work embraces a stunningly rich variety of mood, atmosphere and texture, thanks to its imaginative use of resource and masterly formal layout. There are seven sections. The slow opening presents an underlying theme on bassoon, tenor saxophone and clarinets, giving way to a highly rhythmic passage introducing four motifs before the principal theme is developed in the slow third section. The next three sections take up the earlier rhythmic motifs and subject them in permutation and combination to vigorous development drawing on the band's full range of colour and timbre, while the finale sets them alongside the underlying theme in a tightly organised structure combining variation, development and coda. Here every department of the band in succession plays its key role till, after a reflective glance at the main theme on woodwind, the full ensemble brings this extraordinarily compact work to a sonorous, dramatic conclusion.

Akira Miyoshi is a devoted student of French literature as well as a distinguished composer. In this work, whose title was originally translated as **Subliminal Festa** (there is no exact, or even close English equivalent to the Japanese – that I can think of, anyway), he explained that he strove to find a musical counterpart for the poet Arthur Rimbaud's view of his turbulent life being itself both festival and ceremony, but one where the principal stimuli operated unguessed, beneath the level of consciousness. It is this subconscious, secret dimension that finds its outlet here, a subtle interplay of western poetical concept and an eastern process of thought, within an economically classical, universal musical framework, that provides the expressive force.

INDEX

SUITE 1984

Dominic Muldowney

The Suite 1984 was composed for the National Youth Wind Orchestra of Great Britain and conducted by Harry Legge. The work is drawn from the composer's music for the film and is scored for a large wind orchestra. The Suite is in one continuous movement; it begins with a setting of the old poem which Winston recalls while sitting in the Chestnut Tree Cafe.

"Under the spreading chestnut tree
I sold you and you sold me:
There lie they, and here lie we
Under the spreading chestnut tree."

A trumpet call launches into a march of the workers, celebrating the successes of the Ninth Three Year plan in Oceania.

During the 12 November 1991 procession Indonesian troops opened fire, killing an estimated 100 people and wounding many more. Many of the victims were school students and other young people.

The methods of torture described by the victims, among whom were women and children, include beating, falaka (beating on soles of the feet), electric shocks, being suspended by the arms, being hosed with ice-cold water, suspended by the wrists tied behind the back, rape and sexual assault, including squeezing and crushing of the testicles, insertion of a truncheon into the anus and insertion of objects into the vagina.

"We control life, Winston, at all its levels. You are imagining that there is something called human nature which will be outraged by what we do and turn against us. But we create human nature. Men are infinitely malleable.

Vast strategic manoeuvre - perfect co-ordination - utter rout - half a million prisoners - complete demoralization - control of the whole of Africa - bring the war within measurable distance of its end - victory - greatest victory in human history - victory, victory, victory!

The march alternates with varied reflective treatments of "Under the Spreading Chestnut Tree" until a final hymn to Oceania leads into a peaceful coda.

He looked up again at the portrait of Big Brother. Forty years it had taken him to learn what kind of a smile was hidden beneath the dark moustache. But it was all right, everything was all right, the struggle was finished. He had won the victory over himself. He loved Big Brother.

INDEX

Dance Suite

Dominic Muldowney

Dance Suite displays a variety of historical dance forms from a 20th century viewpoint, whilst retaining the integrity of wind band sound as established by traditional ensembles. The six dances that make up the suite move forward historically from the ancient *Hey* through *Waltz* and *Polka* to the sophisticated **Tango** and the jazz transition. That is to say that the rhythm that would tend to typify the dance is constantly under attack (sometimes from another dance style altogether). These intrusive elements are most obvious in the sixth piece and prompts the double meaning of its title.

Dominic Muldowney

INDEX

Journey through a Japanese Landscape (1994) Concerto for Marimba and Wind Orchestra

Thea Musgrave

Commissioned by the RNCM School of Wind & Percussion with funds from the Arts Council of Great Britain and a consortium of the BASBWE Trust, the Royal Academy of Music, the Guildhall School of Music & Drama, Birmingham Conservatoire and the University of Warwick.

Journey through a Japanese Landscape was sketched during the summer of 1993 and composed in the early months of 1994. It was specially written for Evelyn Glennie, to whom it is dedicated, and who gave the world première at the Cheltenham Festival on 14th July 1994, with the RNCM Wind Orchestra, conducted by Timothy Reynish.

The four movements are based on a series of haiku (see below) which represent an emotional journey through the four seasons. The solo marimba introduces each one with

a 'peal' on wind chimes - bamboo for spring, wood for summer, metal for autumn and glass for winter.

The three haiku chosen for each of the seasons provide a setting and an 'event'. Thus the gently undulating spring seas the background for the free, improvisatory character of the skylark (solo marimba). The summer grasses have buried the glorious dreams of ancient warriors (a march for brass instruments) and after a violent storm a distant memory of this march is heard on the solo marimba. An autumnal fog envelopes a colossal Buddha (solo for cor anglais, with slow-moving brass and hovering six-chords for marimba). The solo flute represents the lonely watcher who sounds "one gong after another". The cricket (wood blocks, temple blocks and slap strokes on the marimba, over an intoned A flat) is asked to 'act as grave keeper'. Glass wind chimes introduce the frozen winter landscape. Winds reintroduce the march theme, the 'lonely' flute returns, then sleet and snow (various drums all played with nylon brushes) build to a big storm. Out of the silence that follows, echoes of the first movement suggest the return of spring and so rebirth

Thea Musgrave

INDEX

A John Gay Suite (1972)

Buxton Orr

1 Intrada 2 Romanza 3 Intermezzo 4 Finale

Buxton Orr was a musician of wide-ranging skills and tastes. Born in Glasgow in 1924, he studied medicine, abandoning this career for music, working with Benjamin Frankel, and like Frankel making a name in film and theatre music. For many years a professor at the Guildhall School of Music and Drama, he began their new Music Group., conducted the London Jazz Composer's' Orchestra, and wrote a stream of works, meticulously crafted, finely scored. He wrote of the genesis of his John Gay Suite:

The idea for this Suite came by the conjunction of left-over thoughts from a projected version of The Beggar's Opera, which failed to come to fruition, with my first invitation to direct the Wind Band Course at the Canford Summer School in 1972. The first three movements were performed there and completed four-movement work received its first performance at the conclusion of a Wind Band Course with the Bedfordshire Youth Concert and Wind Band in April 1973.

When John Gay assembled the music for the Beggar's Opera in 1927 he used popular tunes of the day. Dr Pepusch provided orchestral accompaniments at the time. More recently Frederic Austin in the 1920's and, most radically, Benjamin Britten in 1948 have been amongst many composers who have been attracted to adapting these melodies to their own purposes.

There is a long tradition of the use of folk material in wind band music, and several British composers of today have continued. Among excellent examples are Ernest Tomlinson's **Suite of English Dances** and Kenneth Hesketh's **Danseries**, both derived from *The Dancing Master* of 1651 by Thomas Playford

The opening movement is based on a crazily syncopated version of *Lillibullero*, a tune extremely popular especially in the time of the revolution of 1688. Argument was rife about the political consequences of the popularity of this song, but suffice it to say that it appeared in a number of ballad operas as well as **The Beggar's Opera**, (1728), including **The Livery Rake**, 1733, **Don Quixote in England** by Henry Fielding 1734 and **The Lover His Own Rival** (1736). Among the other traditional tunes used by Orr are the following, with their first lines by John Gay.

The second movement begins with a version of a nursery song known to many as *Golden Slumbers Kiss your Eyes*; here Gay's words are **O Polly, you might have toy'd and kiss'd** and the original popular tune is *O Jenny, O Jenny, where hast thou been?* There is a minor trio section based on **Can love be controlled by advice**, based on the original *Grim King of the Ghosts*.

The third movement sets a well-known tune Over the Hills and far Away, but the original duple time theme here has measures in triple time, adding a certain piquancy: The setting is of Were I laid on Greenland's Coast, and again there is an up tempo trio **My heart was so free** derived from the original setting of *Pray, fair one be kind*

For the finale, Orr uses the opening scene of Act 2, sung by Mat of the Mint and the chorus, in Orr's hands a swaggering syncopated tune of great energy, **Fill every glass for wine inspires us**, with a contrasting allegretto central section based on **If the Heart of a Man**, originally **Would you have a young virgin?** There is a short da capo of the syncopated **Lillibullero** and a rousing coda

INDEX

Sinfonietta Willem van Otterloo

Although composition took second place to his career as a major international conductor, Willem van Otterloo in his small corpus of works left the world of wind music two exceptionally outstanding pieces, the **Serenade** for Brass, Harp, Piano and Percussion and this **Sinfonietta** for an orchestral wind section of triple wind with the usual doublings and four horns. It is in four linked movements, the first of which is a *molto sostenuto* leading to an *allegro*, interrupted briefly by the opening material. The second movement is a *scherzando* leading into a *molto andante* and a finale in *molto allegro*.

INDEX

The Broken Sea

Christopher Painter

Commissioned by Timothy and Hilary Reynish in memory of their son, William
Premiere by the Royal Welsh College of Music and Drama Wind Ensemble
St Andrew and St Teilo Church, conducted by Tim Reynish
27TH November 2008

Chris Painter writes

The title is taken from a poem by the Welsh poet Vernon Watkins (1906-1967), one of the Kardomah Boys (along with Dylan Thomas, the artists Frederick Janes and Ceri Richards and the composer Daniel Jones) from Swansea. The piece is continuous and does not follow the narrative of the poem but uses quotations from it to head the five major sections of the work. "The Broken Sea" is a description of a brooding sea at night-time as it moves from a cold landscape to a furious storm followed by a sorrowful calm at dawn before the power of the sea returns.

1. "A cold, a moonstruck place
.....Born of the Broken Sea"
2. "Waves. Hooded, raging, thunder, hiding contagious guilt,
Tossing, high on the shale, the hard and scribbled stones."
3. "Still, the moon pulls on the waves
Which magnify their lunatic insistence..."
4. "Beside the magnificent, quiet, sinister, terrible sea
I hear pebbles grieve....."
5. "I hear the breath of the storm. The engulfed, Gargantuan tide
Heaped in hills by the moles, hurls to the mountain head.

The Mighty Voice (1991)

Paul Patterson

Commissioned by BASBWE with funds made available by North West Arts
World Premiere given at the Free Trade Hall on Thursday July 18 by the Baden Wurtemberg Youth
Wind Orchestra conductor Motti Miron.

The Mighty Voice was inspired by Wordsworth's poem "Sonnet to Liberty" and I am grateful to
George Whyte for suggesting it to me.

"Two voices are there - one is of the sea
One of the mountains - each a mighty voice
In both from age to age, thou didst rejoice
They are thy chosen music, Liberty!"

The work is cast in five contrasting sections. It opens with a grandiose movement, conveying
images of the sea; starting on low instruments and answered by a series of triplet fanfares. After a
considerable build up a rhythmic movement follows, scherzo-like in its wit and vitality. A more
sombre mood forms the central span whilst in the 4th movement images of mountains are evoked
with alpine horn calls and echo effects. The triumphal finale brings together several of the earlier
ideas in a virtuosic display of rejoicing.

INDEX

Sailing with Archangels (1990-1991)

Geoff Poole (b. 1949)

The theme here is the relation of man and the sea. The title is meant to invoke the square-sailed
ships of old with their fantastic angel prows; and the music traces one voyage in particular, when
Vasco de Gama (in 1497-9) opened up a major era of sea commerce with the East. Aboard the
Sao Gabriel and the Sao Rafael, de Gama's crew sailed initially from Lisbon to the south Atlantic (in
search of Argentina!), then due east to round the stormy Cape of Good Hope. They tacked along
the uncharted Swaheli coast as far as Malindi before finding refuge and a pilot who could steer
them across the Indian Ocean to Calicut, Goa. The out-and-back journey distanced over 40,000
kilometers, with 96 days without sight of land: it makes space travel look easy as pie. The
archangels weren't enough, though, to save half the men from death by scurvy.

A lot of my music was composed in a generalised man-and-sea mood before I decided which, if
any, voyage it might relate to. But in its final form the one twenty-minute movement comprises
seven connected sections, and each section can be thought of as illustrating one scene aboard da
Gama's Sao Rafael:

- 1 Ocean - a spic-and-span crew, dark brooding sea
- 2 Haul-Away - heavy worksongs (shanties), doldrums
- 3 Hornpipes - entertainments on deck, approaching storm
- 4 Monsoon - calls and echoes
- 5 Trade Winds - sparkling plays of sunlight, headlands, aromas of India
- 6 Harbour - gently rocking boats, ebbing tide
- 7 Ocean - the unrelenting sea, undaunted voyagers.

If the `sea' idea led naturally towards orchestral wind textures, then the `man' element offered an
opportunity to write shanties and hornpipes based on fairly traditional models. One of my intentions
here was to bridge the gap between modern music and the vigorous activity of today's superb youth
bands. For the listener the overall effect is akin to that of a vast photographic collage: the jarring of
consecutive images enhances the desired feeling of one epic voyage.

Programme note copyright Geoff Poole

Sailing with Archangels was commissioned by Timothy Reynish for the Royal Northern College of Music Wind Band with funds provided by the Holst Foundation. The score was composed between January 1989 and November 1990 and the first performance was given by the RNCM Wind Orchestra conducted by Clark Rundell on 22 March, 1991.

INDEX

Unfinished Symphony (2004)

Geoffrey Poole

My **Unfinished Symphony** for Wind Orchestra steals its name from a famous Schubert nickname. With just two movements, the first striding and forward-looking, the second quiet, reflective and personal, it is a poignant form, leaving unfulfilled the brilliant whoop of a *finale* that you'd always expect – especially with heavy brass in tow. Schubert's masterpiece is nevertheless balanced and perfect, partly because the *Allegro* and *Andante* are almost identical in tempo, metre, figurations and melodic shape. It is actually a very advanced structure – looking way beyond the conventions of its own era towards modernists Webern and Lutoslawski for example – with its sculptural sense of two views of one object, dark-concealing-light and light-concealing-dark.

I didn't set out to pay homage to Schubert and the parallel can't be pushed very far, but I did want to use simple tonal harmony and long melodies throughout, and a similar broad tempo and triple time metre prevail in both the 5-minute **Parade** and the 8-minute **Ricercar**. The **Parade** builds up from trumpet fanfares through brilliant interludes to an expression of almost ceremonial confidence seldom explored in contemporary music.

The **Ricercar** weaves its way through the delicate timbres of woodwinds and percussion with only occasional recourse to heavy scoring. **Ricercar** means "seeking again" and I recall a very moving contemporary dance of that name choreographed by Glen Tetley on the idea of emotional memory and transience. My music is constantly shining fresh lights on the descending scales heard at the beginning, always different yet uneasily the same, occasionally menacing (with a particular role for the A on Timpani), but perhaps ultimately suggesting some resolution in the closing *Chorale*.

Composed between February and September 2004, **Unfinished Symphony** was commissioned by Hilary and Timothy Reynish in memory of their third son William, died 13 May 2001. Having known the Reynishes quite well and most affectionately for over two decades in Manchester, I was deeply moved by their loss, and greatly honoured to be approached in this special - and admirably therapeutic - response.

Geoffrey Poole

INDEX

Ploermel

Priault Rainier

Ploermel is based primarily upon the sound of bells and their resonances, in the Winds as well as the Percussion, and is in one continuous movement. Frequent changes of tempo relate to the recurring musical material, such as the slow exposed tenths in the bass which are a fundamental part of the piece. As the work develops, out of the earlier slower exchanges between woodwind and brass flowing passages appear, evolving into woodwind blocks of sound answered by the brass, ornamented by percussion. There are also solo passages for cor anglais, bass clarinet and trumpets, between dense masses of sound building up from the tuba. The marimba is used at times as a pool of extended close-woven sounds round which other instruments work out their patterns.

The piece is named after the place in Brittany where the composer's ideas were formulated. The first performance was given by the London Sinfonietta with Elgar Howarth conducting

INDEX

Suite from King Pomade's New Clothes (1954)

Gyorgy Ranki

In 1954 Gyorgy Ranki shaped the music from his opera **King Pomade's New Clothes** to form two suites making use of simple forms. The opera itself is based on the Hans Christian Andersen tale *The Emperor's New Clothes*. The movements of the second suite are Fair Scene – Court Music - Scandal in the Palace

Per la Flor del Lliri Blau (1934)

Joaquin Rodrigo

One of Rodrigo's most substantial works, this symphonic poem was written in 1934 and premiered in Valencia on July 26th by the Orquestra Sinfonica de Valencia. The transcription for wind band was made by the composer, and the work has been strangely neglected. Perhaps the new edition published by Piles in 2002 will restore what is a major work in a 19th century tradition .

The composer comments:

The title of the work is not in Castilian but in the language of the province where I was born. It means "For the Flower of the Blue Lily". The music is based on a Valencian legend and takes the form of a symphonic poem. The end of the text is also in Valenciano and must not be translated; it reflects the mourning of all nature for the death of the young prince.

The poem, which is included in the score, tells of the legend of the three sons of a king, who are promised great wealth if they can find and bring back the flower of the blue lily, with which to cure the king of a sickness. The young prince who finds the flower after much searching returns triumphant, only to be slain by his jealous brothers. *Nature itself weeps at the deed.*

Passa, passa bon germa,

*Passa, passa I no em nomenes,
Que m'han mort en riu d'Arenes,
Per la Flor del Lliri Blau*

Joaquin Rodrigo was born on St Cecilia's day, 22nd November, 1901 and died July 6th 1999. *Parmi mi, las tres mejores cosas que hay en el mundo sonm: la musica, la mujer, y la paz*
For me, the three best things in the world are: music, women, and peace.

As a result of an epidemic of diphtheria, he became blind at the age of three. He wrote:

I believe my blindness gave me more insight with the inner world, the world in which we the blind live. While sitting on this wicker chair I am thinking that the illness, the loss of vision, was the vehicle that took me down the road to music. I have more auditory memories than visual memories, I remember the song of the crickets, of the cicada, the pounding of the waves, the sound of organ and church bells in my hometown.

He studied in Paris from 1927, a student of Dukas, and was good friends with Falla, Honneger, Milhaud, Ravel and many others. He was abroad during the Spanish Civil War, but returned in 1939. In 1940, the world premiere of his **Concierto de Aranjuez** was given, a masterpiece which has overshadowed his many other works.

INDEX

Symphony for Wind Instruments and Percussion (1966)

Hilding Rosenberg

Hilding Rosenberg was for many years the leading Swedish composer. He first studied with a pupil of Clara Schumann who also taught Stenhammar the piano, and in the twenties he spent time in Paris and German, studying conducting with Hermann Scherchen. Among his pupils are Blomdahl, Back and Lidholm.

The **Symphony for Wind Instruments and Percussion** was originally written for a ballet, **The Tower of Babel**. It is scored for orchestral wind, brass and percussion without horns.

The opening theme for flute and bassoon returns throughout the work, lyrical and modal, accompanied by impressive chords for the whole ensemble. The pulse quickens as the first trombone takes up a quirky almost jazzy march, leading into another lyrical section of alternating 3/8 and 4/8. An *andante* of great tenderness alternates between low and high woodwind, giving way to a charming waltz for clarinet, flute and triangle, which in turn transforms into a march, ironic and uncompromising. The clarinet is given an accompanied cadenza before a deeply felt melody for oboe with clarinet interludes, accompanied by muted trumpets. A more rhythmic episode follows, quirky cross rhythms and alternating metres of 2/4 and 3/8, until finally the compound element takes over in a brilliant *scherzo*. A march leads us back to the music of the opening, interrupted by another *allegretto* with a touch of ragtime before the symphony moves serenely to its close.

INDEX

Time's Harvest (2000)

Edwin Roxburgh

Commissioned by Geoffrey Reed with funds made available by Millennium Festival Awards, Timothy Reynish, Sefton Youth Wind Orchestra Parents Committee and others

First performed by Sefton Youth Wind Orchestra, conductor Geoffrey Reed, St Faith's Church, Crosby, Liverpool 4th July 2000

The composer writes:

The end of the 20th century closed the book on conflicts which outstrip any other in history for the inhumanity of man towards man (the gender used is not an oversight) It is remarkable that great achievements have taken place alongside slaughter and brutality.

The title of the work has been chosen as a millennium statement of hope at the outset of 2000. The first section laments what has happened, the second is an affirmation of faith in the younger generation who have the opportunity to foster the creative rather than the destructive aspect of life in the bright new age which space exploration promises. A *Fanfare for the Future* heralds this hope.

The opening is sustained with intense harmonies and an angular solo for the soprano saxophone. Rhythmic passagework alternates with sustained sections of heavily accented forte-piano chords and gentle passages of free grace notes. The *Fanfare for the Future* interrupts the music twice before leading into the second, quicker section which is characterised by complex rhythms and sustained melodies.

Edwin Roxburgh was born in Liverpool in 1937. He studied at the Royal College of Music with Herbert Howells in France and Italy with Nadia Boulanger and Luigi Dallapiccola and subsequently at St John's College, Cambridge. He has led a varied career as a composer, performer, writer and teacher. His works have been performed by the Royal Liverpool Philharmonic Orchestra, Menuhin Festival Orchestra, London Festival Orchestra, BBC Singers and many others, and his music has been featured at festivals including the BBC Proms (London), Bath Festival and the Three Choirs Festival. He was for many years RVW Fellow at the Royal College of Music, conducting a vast range of contemporary music including works such as Boulez' *Pli selon Pli* and *Le Marteau sans Maître*.

INDEX

IRAQ is the inspiration for a new Oboe Concerto by Edwin Roxburgh, to be premiered at the Royal Northern College of Music on 27th June by Melinda Maxwell and the RNCM Wind Orchestra as part of the series commissioned in memory of William Reynish. Entitled **Elegy for Ur**, a brief report on the present state of that great city will suffice as a programme:

At the 6,000-year-old Sumerian city of Ur with its massive ziggurat, or stepped temple-tower (built in the period 2112 - 2095 B.C. and restored by Nebuchadnezzar II in the sixth century B.C.), the Marines spray-painted their motto, "Semper Fi" (semper fidelis, always faithful) onto its walls.[20] The military then made the monument "off limits" to everyone in order to disguise the desecration that had occurred there, including the looting by U.S. soldiers of clay bricks used in the construction of the ancient buildings.

Until April 2003, the area around Ur, in the environs of Nasiriyah, was remote and sacrosanct. However, the U.S. military chose the land immediately adjacent to the ziggurat to build its huge Tallil Air Base with two runways measuring 12,000 and 9,700 feet respectively and four satellite camps. In the process, military engineers moved more than 9,500 truckloads of dirt in order to build 350,000 square feet of hangars and other facilities for aircraft and Predator unmanned drones. They completely ruined the area, the literal heartland of human civilization, for any further archaeological research or future tourism. On October 24, 2003, according to the Global Security Organization, the Army and Air Force built its own modern ziggurat. It "opened its second Burger King at Tallil. The new facility, co-located with [a] . . . Pizza Hut, provides another Burger King restaurant so that more service men and women serving in Iraq can, if only for a moment, forget about the task at hand in the desert and get a whiff of that familiar scent that takes them back home." [21]

Roxburgh, Edwin

Elegy for Ur

Premiere date: June 27, 2006
Venue: RNCM, Haden Freeman Concert Hall, Manchester, UK
Ensemble: RNCM Wind Orchestra
Conductor: Timothy Reynish
Duration: c. 14'00"
Publisher: United Music Publishers
Instrumentation: [need to insert info here]
Grade/Level: Solo 6, orchestra 4.5

Programme Notes:

Ur could be described as the womb of history. It was a civilization which produced 'works of art so rich and technically so perfect', as Sir Leonard Woolley described early Mesopotamian art. Modern Iraq inhabits the same soil and for several millennia the country has cared for its invaluable artifacts. As a result of the catastrophic invasion by the USA and the UK this rich heritage was plundered and despoiled in the looting of the Iraq Museum in Baghdad.. The earliest surviving musical instrument, the Royal Lyre of Ur, was among the treasures that were either destroyed or stolen. This may not seem as barbaric as the invasion itself, in which thousands of innocent women and children were slaughtered, but it is equally tragic. The world of culture cannot influence the decisions of politicians but it can record a protest for history. Hence, the title of this work.

In dedicating *An Elegy for Ur* to its commissioners, Hilary and Timothy Reynish, in memory of their son, William, I am aware that they share the sorrow which so many of us feel for the victims of conflict in Iraq, together with the country's artistic treasures.

The music takes the form of flourishing rhapsodies for the solo oboist, separated by rhythmic interludes which feature the main orchestra in virtuosic gestures. There is a metaphorical relationship between the oboist and the subject of the piece in that the soloist presents a somewhat anguished melody in the

rhapsodies, whereas the orchestra displays what can only be described as anger about the atrocities of the Iraq invasion. The augmented 4th and minor 6th are displayed in all the linear substance and harmonic structure in characterising the nature of the piece. In the cadenza the soloist creates a commentary on all that has happened musically, leading to a conclusion in which both elements are combined. While the metaphor has been a strong motivating factor in the composition process, the work is essentially an abstract musical conception.

The composer is privileged to have had the work commissioned by Hilary and Timothy Reynish. It is an added privilege to have this première performed by Melinda Maxwell, who is one of our finest oboists. The distinguished service which both she and Tim have given to music is widely respected.

Palace Rhapsody (1997)

Aulis Sallinen

Commissioned jointly by the Royal Northern College of Music and the College Band Directors National Association

First performance was at the Cheltenham International Festival of Music on 6th July, 1997 by the RNCM Wind Orchestra conducted by Timothy Reynish

Aulis Sallinen is one of the leading Finnish composers of his generation, with an international reputation for his operas and symphonies. He has viewed this work in the vein of the Harmonie arrangements of 18th century opera, and based the piece on his very successful opera, **The Palace**. The opera is a satire with dark undertones on the subject of authoritarian power – the libretto draws on two different sources, borrowing characters from Mozart's opera **De Entführung aus dem Serail** and ideas from Kapuscinski's Novel, *The Emperor*, which observes the fall of Haille Selassie, last Emperor of Ethiopia. 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.

INDEX

Occident et Orient op 25 (1989)

Camille Saint-Saens

The French Revolution had a profound effect on many facets of life, not least on that of the military band of the 18th century. The cosy "chamber music" band of the Harmonie of Haydn and Mozart, with its pairs of wind instruments, was expanded enormously when in 1789 Bernard Sarette first raised the band of the Garde Nationale, a group of some forty-five players, from which evolved the massive groups formed to support the great fetes through which the politicians put over their ideals of Liberty, Equality and Fraternity. It was for these bands that Catel, Louis, Hyacinth Jadin, Mehul and Reicha wrote their "revolutionary" symphonies and marches.

In their hands, the oboe was replaced as solo instrument by the clarinet, and a little later, the middle of the band was thickened by the addition of the saxophone and saxhorns. Saint-Saens' "grande harmonie" included three saxophones, chromatic bugles, chromatic horns and a Basse a 4 cylindres.

The "Occident" is characterised by a fine sweeping melody of great energy, followed by a trio which might have been written by a British march writer. The central section is a moderato with a unison melody typical of French ballet and operatic 19th century forays into the Orient. The main thematic material returns in a brief fugato leading to a restatement of the opening material but treated with greater urgency. It is hard to see why such a fine original concert piece from the romantic era should remain unpublished and largely inaccessible.

INDEX

Ring, Time

Robert Saxton

The title **Ring, Time** was suggested to me by Sir Michael Tippett's fascination with time (as in *The Vision of St. Augustine* and *The Mask of Time* in particular. His love of the English madrigalists and consort composers also conjured up the name of Thomas Morley who set *It was a lover and his lass* for Shakespeare: this song contains the line *the only pretty ring time*. The cyclic structure of the piece falls into three sections, the first of which divides itself into two parts – the first of these is for brass and bells and forms an arc; the second is a canonic passage for woodwind and vibraphone which speeds up and leads straight into the second section, a quick dance. This reaches a climax and goes into the final section where the initial note of the piece Eb becomes Eb major and the entire ensemble is transformed into a huge bell. This reference, coupled

INDEX

Hommage a Stravinsky (1985)

Ole Schmidt

Ole Schmidt is one of Denmark's leading composers and conductors; his *Hommage a Stravinsky* was written in early 1985 and has already been broadcast and performed many times in Denmark. The work is a humorous and affectionate tribute to the music of possibly the most eclectic of composers, Igor Stravinsky, and this homage reflects all of the different facets of his output. Within the three short movements there are obvious references to works as disparate as the Mendelssohn Wedding March and *Rhapsody in Blue*, entwined with well-known material from all of Stravinsky's major works, as well as a more subtle employment of favourite motifs and rhythmic patterns. But much more significant than this is the striking way in which Schmidt has captured the very essence of Stravinsky's various styles in his instrumentation, harmonic and rhythmic procedures and in the overall construction of the work. One constantly feels that Stravinsky might well have produced exactly this piece if he had been asked for a witty pot-pourri of past works.

INDEX

Concerto for String Quartet and Wind Orchestra (1930)

Irwin Schulhoff

Schulhoff composed the **Concerto for String Quartet and Wind Orchestra** during his summer holidays in 1930. The confrontation between the delicate string quartet sonority and the massive penetrative sound of the woodwinds and brasses is certainly charming and original, but risky as well. Schulhoff, in any case, knew how to overcome this risk when he composed the piece. Moreover, the work was presumably composed with an eye to the radio microphone, with which he had had considerable experience as a pianist; he was familiar with the possibilities of the manipulation of sound by means of mixing technologies. The concerto has the baroque outlines of a *concerto grosso*, the same form which Schulhoff had used in his **Concerto for Flute, Piano and Orchestra**. Nonetheless the two concerti differ considerably in musical conception and language.

The music of the **Concerto for String Quartet and Wind Orchestra** is characterised by rough-hewn beauty; it sounds coarse, abrasive and aggressive. Its style is in a austere, harshly un sentimental and unadulterated constructivism. Not a trace remains of romantic reminiscence, impressionistic colouring has given way to black and white, and vertical harmony is replaced by strict linear writing, leading to sharply dissonant clashes between individual voices. The chromaticism which is a consequence of contrapuntal development within the fast-moving course of the music ultimately becomes the expressive symbol of the whole composition. Never before had Schulhoff composed so rigorously. At its premiere in Prague on 9th November 1932, the work was very well received. The performers were the Odricek Quartet and the Czech Philharmonic, conducted by Vaclav Talich.

Schott contemporary music.

INDEX

Instant Music**Kurt Schwertsik (b 1935)**

Tempo giusto Andante Grazioso Moderato non troppo Con Spirito

Kurt Schwertsik is an Austrian composer born in Vienna in 1935. He has studied at the Vienna Academy of Music and the West German radio electronic studio in Cologne. In his compositions he tries to bring the somewhat discredited category of entertainment art back to a position of importance, as in pop art or Viennese 'fantastic realism'. On the occasion of the first performance by Herbert Weissberg and the Vienna Symphony Orchestra in November 1982, 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.

INDEX

Greek Dances**Nikos Skalkottas**

Nikos Skalkottas was born on March 8, 1904 in Halkis (island of Euboea, Greece). A child prodigy as a violinist, Nikos pursued his studies at the Athens Conservatory, graduating with the First Prize Gold Medal in 1920. In 1921, on a series of scholarships he left for Berlin where he stayed until 1933, first taking violin master courses with Willy Hess, then in the winter of 1923-24 turning definitely to composition, for which his main teachers were Philip Jarnach (1925-27) and Arnold Schoenberg (1927-31).

The Greek Dances are part of a series of 36 Greek dances that Nikos Skalkottas composed during 1934-36, originally for symphony orchestra. He arranged groups of these for various instruments upon request, such as string orchestra, string quartet, and violin and piano. Sometime in 1940-42 Skalkottas arranged nine of these dances for a military band in Athens. It seems, however, that they were never performed during these years, nor indeed at any time before his death. Perhaps the main reason they were not performed in the band version is that no instrumental parts seem to have been produced. The Skalkottas Archives in Greece contain only his manuscript scores.

Although Skalkottas is best known for his numerous 12-tone orchestral works and concerti, he was also an avid collector of Greek folk and dance music - one might say the Bartok of Greece. These particular dances are taken from many regions of Greece, including the Aegean Islands.

Peloponnisiakos (Dance from Peloponnesos)
 Kalamatianos (Dance from Kalamata)
 Mariorimou (My Mariori)
 Pedia ke Pios to Petaxe (Children, who threw it?)
 Kritikos (Dance from Crete)
 Sifneikos (Dance from Sifnos)
 Enas Aitos (An Eagle)
 Epirotikos (Dance From Epirus)

INDEX

Eine Kleine Posaunemusik (1980)**Gunther Schuller**

Allegro
Recitativo
Scherzo
Chorale
Allegro Energico

'I am a composer, but also a brass player - a professional horn player for twenty-five years of my life, in such orchestras as the Metropolitan Opera, New York Philharmonic, Cincinnati Symphony, various Broadway Shows ('Annie Get Your Gun', 'Song of Norway'), the Goldman Band, Gil Evans' Porgy

and Bess Orchestra and many others of every stripe and kind. It is, I suppose, inevitable that already early on I came to see and experience the brass instruments (the trombone included) in all their potential stylistic diversity. For me, the trombone is an all-encompassing multi-faceted instrument, a composite that reaches from Jimmy Harrison and Benny Morton to Jack Jenny and Bill Watrous, from Schumann's high-flying alto trombone parts to Wagner's 'Ring' contra-bass trombone and Verdi's Cimbasso, from Brahms's triumphant trombones to Webern's early muted ones. And I suppose 'Eine Kleine Posaunemusik' thereby challenges (and defines) the modern, late twentieth century trombonist in a rather new, collective way.

Commissioned by and written for John Swallow, the work was premiered at the Yale Norfolk Chamber Music Festival in 1980. It is scored for solo trombone and a twenty-two piece wind ensemble, including piano, harp and double bass. It is one of a series of works for solo instruments which include concerti for horn, trumpet, contrabassoon, alto saxophone, bassoon, cello, brass quintet and a quadruple concerto for violin, flute, oboe and trumpet.

While the work is not a third stream piece as such, (i.e. fusing classical and jazz concepts) occasional references to Jazz Techniques do occur, for example the wide variety of "Jazz" mutes (including the plunger), a brief tribute to Tommy Dorsey and Lawrence Brown (near the end of the second movement), the up-tempo jazz episodes in the Rondo-Finale, and other less overt allusions.

The three middle movements carry the subtitles Recitative, Scherzo and Chorale respectively, offering clear clues to the character and mood of those sections. The first movement is purposely somewhat mercurial and introductory in character and continuity, but is held together by the refrain like return of the opening D minor idea. Constantly "searching", it leads on each return to different conclusions.'

INDEX

Corroboree for Grainger (1989)

Ronald Stevenson

Corroboree is an Australian Aboriginal word for a dance festival. This piece is in the spirit of Grainger's statement

'I consider the communal development of folksongs is no whit inferior to the individual achievement of a great, outstanding "original" genius. I should like to see every man tinkering with every other man's art. What kaleidoscopic, multitudinous results we should see!'

The opening section of Corroboree quotes a group of Grainger's best-known tunes [most of them folk-tunes]. The first big tutti combines four of these contrapuntally.

In 1909 Grainger was the first to notate from an Edison phonograph a genuine Aboriginal melody from his native Australia - one of the most ancient melodies in the world. This is given here on piccolo and soprano saxophone, with low brass evoking the Aboriginal didgeridu, the Australian Alp-horn; and with boomerang percussion - one stick held to the body and struck with the other. There follow impressions of bush music - the great wilderness - and a tramping, hiker's march - athletic, not military. Grainger's beloved 'soul-shaking hillsclapes of Argyll' are suggested in an extended horn solo, with the horn's 'bell' pointed to the piano strings, which, through the pedal, reverberate like the echoing buns. From the peace of the wilderness we come, as Grainger did, to settle [of all places] in New York: a Gershwin-esque blues hones down the band's sonorities to chamber-music style.[Gershwin was one of Grainger's favourites; others were Bach, for his many voices, and Delius for his large serenity]

The last section is in piano-concerto-style, developing material from the opening. Towards the end there is a parade of tunes on solo instruments, sounding 'over the hills and far away'. Arm-in-arm with Grainger's modern Pied Piper, we are lured away from urbanisation to the only possibility for survival - a truly Green Peace. But there are warning glimpses of darkness amid the general jollity which may elude the unwary. Just before the end there is a brief backward glance at the Aboriginal tune, with a frisson of fear. A trek to peace - or a dance to destruction? All of us, collectively, will no

doubt decide. The work is a tribute to youth and to those young-in-heart of any age; to those who still hope

Ronald Stevenson

INDEX

Danse Funambulesque (1930)

Jules Strens

Jules Strens has the dubious distinction of having his biography excised from the latest editions of the Dictionaries of Music of both Grove and Baker, the latter along with the great arranger Robert Russell Bennett. A student of Paul Gilson, he was a member of the *Group des Synthétistes*, all Gilson pupils, who endeavoured to embrace the new compositional ideas of Ravel, Debussy, Stravinsky and others within a traditional framework. His compositions include opera, orchestral and chamber music, a wind quintet, wind trio and two works for horn quartet.

Danse Funambulesque was originally written for orchestra in 1925, and rescored for Symphonic Wind Band in 1930, dedicated to the conductor of the Belgian Guides, Arthur Prévost with *admiration et reconnaissance artistique*. The opening *Andante* with evocative solos for flute, oboe and clarinet, is reminiscent of the music of Ravel, perhaps especially his song cycle *Scherherazade* Shérhérézade though this indolent atmosphere is constantly interrupted by more energetic music which eventually dominates and turns into an increasingly frenetic dance. The scoring is for the usual European lineup of the Belgian Guides or the French Garde Republicaine, with multiple clarinets and in addition to the normal brass instruments, a team of keyed Bugles, Alto Horns in Eb, and Bombardons in both Bb and Eb. The work is in my opinion a worthy companion piece to Florent Schmitt's *Dionysiaque* and is quite unjustly neglected.

INDEX

Blasket Dances (2001) Matthew Taylor

Blasket Dances, commissioned by Timothy Reynish, was written in memory of the courageous spirit which infused generations of Blasket people and is dedicated to the equally courageous spirit of Will Reynish, who loved wild places – and wild ceillidhs. It was composed between August 2000 and April 2001 and premiered by the RNCM ON April 27th June 2001.

*Introduction – First Dance - interlude – Second Dance – interlude
Third Dance – interlude – Fourth Dance*

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*Introduction – First Dance - interlude – Second Dance – interlude
Third Dance – interlude – Fourth Dance*

The Blasket Islands lie on the very fringe of Europe, exposed and unprotected in the Atlantic few miles off the Dingle peninsular off South West Ireland.. In its time, Blasket folklore was as rich as any in Ireland. On a visit I was particularly captivated by some recordings of solo songs, and dances played by violin and accordion. Enthusiastic grunts, cheers, tappings of feet and clinking of glasses frequently punctuated the songs, whose subjects embraced time-honoured themes of love and nature

This work plays without a break A slow introduction evokes the Blaskets seen today from the mainland, craggy, deserted, yet strangely impressive, till the first dance is announced by clarinets, initially in the distance but gaining power and force with each subsequent repetition. A brief interlude, begun on horns and trombones, eases into the second dance, based on an old Blasket love song. This is a theme and variations, the theme shared between solo oboe and bassoon, while the other instruments enter successively to adorn the tune in two variations.

A second interlude featuring tuned percussion, leads into the Third Dance, a Romance, intoned by trumpets. The last interlude is the longest but the most contemplative in character. It comprises a calm chorale on trombones, tuba and flute, and a gentle fugato. A brief oboe cadenza leads into the final dance, a vigorous Blasket jig, fully scored, which gains energy and momentum as it progresses

..... **Taylor, Matthew**

Programme Notes:

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INDEX

Mosaic(1963)

Sir Michael Tippett

'Mosaic' is the title given by Sir Michael to the first movement of the Concerto for Orchestra, when played individually as a wind ensemble piece. The Concerto was written in 1963, and dedicated "To Benjamin Britten with affection and admiration in the year of his 50th birthday". The first movement is for wind, brass and percussion, the second for a small string orchestra of 6/8 violins, 4

violas, 5 'cellos and 4 basses, while all are utilised in the finale. Throughout the work, the players are treated as soloists, and appear in a variety of concertante groupings, emphasised by their placing in the score and on the platform.

The first 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 latter group of themes is half as fast again as the first and second.

There is no development of the material, but the themes appear in combination with each other, overlapping, interrupting. Within the themes are contrapuntal ingenuities, the clarinets are frequently in inverse canon, the piano and xylophone imitate a quaver apart, but constantly shift the accentuation and the pitch imitation. Further complications arise from the juxtaposition of the third elements with their constant speed of 144 over the lyric and rhetorical at 96; Ian Kemp writes of Tippett's purpose "to write a movement in which dramatic conflict is replaced by its opposite, a kind of relaxed enchantment where events seem to mark time and yet where everything is still rich and weighty enough to warrant singleminded attention, or to warrant the cardinal status traditionally accorded the first movement of a concerto".

INDEX

Triumph (1993)

Sir Michael Tippett

Sound where no airs blown
Sound Song Resounding
Exploring Exploding Into Time Into Space
Turning Returning Eternal Reversal

Thus opens the first chorus of Sir Michael Tippett's *The Mask of Time*, his colossal musical exploration of the modern world and its scientific and philosophical advances, and often their shattering effects on civilisation. Written for the Boston Symphony Orchestra to celebrate that orchestra's centenary in 1981, it was premiered in Boston in 1984; now it is the basis for Sir Michael's most recent work *Triumph for Concert Band* (1992) which is described as a 'paraphrase', rather in the way that Liszt used to paraphrase works by other composers. The composer worked on this score with his close friend and collaborator, Meirion Bowen. The new work was commissioned by a consortium of Baylor University (Michael Haithcock), Florida State (James Croft) New England Conservatory (Frank Battisti), Ohio State (Craig Kirchoff, University of Cincinnati (Eugene Corporon) and the University of Michigan (H Robert Reynolds) with first performances in Spring and Autumn 1993. The RNCM Wind Orchestra gave the UK premier at the Aldeburgh Festival on 23 June, 1993, the second performance at Manchester on the 25th.

Most of the material for *Triumph* is derived from the first sections of Part 2 of *The Mask of Time*. The first is a setting of the last poem by Shelley, alongside an account of his death by drowning off the coast of Tuscany. So much of the original scoring is used directly, with the vocal parts assumed by the saxophones.

At dawn that insomniac poet on the hilltop stretched his faint limbs ...

A typical Tippett dance by the woodwind is set against horns playing the tenor solo, as in the choral version, where they double the soloist. There is a brief quotation from the opening of the whole work, one of those pulsating chord-, so beloved by Tippett, surrounded by brilliant figurations on clarinets and maimba, bassoon and 3rd trumpet, the **original** words of which preface this analysis.

This introduction leads into the first main section which is based on a one-bar ground bass. The metre is 3+2+:3, and the original is marked **Slow**: Like a *groundswe11*. For Tippett, the barline is no longer important. Many of his roots lie in the late renaissance vocal **music**, with its freedom and rhythmic variety. The crackling rising brass triplet phrase starts on beat 1, then beat 4, then beat 7, then 2. the saxophones take it up **on** beat 5, 8 and 3, so that **every** possible beat is explored across the steady swell of the bass line. Tippett himself, when conducting his works, tends to conduct the dance pulse, conducting vertical lines, while the rest of us tend to negate his rhythmic freedom by emphasising the strong beats for everyone to hang on to. Like all of his music, *Triumph* is difficult, but has to be played with lightness and gaiety, a formidable task.

The passacaglia gives way to a scherzando, 9/8 downward glissandi for piccolos and flutes alternating with simple time virtuoso semiquaver runs 'Out from the Harbour ,Speeds a Boat'. He returns briefly to the two opening quotations, before turning to the seventh movement, *Mirror of Whitening Light*. Science and technological mastery are now in the foreground. The title refers to the alchemical purification or whitening **process** by which a base metal may be transformed into gold and, by extension, to the purification of the human soul. Music **is** again used as a metaphor of ordering, hence the three canonic preludes, (of **which** we hear the third, a dazzling fanfare **for** brass) based on the plainsong *Veni creator spiritus*. The plainsong is here given to the saxophone quartet.

The work ends with a brief peroration

Fire and arithmetic

flash upon flash of mirrored mind to mind

The work is scored for a fairly normal wind ensemble of triple wind, with the usual doublings and one extra clarinet, four saxophones, two doubling soprano, two doubling tenor, three trumpets and two cornets, six horns, three trombones and two tubas and two tenoi, tubas/ euphoniums which can be played by the 5th and 6th horns, timpani and a large percussion section. It is published by Schott.

There is one major misprint in the score and parts. The 8/8 section at bar 54 should be marked dotted crotchet (quarter-note) = 6, not crotchet (quarter-note) = 52. The original choral work has an additional indication **Slow**: Like a *groundswe11*.

Thanks to Frank Battisti, we now have major work for wind by arguably the greatest British composer of the last two decades. What a source of inspiration to younger colleagues, whether they are writing for school, amateur or professional groups.

Shall we...?

Dream backward to the ancient time

Lord Shiva dancing with informing feet

Orpheus plucking from the lyre

Power to move stone.

Shall we....?

Affirm!

INDEX

Suite of English Dances

Ernest Tomlinson

Jenny Pluck Pears

Ten Pound Lass

Dick's Maggot

Nonesuch

Hunt the Squirrel

Woodcock

Some fortyfive years ago, one of my first jobs as a freelance horn player was guesting with the then BBC Welsh Orchestra, which was primarily a small light orchestra playing programmes of

popular British light music for *Breakfast Special* with the occasional light classical programme. It was great training; since everyone knew the repertoire, nobody wanted to rehearse, and any new player would be expected to sightread ten or twelve new pieces faultlessly in a 3 ½ hour recording session.

I remember my biggest solo was **If you want to know the time ask a policeman**, but my favorite work of all was a **Suite of English Dances** by Ernest Tomlinson, six sets of wonderful tunes, attractively scored, a light music classic. When I began to develop the Novello catalogue, I immediately invited Ernest to re-score them for wind band, and over twenty years later he did so. The source for the tunes is the source which Kenneth Hesketh also uses in **Danseries**, Playford's *Dancing Master*, Every movement is based on immediately attractive tunes, brilliantly transcribed for wind band, a terrific piece for players and audience.

INDEX

Versuche uber einen Marsch (1981) Experiments on a March

Marcel Wengler

A pupil of Henze, the Luxembourg composer Marcel Wengler wrote this work in 1981, and it received its first performance at the Festival of Contemporary Music (Steirischer Herbst) in Austria that year. At first glance, one could be forgiven for thinking that "Experiments on" might be synonymous with "Variations on"; in fact, the implied compositional method is completely different. We have no single theme, but rather a complete march - first strain - second strain and trio - which supplies the motives for experimentation. Each experiment uses clearly recognisable motives from the march as the basis for melodic and rhythmic ingredients. For example, the rhythm which begins the first experiment is the rhythm of the first strain melody, placed densely in the tuba section. Each experiment has a unique character, though the same themes are used throughout (if a theme is used in one experiment it doesn't exempt it from use in another!). There are hints of Berg, Ravel, Stravinsky. Only the last of six experiments breaks this formula, as Wengler takes the first half of the march and turns it into a waltz, before a final burst of the second strain.

How can you bridge the gap between so-called contemporary music and more popular music known and used much more widely, and how can you make the music for our time more accessible to the layman? Answering these questions was worth a try.

Marcel Wengler

INDEX

Varianti Sinfonische op 31 (1972) Svend Westergaard

Andante semplice Lento e Mesto Un poco collerico

....It can be safely assumed that if one sets out to copy a well tried and accepted form that one admires. The "contemporary" and "personal" style will be clearly visible, diistinguishing it from the model, providing one follows one's natural urge to self-expression with honesty and integrity.

With these words, describing his **Cello Concerto** of 1962, Westergaard sums up his philosophy of composing. His career has held a balance between composition and teaching at the Royal Danish Conservatoire, where he was Director. His work is characterised by clarity, control and brevity and his output is correspondingly small.

Varianti Sinfonische, written in 1972 at the same time as his **Sonata for Solo Flute**, is in three movements. The first opens with lyrical lines, cool writing for wind, with more static harmonic passages for brass; a central section is an animated march, a *moto perpetuo* underpinning the opening lyricism, which returns to close the movement.

In the second movement, Westergaard emphasises the woodwind especially featuring the cor anglais and bass clarinet, accompanied by the dark colours of horn and tuba. This is a deeply felt lament. The last movement is another *moto perpetuo*, this time with 5/8 and 7/8 rhythms, almost reminiscent of Stravinsky's three pieces for solo clarinet. Energy and humour give way to a brief reflective episode, before the work boils up to a final burst. It is scored for a normal orchestra wind, brass and percussion section.

INDEX

Concertino Pastorale (2001) Philip Wilby

Concertino Pastorale is the most recent of my sequence of pieces conceived and written on the Hebridean island of Iona. This present score was begun there in March 2000 and the full score was completed in March 2001. It has three movements which stand in a classical pattern, but also aim to catch some of the flavour and atmosphere of that island community, with its daily life set against a constantly changing seascape greatly influenced by weather and tide. The first movement combines a pastoral scene with a summer storm, the second a nocturnal walk along the beach lit only by starlight, and the last a character sketch of a local church minister, alternating humour with pomposity in generous quantities. Underlying all the musical images are traditional island melodic inflections and dance rhythms of a culture which we all share in a common heritage some thousands of years old.

Concertino Pastorale was commissioned by James Croft and the Florida State University Band, and premiered on 16th April 2001.

INDEX

Laudibus in Sanctis

Philip Wilby

Sonatas and Fanfares after the Krakov Fanfare

Commissioned by the Festliche Musiktage, Uster, Switzerland
Premiere 25th September 1993, RNCM Wind Orchestra conducted Clark Rundell

The composer writes:

This short piece for wind orchestra takes as its basis the ancient tradition of playing "Tower Music" from the watchtowers of mediaeval European cities. In particular I had in mind the Krakov fanfare from Poland. Here the trumpeter plays his fanfares from all four corners of the tower. On one celebrated occasion the player was killed by an arrow from the invading Tatars army, and the fanfare is still performed today, stopping in mid-phrase.

I have chosen to mix fanfare and sonata in a tribute to the performers of Tower Music from the past. The title is a paraphrase from the 150th Psalm.

*Praise God in His Holiness,
Praise Him in the firmament of His power.
Praise Him in the sound of the Trumpet,
Praise Him with the Timbrel and Dance.
Let everything that hath breath, Praise the Lord.*

INDEX

A Passion for Our Time (1997) Philip Wilby

A Passion for Our Time is cast in the form of a modern miracle play. There are three main sections, *The Trial*, *The Suffering* and *New Life*.. The work contrasts the contemporary relevance of these events with their eternal nature.

Part 1 - The Trial
Overture
Judas' Response: Betrayal
Peter's Response: Denial
Pilate's Response: The Washing of Hands
Toccat
Solemn March

Part 2 – The Suffering
Kyrie
The Seven Last Words
Intercession

Part 3 - New Life
Sanctus
Agnus Dei
Unholy Sonnet by Mark Jarman

We live at the end of a remarkable century. Within the living memories of many of us, there have been tremendous life-enhancing advances in all areas of technology, as bright and hopeful as their long shadows are dark. Yet, in spite of these remarkable scientific triumphs, we still see poverty in our streets, global starvation, and weapons of mass destruction which typify our imperfect world. In such times, it is reasonable that there are many who question the relevance of the churches, and the celebration of those distant historical events which surround the life of Jesus of Nazareth.

However, it is these very events which are retold in **A Passion for Our Time**. Its music and dance are designed to involve rather than impress, just as its language is direct, and designed for performers of all ages and abilities. Ultimately, however, the Passion does not belong to the performers, but is aimed at those of us who look on; finally, it is we, who share the guilt of the cross, as it is we who rejoice in the new life of the Resurrection. Here is the true relevance of history in our own times, the frailty of humanity, the eternal conflict of love and oppression, and the triumph of God's still small voice within the storm.

Finally, the time-honoured liturgy of the Mass reassures us of God's grace and healing touch. In spite of our lack of faith, we know that all new life is His, and all resurrections come from the Creator, today and forever.

Philip Wilby

INDEX

Gallimaufry(1983) Guy Woolfenden

Gallimaufry *A medley, any confused jumble of things, but strictly speaking a hotch-potch made up of all the scraps of the larder*

Cf Shakespeare The Winter's Tale "a gallimaufry of gambols".

This suite for concert band was inspired by Shakespeare's *Henry IV* plays and derived from music written for the Royal Shakespeare Company's productions which opened the Barbican Theatre, London, in June 1982. Dedicated to the director, Trevor Nunn, then the Artistic Director of the Royal Shakespeare Company, with grateful thanks for his suggestion that I should expand and mould the music for these productions into a form suitable for concert performance. My thanks also to Timothy Reynish and BASBWE who with funds provided by North West Arts, commissioned the work and helped to ensure its first performance which I conducted on September 24th 1983 with the Royal Northern College of Music Wind Orchestra.

The work is continuous and the thematic material of each of the six sections closely related. *Gallimaufry* is recorded by the RNCM Wind Orchestra on Doyen CD DOY 042, conducted by the composer.

- 1 *Church and State*
Leadership; the establishment; temporal and ecclesiastical power
- 2 *Inn and Out*
The Boar's Head Tavern; the Stews; low-life revels
- 3 *Starts and Fits*
Tavern Brawl; Gadshill ambush; Pistol "the swaggerer" evicted; Mistress Quickkloy's rescue.

Father and Son
Relationship of King Henry and Falstaff to Prince Hal; real and surrogate parent.

Advance and Retreat
Recruiting March derived from the Tavern tune
Church and State Quo
Falstaff rejected. Hal becomes King; order restored

INDEX

Illyrian Dances (1986)

Guy Woolfenden

This suite of three dances was commissioned by the British Association of Symphonic Bands and Wind Ensembles with funds provided by West Midlands Arts dedicated to Timothy Reynish. The first performance took place on 26th September 1986 at Warwick University during the fifth annual BASBWE conference, conducted by the composer

Viola: What country, friends, is this?
Captain: This is Illyria, lady.
Shakespeare: Twelfth Night I

The precise geographical location of Illyria was not important to Shakespeare. What excited him was the resonance of the word itself and the romance of all far away, make-believe places. Illyria is Never Never Land and the idea of inventing dances for such a place intrigued me.

Guy Woolfenden writes:

As Head of Music to the Royal Shakespeare Company, I have composed more than one hundred and fifty scores and as with "Gallimaufry", some of the thematic material for the Illyrian Dances is adapted from music originally written for RSC productions.

I RONDEAU

A seven bar refrain with a memorable rhythmic twist to it, alternates with variants which highlight most sections of the band.

II AUBADE

A gentle dance in ternary form featuring the flutes, with a hint of the dawn chorus at the close.

III GIGUE

A Rondo in six-eight time, with the recurring theme also used in counterpoint to the many subsidiary themes.

INDEX

Mockbeggar Variations (1991) Guy Woolfenden

Prelude - Theme - Five Variations

Guy Woolfenden writes:

Unlike my other pieces for concert band, **Mockbeggar Variations** has no roots in any work for the Royal Shakespeare Company, but resulted from a commission by Robert Roscoe for the Berkshire Youth Wind Orchestra, with funds provided by the Berkshire Young Musicians Trust. Robert, on hearing that I was stuck for a title, suggested that the address of the Trust – Mockbeggar House – might take my fancy

The *Prelude* hints at the melodic and harmonic material of the *Theme*, which appears in the thirty-first bar, distributed between various solo instruments and small groups of players. The five succeeding variations are contrasted in mood, tempo, style and instrumentation.

INDEX

FRENCH IMPRESSIONS (1998)

Guy Woolfenden

Guy Woolfenden has trawled through his incidental music for the Shakespeare canon of plays for much of the material used in his wind music, but in **French Impressions** he has turned to the Impressionists for inspiration, and particularly to the work of the pointillist Seurat, although Guy is at pains to point out in his programme note that the work *does not attempt to recreate his "pointillist" technique in musical terms*. The result is a two movement work of great charm and humour.

Guy writes:

The first movement, *Prelude*, contrasts the strange gas-lit world of *La Parade de Cirque; Invitation to the Slideshow*, (which features a sinister-looking trombone player and his ghostly acolytes), with the cool detached stance of that great masterpieces, *A Bathing Place, Asnières*. This view of the Seine lapping a sun drenched green grassy bank on which the pale skinned bathers stare fixedly across to the opposite shore, also reveals in the background the smoke from the distant factory chimneys to remind us, and them, that this Parisian industrial suburb is far removed from The Garden of Eden.

The second movement, *Can Can*, recreates the world of two other paintings: *Le Cirque*, left unfinished at Seurat's tragically early death at 32, and *Le Chahut*, which depicts a curiously stylised Can Can in full swing, accompanied by a pit orchestra. The phrase "faire du chahut" means to make a racket."

Like so much of Guy's music, I am thinking of the second movement of Illyrian Dances, the scoring is beautifully transparent with a chamber quality. The indication *andante espressivo* is the clue to the movement stylistically – *un poco piu mosso – rall – accel. – rall – a tempo* appear all within five bars at one stage.

S.P.Q.R. (1988)

Guy Woolfenden

This work for wind band was commissioned as part of the celebrations of Warwickshire County Council's centenary and the composer's response has been to delve even further back than a mere one hundred years, to encompass the Roman occupation of Britain, which lasted 350 years from AD 43. The standard of a Roman legion sometimes carried the letters S.P.Q.R. (Senatus Populusque Romanus - The Senate and People of Rome).

Among the lasting monuments to this long occupation is the amazing system of roads, one of which, the Fosse Way, bisects the county of Warwickshire from south-west to north-east.

Four of the major areas of modern Warwickshire - Stratford-upon-Avon, Warwick, Rugby and Nuneaton and Bedworth - lie adjacent to this mighty thoroughfare, which once echoed to the tramp of marching feet and is now subjected to modern motor traffic.

"S.P.Q.R." attempts to juxtapose and contrast the ancient and indissoluble links between rural and urban Warwickshire and the might of ancient Rome. Thus the river Avon becomes a tributary of the Tiber and the Fosse Way joins the Via Appia: ALL ROADS LEAD TO ROME.

Guy Woolfenden

Divertimento for Band

Guy Woolfenden

The world premiere of **Divertimento for Band** was given by Birmingham Symphonic Winds at the conference of the World Association for Symphonic Bands and Ensembles in Killarney, Ireland, on 13th July 2007 conducted by the composer. **Divertimento for Band** is affectionately dedicated to Keith Allen, Jayne Rollason and Birmingham Symphonic Winds.

Divertimento for Band is through composed but falls into three sections, inevitably fast - slow - fast but with Guy the melodic invention is perennially fresh, phrase lengths are often not what you expect, and there are harmonic quirks, rhythmic subtleties and felicitous scoring which make the work as attractive as any other piece he has written.

His own descriptions of each section cannot be bettered:

1 Toccata - The *Toccata* pits a four-note motif (which always appears with its mirror image) against several other derived ideas, including a sour horn (later trumpet) figure, a tiny lyrical passage initiated by a solo alto saxophone, and a more gentle, but still staccato episode. Many polytonal devices keep the four-note motif active.

11 Aubade - The *Aubade* contrasts a lyrical pastorello with a more intensive central section on the brass.

111 Scherzo - The *Scherzo* finale has three main ideas; a tune for principal bassoon and euphonium of a playful child-like nature, a rushing figure for the woodwinds later developed by the full band. And a solo for trumpet and clarinet, involving a descending scale and a lyrical wide-leaping recovery. The exuberant coda is derived from themes from the previous two movements.

Many of the principal musical ideas for **Divertimento for Band** are derived from music I composed for a documentary film called *Country Camera*, which celebrated the work of the earliest photographers who recorded a way of life which vanished at the outset of the First World War. The three movements are played without a break.

INDEX

