

Autumn 2009 Volume 24 No.2

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Winds

MUSIC MAGAZINE

RNCM WIND WEEKEND

IN ASSOCIATION WITH BASBWE
OCTOBER 24 & 25

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Winds

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**48
PACKED
PAGES!**



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RNCM Wind Weekend

24-25 October 2009

FREE
ENTRY

A weekend full of activities for wind musicians, featuring performances, masterclasses and workshops by some of the leading wind bands, soloists and tutors from across the UK and Europe.

SATURDAY

10 am RNCM Concert Hall MASSED WIND ORCHESTRA

To open the event an opportunity is provided for everyone taking part to perform a new work for concertante and massed winds, commissioned from RNCM student, Mark Francis.

From 11 am RNCM Concert Hall and Theatre WIND BAND FESTIVAL

Throughout the day, a number of wind orchestras from across the UK will be taking part in a series of open performances and workshops.

Featured bands: Dark Peak Symphonic Winds, Glebe Symphonic Winds, Gwynedd and Môn Symphonic Wind Band, Kew Wind Orchestra, Manchester University Wind Orchestra, Nottingham Concert Band, Sheffield University Wind Orchestra

Each group will give a 30 minute performance followed by a public workshop given by members of the RNCM conducting staff, Mark Heron and Clark Rundell.

2 pm RNCM Concert Hall, Lunchtime Concert

ENSEMBLE DE CLARINETES DEL CONSERVATORIO SUPERIOR DE SEVILLA

An ensemble of clarinetists from the Seville Conservatoire perform works by Piazzolla, Gershwin and Carlos Gardel, directed by RNCM tutor Antonio Salguero

From 3 pm RNCM Concert Hall and Theatre WIND BAND FESTIVAL

Continues as above

6.30 pm RNCM Theatre PRE-CONCERT PERFORMANCE

Mozart Serenade in Bb major K361 for 13 wind instruments will be performed by RNCM students

7.30 pm RNCM Concert Hall RNCM WIND ORCHESTRA

Giles Swayne, *Agnes Wisley's Chillout Fantasy*; Adam Gorb, *Farewell*; Kenneth Hesketh, *Vranjanka*; Adam Gorb, *Towards Nirvana*

Mark Heron, Timothy Reynish, Clark Rundell (conductors)

SUNDAY

10.30 am – 12.30 pm MASTERCLASSES & WORKSHOPS

A range of open masterclasses and workshops given by RNCM teaching staff, including Anders Ljungar-Chapelon (flute), Stefano Canuti (bassoon), Antonio Salguero (clarinet) and visiting oboist Alex Klein will give instrumental classes.

Additional workshops on topics such as improvisation and historical performance will also be on offer.

1.15 pm RNCM Concert Hall LUNCHTIME CONCERT

RNCM Wind Collective
Stephen McNeff, *Image in Stone*; Nikos Skalkottas, *Greek Dances*
Mark Heron, Maria Molund (conductors),
Helen Sherman (mezzo-soprano)

2.30 pm – 4.30 pm MASTERCLASSES & WORKSHOPS

As earlier

5.30 pm CLOSING CONCERT

Janáček, *Mladi*; Edwin Roxburgh, *Voyager*; Grainger, *Hill Song* No. 1; Adam Gorb, *Freedom* (première); Rachel Lockwood, new work (première)
RNCM staff and students. Alex Klein, Melinda Maxwell (oboes), Hugh Webb (harp)

RNCM, 124 Oxford Road, Manchester, M13 9RD

Day and weekend tickets are free, including admission to all concerts.

Tickets: Jo Athroll, Festivals Administrator: 0161 907 5339

joanne.athroll@rncm.ac.uk by October 12th

Limited tickets to individual concerts are also available through the box office.

The weekend will also feature a comprehensive trade exhibition, with the leading instrument manufacturers and music suppliers on display. A great opportunity to find some of the best wind retailers under one roof.



The News

NCBF REGIONAL FESTIVALS

MIDLANDS Sunday, November 22nd 2009

Cripps Hall, Northampton
Contact: Barrie Johnson
3 Galahad Court, Duston, Northampton, NN5 4BH
Tel: 01604 750100 / 258631
barrie.johnson@ncbf.info
Closing date: 26th October 2009

SCOTLAND

Sunday, November 8th 2009
Royal Scottish Academy of Music and Drama,
Glasgow
Contact: Keith Allen (details below)
Closing Date: 12th October 2009

NORTH OF ENGLAND AND NORTH WALES

Saturday & Sunday, November 21st and 22nd
2009. Great Sankey High School, Warrington
Contact: Keith Allen (details below)
Closing Date: 19th October 2009

WEST OF ENGLAND AND SOUTH WALES

Sunday,
November 15th 2009
Monmouth School, Almshouse Street,
Monmouth, NP25 3XP Contact: Keith Allen
(details below) Closing Date: 12th October 2009

EAST ANGLIA AND SOUTH EAST

Sunday, November 29th 2009, Colchester
Institute, Centre for Music & Performing Arts

Contact: Charles Hine, Colchester Institute,
Sheepen Road, Colchester, Essex, CO3 3LL
Tel: 01206 712458 charles.hine@ncbf.info
Closing Date: 15th October 2009

YORKSHIRE: Please see North of England NCBF Festival Office

6 Colehurst Croft, Monkspath, Solihull, West
Midlands, B90 4XQ
Tel: 07976 297658 kevin.cooke@ncbf.info
For further information regarding the regional
events, please contact the organisers listed above
or Keith Allen: NCBF Administrator, Rose Cottage
Bonds End Lane, Sibford Gower, Banbury, OX15
5RT. Tel/fax: 01295 788499, keith.allen@ncbf.info

PURCHASING MUSIC FOR BAND? NEW SERVICE LAUNCHED

Findanote.co.uk is a new and burgeoning company, founded in 2009 by long-term music lover and concert band member, Alison Cox. The concept behind the company is to provide an online resource where conductors can browse and order *ncbf* titles by grade, but to also offer a comprehensive service where you can search for music for any occasion. As an added bonus, Findanote.co.uk will source and deliver your music if you cannot find it on the site, therefore saving conductors, librarians and music enthusiasts valuable time.

With over six years of experience within the music publishing industry, Findanote.co.uk is perfectly placed to source material from very little information.

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New titles are constantly being added to the website, ensuring new works from prolific composers and current pop, film and show titles are available at the click of a mouse.

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BAND EXCHANGE OPPORTUNITY



Interested in exchanging with a youth band in Germany? The German youth band Jugendkapelle Kirchheim unter Teck, from the small town of the same name near Stuttgart, is interested in setting up an exchange with a band in Britain in 2010 or 2011. The band members are from 12 to 17 years old. The bands would need to accommodate each other and organise concerts.

If interested contact Harry D. Bath, Annabergstrasse 6, 73230 Kirchheim unter Teck, Germany
Tel: +49 702 146 653 harryd.bath@t-online.de

HARMONIE CONCERT BAND, SOLIHULL REUNION

All present and past members of the band (**formerly Lyndon Concert Band**) are invited to celebrate the playing of wind band music for 25 years on Saturday, December 12th 2009. Tel: 0121 682 1773 www.harmonie-concert-band-0rg

JAZZ UNITES THE HOUSE AS YAMAHA HONOUR 2009 JAZZ SCHOLARS

The partnership between Yamaha and Classic FM in association with Jazzwise, PPL and the All-Party Parliamentary Jazz Appreciation Group celebrated the third year of its Jazz Scholarship Programme at the All-Party Parliamentary Jazz Appreciation Group's 'Summer Jazz' event at the House of Commons on Wednesday July 1st.

Six winners representing the cream of young British jazz talent put in exceptional performances, after being nominated for special consideration from the conservatoires.

Scholarships were presented to Alex Munk, a guitarist studying at Leeds College of Music; drummer Daoud Merchant, a student at Guildhall School of Music & Drama; drummer Gethin Jones from the Royal Welsh College of Music & Drama; pianist Kit Downes, a scholar at the Royal Academy of Music; Mark Perry who studies trumpet at Trinity College of Music and Sam Wooster who studies trumpet at Birmingham Conservatoire.

All six scholarship winners who are about to leave college each received £1000 to help set themselves up as they embark on their new musical careers. The unique platform at the Palace of Westminster provided the opportunity



to showcase their talent not only to Members of Parliament but also prominent invitees from the jazz community, including press, venue operators and record company executives.

All six Scholarship Award winners will also have the opportunity to record a track to feature alongside some highly respected and established jazz artists on 'The Yamaha New Jazz Sessions 2009' promotional CD to be cover-mounted on Jazzwise magazine's Christmas and New Year double issue, with the chance to perform live at the CD launch at London's renowned '606' Jazz Club on Wednesday November 25th.

The annual scheme is designed to support young emerging jazz musicians by providing valuable funding and important marketing support through performance and recording opportunities.

Rear L-R: Daoud Merchant, Mark Perry, Alex Munk
Front L-R: Gethin Jones, Sam Wooster, Kit Downes

4 NEW CONCERT PIECES IN TIME FOR CHRISTMAS

Tradewinds have published four new pieces in their concert band series in time for Christmas.

A Starry Night is based on the popular Joy Webb song by Andrew Mackereth.

Deck the Hall is an arrangement of a Christmas song that needs no introduction.

Christmas Calypso by Peter Graham has been arranged by Brian Bowen from its original brass band version.

The Proclamation of Christmas by Stephen Bulla was originally written as a 'show opener' and now appears as an extended work featuring seven Christmas carols. This overture should prove popular.

The first two listed are labelled bronze, *Christmas Calypso* silver and *Proclamation* gold. This indicates the level of difficulty with bronze being the easiest. A free promotional CD is available from R. Smith & Company, the distributors, giving a good chance to assess the music. See the Music View section of this magazine for reviews by Philip Robinson of this music.

THE NATIONAL CHILDREN'S WIND ORCHESTRA

Auditions for the various orchestras and chamber groups within the umbrella of NCWO are invited from players of all orchestral and band instruments from age 10 to 19 with a minimum standard of grade five and will take place throughout the UK this autumn. Those selected attend a residential course at Easter 2010 in Queenswood School, Hatfield in Hertfordshire culminating in a concert. The senior groups also give a second concert in July.

National Children's Wind Sinfonia and String Sinfonia are grade five upwards (fees c.£635). The National Children's Wind Orchestra and Chamber Orchestra are grade seven upwards (fees c.£710) and the National Youth Wind Ensemble and Chamber Orchestra are for grade eight players and above (fees c.£900). Bursaries are available in cases of need.

Details: Tel. 01582 713333 (daytime), 01582 760014 (evenings)
www.ncwo.org.uk

THEATREGOER WINS WIZARD OF OZ 'KARAOKE' CASE

The UK Musicians' Union welcomes the success of a court case against the Lowry Theatre in Manchester, which used a pre-recorded tape instead of live music in a Christmas production of *The Wizard of Oz*. Adrian Bradbury, a cellist, sued under the Trades Descriptions Act, claiming posters for the show that described it as a musical were misleading.

The judge declared that Bradbury's expectation of hearing live music in a show billed as a "magical family musical" was reasonable. Under the banner of its slogan 'Keep Music Live', the MU has been campaigning against the use of recorded music for over 40 years. The ruling has emboldened the union to encourage the public to take similar legal action against theatres that replace live music with recorded music.

The MU's Honesty Code campaign calls on theatre producers who use backing tracks rather than live musicians to make sure that is properly communicated in show publicity.

FIRST WORLD YOUTH ORCHESTRA FESTIVAL OPEN TO WIND BANDS

Shaoxing, China, July 15 – 25 2010

Depending on the length of stay and their ambitions each band may take a choice out of the following artistic options for their stay in Shaoxing:

1. Festival performance evaluated by an international jury This concert offers each band the chance to represent their traditions and strengths. The groups prepare a concert programme of maximum 50 minutes which will be evaluated by an international jury chaired by László Marosi. The aim is to give the participating ensembles useful artistic stimulation and hints for their future artistic activities. The main focus is on the mutual discussion about the abilities shown and their improvement. For the same reason there is no ranking. According to Chinese traditions the international jury awards to each group bronze, silver or golden dragons as an approval for the performance shown. It is expected that the programme will reflect the musical characteristics of the different countries. At least one of the works being performed has to be from a 20th or 21st century composer coming from the respective home country.

2. Performances and concerts in Shaoxing Shaoxing has modern concert halls and venues with a capacity for 500 – 3000 visitors. Depending on the weather, impressive open air concerts can also be organised in the wonderful parks of the city. One or more performances in Shaoxing can be organised independently from the evaluation concert.

3. Performances within the world exhibition EXPO Shanghai 2010 Selected ensembles will be offered the opportunity to participate in events during the world exhibition EXPO.

4. Further concert tours can be organised

5. Participation in World Choir Games events Applicable bands have the opportunity to participate in different central World Choir Games events (opening and closing events, gala concerts, award ceremony etc.).

6. Participation in TV shows The Sixth World Choir Games and the First World Youth Orchestra Festival are local, national and international media events. The organisers provide the opportunity to participate in different kinds of TV shows.

Conditions of participation All non-professional youth wind orchestras (symphonic bands, brass bands, big bands, wind ensembles) of any formation and musical standard may participate. The average age of at least 80% of the active musicians shall not exceed 25 years.

For further information: www.wyof.net

FULL SCORE FOR BIRMINGHAM SYMPHONIC WINDS!



Guy Woolfenden
with Birmingham
Symphonic Winds

Birmingham Symphonic Winds (BSW) took the opportunity of a full house at a recent concert to launch an innovative scheme enabling audience members to play their part in the commissioning of new music from British composers. Composer and BSW Patron, Guy Woolfenden, explained that as one of the leading wind ensembles in the UK, BSW is proud to help commission and perform new works for symphonic wind orchestra. Works such as *The Canticle of the Sun* by Martin Ellerby, *Divertimento* for band by Guy Woolfenden and *Shakespeare Pictures* by Nigel Hess are examples of this and are now performed by wind orchestras worldwide.

The Full Score! scheme encourages individuals to donate £25, £50 or £100+ which will help fund new works to be premiered by BSW and that could

become part of the wind orchestra repertoire. In return, donors will be credited in the score of the new work and may enjoy benefits such as a copy of the front page of the score signed by the composer and the exciting opportunity to see the work that they've helped create in rehearsal. As a registered charity BSW has been fortunate to have received financial support to pursue this important area of its work in the past from the PRS Foundation for New Music and the John Feeney Charitable Trust. Full Score! now allows individuals to support both BSW and British music in a unique and rewarding way.

To find out more go to www.bsw.org.uk or email fullscore@bsw.org.uk.

It has just been announced that Kenneth Hesketh is to write a *Danceries 2* for BSW.

PREMIERES

The première of prize-winning composer **Stephen McNeff's *Creation*** will be the highlight of the Birmingham Conservatoire Senior Wind Orchestra's concert on November 27th at 7 p.m. in the Conservatoire's Adrian Boult Hall to be conducted by Guy Woolfenden. This work was commissioned by the BASBWE College Consortium Commission. Tickets: 0121 303 2323

Andy Evans's new Horn Concerto will receive its première in Nottingham's Albert Hall on Saturday November 21st. Robert Parker, for whom the concerto was written, will be the soloist, playing with the Nottingham Symphony Orchestra under the baton of Derek Williams. Visit www.nottinghamsymphony.org.uk for details and ticket information.

Bromley Youth Concert Band will be premiering a short **new piece by Adam Gorb**, specially commissioned by the band and conducted by Mike Purton, on March 7th 2010 at St John's Church in Bromley in Kent. The piece will be inspired by HG Wells, another former Bromley resident. Look out for concert details in the next issue of *Winds*.

NYWO AUDITIONS

The auditions for NYWO 2010 courses will be taking place very shortly. Audition dates are:

London: September 27th, October 4th, October 25th; percussion audition day October 28th.

Manchester: October 11th, **Birmingham:** October 18th, November 15th, **Leeds:** November 1st,

Cardiff: November 8th

The Easter courses in 2010 will take place in Radley College, Abingdon, Oxfordshire, with the main orchestra course running from April 9th to 18th, conducted by James Gourlay. 'Focus on Chamber Music' course and the 'Saxophone Course' will run from April 9th to 13th.

Application forms can be downloaded from the NYWO website at www.nywo.org.uk, or phone the office for more information: 01295 721020.

UK'S FIRST VIRTUAL ACOUSTIC ROOM



Imagine playing in a concert hall, jazz club, studio, arena, living room or school hall, and recording your performance, all in one room, at the press of a button.

Dawkes Music is pleased to announce the opening of the UK's first virtual acoustic room. Designed and patented in the USA, and using ultra hi-tech microphones and speakers that instantly feed the sound back into the room, this technology allows the user to change the ambient acoustic environment, and to record and analyse a performance.

The possibilities are endless. The traditional practice spaces at most colleges and schools have been focused on isolation and noise reduction which deaden the sound and lead players to over-blow or over-compensate for their surroundings. In the virtual acoustic room this can be avoided, resulting in a better understanding of tone quality and production, and ensuring the correct set-up of instrument, mouthpiece, ligature and reed.

Ever tried a mouthpiece or instrument in a shop or testing booth then got it home, or taken it to a gig and found that the sound was not what you expected? The response of any new equipment will vary in different venues and now it is possible to test, record and take away a CD/mp3 copy of your performance before the point of purchase. You could compare old and new set-ups in a variety of acoustics and hear yourself as your listeners hear you.

Students and teachers alike will find a practical use for the virtual acoustic room. New pieces can be played, recorded and studied and comparisons can be made between old and new recordings in order to show the progress made.

For a mere fraction of a studio cost and more quickly, you could rehearse and record your performance using the most up to date technology in the UK. Within minutes your playing could be live on YouTube or in the CD player of your car on the way home!

www.dawkes.co.uk

To eBay or not to eBay?

The internet is becoming more and more popular as a place to buy and sell items and many people use the internet auction sites such as eBay for this purpose. Though these sites may be suitable for many items it is debatable whether this is an ideal medium for buying and selling musical instruments. It is somewhat risky buying an instrument from an auction site as the only information provided is a few photos and a short description. It is imperative that one is able to see and play a used musical instrument before buying and this is not often possible when purchasing via an online auction site. Quite often also the seller prefers to meet the person who is buying their instrument.

One of the alternatives to buying and selling instruments is to use one of the online classified musical instrument websites. One such is musicalinstrumentsales.co.uk which went online in 2001. Unlike the auction sites it charges a flat fee for each advert with no commission charged. Photos can be included with the advert and charges per advert start at £6.99. Each advert can remain on the site for up to eight months. It gives the time for the advert to be viewed by many prospective buyers and hopefully a good asking price can be achieved. This also gives the buyer the time to see and try the instrument.

With close on one million individual visits in a year and high ranking with search engines, musicalinstrumentsales.co.uk has become one of the busiest and largest websites of its type on the net.

It is surely worth considering other options besides online auction sites when buying and selling musical instruments on the net?

INTERNATIONAL COMPOSITION COMPETITION

Wind Ensemble/Concert Band,
Harelbeke, Belgium

The Town of Harelbeke is staging an International Composition Contest with the aim to incorporate advances from the second half of the 20th century and current composition techniques in music written specially for a wind ensemble or concert band.

Prizes 1st prize: 8,000 euro, 2nd prize: 4,000 euro, 3rd prize: 2,000 euro

Prize awarded by the public: 1,500 euro

The entries will be judged in May 2010 by an international jury of composers. In November there will be rehearsals and performances of the chosen compositions before a live audience and an international jury at the Koninklijk Harmonieorkest 'Vooruit', Harelbeke, conducted by Geert Verschaeve.

The final of the competition will take place on November 28th 2010 in the Arts Centre 'Het Spoor', Harelbeke.

- closing date for entries: April 20th 2010
- composers from any country may enter
- there is no age limit. Each composer can submit at most two compositions
- the duration of the composition should be 15 – 25 minutes
- only compositions which are unpublished and have never been played in public, nor broadcasted by a radio or television station, nor won prizes in any national or international composition competition, are accepted
- adaptations and arrangements of known tunes and/or folk songs are excluded.

Full details can be found on
www.harelbeke.be/contest

VII COMPOSITION CONTEST FOR SYMPHONIC BANDS 'CITY OF TORREVIEJA'

Prize: 15,000 euro

Rules open to all composers, compositions should be original and not be a modification or a version of any existing composition that has been previously published or performed

- duration of 15 – 20 minutes
- the content of the work, as well as its form, shall be of 'free choice' and arranged for the instruments specified.
- deadline for entry October 31st 2009

Further information is available from
pedro@gesadem.com

ADAMSON CONCERT BAND RECRUITING



The Band is currently recruiting new players of all abilities. The Band rehearses on Thursdays at 8 p.m. and on Sundays at 10 a.m. at the Band Room on Russell Street, Dukinfield, Cheshire. If you play or are learning any brass, woodwind or percussion instrument and would like to know more, then contact: Karen Bailey on 07986 131488 mail@adamsonband.co.uk www.adamsonband.co.uk

NEW E-CATALOGUE FROM FABER

Faber Music has published a new-format e-catalogue to help wind and brass teachers find the resources they need quickly and easily.

The Methods Catalogue highlights tutor books as well as new ideas for supplementary resources covering scales, sight-reading, practice, aural and theory.

The Repertoire Catalogue highlights music from established teaching materials plus their growing range of recreational jazz, film and show music, many with playalong CDs.

The well designed online format enables teachers to browse and search a range of material then click through to the Faber Music website for further details including sound clips and sample pages. Visit www.fabermusic.com/windteacher to view the catalogue.

THE DANKWORTH PRIZE FOR JAZZ COMPOSITION

The Worshipful Company of Musicians, in association with Jazzorg and the Wavendon Foundation, are offering two music prizes for original jazz compositions in original arrangements by the composer.

Prizes Big band (notation for 16 players) £1000

Small band (notation for 7-9 players) £1000

Winning entries will be published on the jazzorg website for free download by non-commercial users. Winning entries will be given a public performance by the Trinity College Jazz Ensemble at a public concert in Ronnie Scott's club.

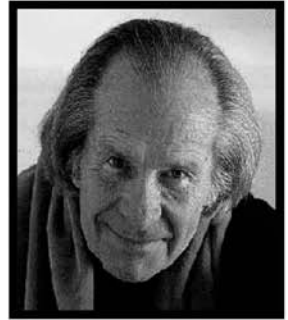
Rules The competition is open to all individuals who are resident in the UK and are below the age of 28 on the date of their submission. Closing date December 4th 2009.

Submission is to be fully notated for the intended number of players and submitted as a printed, hard-copy 'control' or conductor score preferably in publishable form using Sibelius or Finale software.

An audio rendition of the piece (as a file, CD, audio cassette or midi) is required. Rules can be downloaded at www.jazzorg.com

Frederick Fennell and Lincolnshire Posy

Watch and listen to over two and a half hours of Frederick Fennell rehearsing the U.S. Navy Band in preparation of the first performance of his critical edition of *Lincolnshire Posy* for the 1987 Midwest Clinic. This amazing two-disc DVD is presented by the Association of Concert Bands in the hope that it provides the viewer with a lifelong appreciation of "The Posy" and a lifelong enjoyment of music making. A must see video for any conductor who is planning to program Grainger's masterpiece or just for the joy of watching a master at work.



This two-disc DVD is offered for only \$57(US)

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Sectionals

BRASS

NEW JOINT PRINCIPAL TRUMPET WITH THE LONDON SYMPHONY ORCHESTRA – AGED 21

Philip Cobb joined Rod Franks as Joint Principal Trumpet with the London Symphony Orchestra on September 1st. The 21-year-old has recently completed his undergraduate studies at the Guildhall School of Music & Drama.

THIRD ANNUAL TUBA CHRISTMAS CAROLS



Join Chris Ludwig and Charley Brighton at St Paul's Cathedral steps on Sunday, December 13th to play carols. 54 at last year's event, 75 this year?

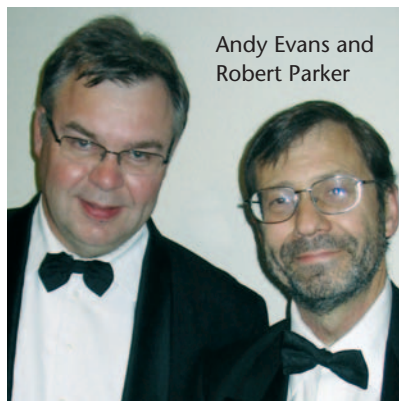
Patrick Harrild, the Principal Tuba of the London Symphony Orchestra, will be conducting the ensemble once again, in four-part harmony versions of our best loved Christmas carols with descants too!

Last year saw players travelling from as far away as Birmingham, the South Coast and beyond. The event starts at 12.45 p.m. and runs until 2.30 p.m., raising money for a different charity each year (last year saw the Evelina Children's Hospital, part of the Guys & St. Thomas' Trust benefit) and is open to anyone who plays baritone/ euphonium/ tuba/ sousaphone etc.

All parts are supplied in both treble and bass clef and chairs are provided. You will need to bring a music stand. Collectors will be most welcome too.

To register (free) for the event, contact Chris Ludwig via email: tubacarols@ntlworld.com

ANDY EVANS writes about his horn concerto, which will receive its first performance on November 21st 2009 at the Albert Hall, Nottingham.



Andy Evans and Robert Parker

I composed my horn concerto in response to a number of factors: firstly Robert Parker, the Nottingham Symphony Orchestra's first horn has encouraged my composing for a number of years so I thought it might be a nice thank you for him. Secondly one obviously needs to know an instrument well to write a concerto and being a horn player it seemed a natural thing to do.

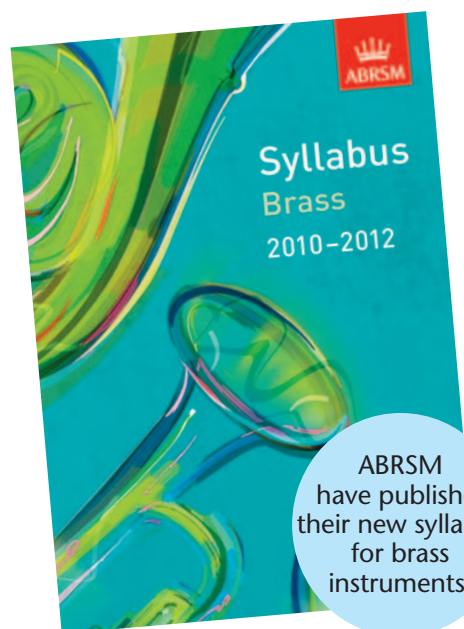
I have tried to write a concerto which is challenging and rewarding but is playable by someone who can manage Strauss's Concerto No.1. It is tonal and accessible but I hope the work displays a personal voice. The influences I can think of are Shostakovich, Walton and modern jazz harmonies. Originally it was a sonata form single movement work with a 6/8 coda, paying homage to all those famous horn concerto 6/8 finales. The coda has, after advice, been expanded into a finale proper. The themes of the finale are derived from those of the first movement. Unlike the Strauss there is a substantial cadenza but I have been very aware to give the soloist plenty of breaks for a breather.

Composing the work was a fascinating challenge to give the themes to the horn in keys that suited the instrument but which fitted into the tonal structure of the work as a whole. Like many horn concertos the keys of F, E flat and B flat dominate but in the minor, and modes as well as the major. I composed it in my head and at the piano and only occasionally got the horn out to check how tricky a passage was.

I originally wrote it for chamber orchestra and horn but at the request of Derek Williams (the NSO's conductor) I

have expanded it for full orchestra. At least with a horn concerto one does not have to worry too much about the soloist being drowned out by the orchestra. However, in keeping with Robert's playing style the horn part is generally lyrical and subtle rather than a *can belto fortissimo* fest!

Robert Parker adds: At school Andy Evans was a clarinetist good enough to perform a concerto with his county youth orchestra in North Wales, but rather than pursuing music full-time he opted for medicine as a career, and is currently a consultant radiologist in the City Hospital, Nottingham. At university he encountered a glut of clarinetists, so he decided to take up the horn (wise choice!) and I have been playing next to Andy in the Nottingham Symphony Orchestra for nearly 20 years. On the death of his father he was moved to compose an *Elegy* for orchestra, which was performed by the NSO. He then wrote *Felix Overture* for concert band and dedicated it to me and the Nottingham Concert Band. This was followed by a wind quintet and *Suite for Thirteen Winds* (intended as a companion piece for Mozart's *Serenade in Bb K361*, published by Phylloscopus). Andy has also written a full scale symphonic work for the NSO and now this Horn Concerto. The concert on Saturday 21st November 2009 at the Albert Hall, Nottingham also includes Elgar's *Symphony No. 2*, his *Cockaigne Overture* and Vaughan Williams' *Fantasia on a Theme by Thomas Tallis*. Visit www.nottinghamsymphony.org.uk



CLARINET

STANLEY DRUCKER ESTABLISHES NEW GUINNESS RECORD

New York Philharmonic Principal Clarinet, Stanley Drucker, has retired from the orchestra. He has set a new Guinness World Record for the 'Longest Career as a Clarinetist'. The record text reads: 'The longest career as a clarinetist was achieved by Stanley Drucker who performed professionally for 62 years, 7 months, 1 day as of June 4, 2009'.

WOODEN B♭ CLARINET FROM JUPITER



Retailers have complimented Jupiter on the quality of the grenadilla wood used in their JCL-737STO B♭ clarinet designed as a 'step up' student model. The instrument retails at a recommended retail price of £799.99.

Other features include metal tenons which not only help protect the instrument but also help regulate the joint fitting for any changes in the wood. A slightly uplifted G/C tone hole and repositioned key lever gives this clarinet an ergonomic design. It has blue steel springs, and comes with an adjustable thumb rest with silver plated keys.

DOUBLE REED

THE INTERNATIONAL DOUBLE REED SOCIETY CONFERENCE



Over 100 junior musicians performed alongside Christopher Redgate (oboe) and Matt Wright (DJ), as Roger Redgate conducted the première of his new work, *Supercollider*, in Town Hall as part of the IDRS 2009 Junior Day, 'Across the Pitch'. Photo: Chris Webb / Birmingham Conservatoire

I have just arrived back from five days of double reeds! The International Double Reed Society (IRDS), based in America, held its Conference this year in the Birmingham Conservatoire from July 21st to 25th.

For the 'Welcome Recital' sponsored by the British Double Reed Society, the Adrian Boult Hall was full to hear British soloists playing music by the English composers: Graham Waterhouse, Judith Bingham (*Billingbear*, a première for cor anglais), Alan Richardson, Colin Matthews, Edmund Rubbra and Gordon Jacob. Wonderful concert and gorgeous playing including a top F on the bassoon in the Jacob (top line of the treble clef!).

Lectures, masterclasses and recitals of solo or ensemble playing continued until 6 p.m. then on to a reception in the Birmingham Museum and Art Gallery with the 'Oboe Band' entertaining; very lively and exciting.

The first concert in the newly renovated Birmingham Town Hall was wonderful with two special highlights for me: Richard Weigall's pure but coloured sound has lost none of its magic, with Louise Braithwaite playing *Departure of the Queen of Sheba* by Alec Roth and newcomer (to me) Ramon Ortega Quero from Spain. Mozart would have been impressed by this 21 year old's skill in musicianship, colour and control of the oboe.

Wednesday, recitals, masterclasses, lectures and a full junior programme started at 8 a.m. and finished 6.15 p.m. No time to eat, just listen and run to



Jean-Luc Fillon (oboe) and Michael Rabinowitz (bassoon) lead a jazz masterclass for double reed players, assisted by John Turnville (piano) at IDRS 2009. Photo: Chris Webb / Birmingham Conservatoire

the next happening: jazz on oboe and bassoon, accordion ensemble with added oboe and bassoon, oboes and bassoons with string accompaniments, with live electronics.

There was an unbelievable concert in the Town Hall in the evening with all pieces bar one world premières. How can you choose a 'best piece of the evening' when they were all performed so brilliantly? Oboe with narrator was amazing, another a piece commissioned by the Japanese Bassoon Association with the oboe played by

Continued over

DOUBLE REED



Meyrick Alexander, Judith Weir and Jane Salmon at IDRS 2009 following the première of Judith Weir's *Wake Your Wild Voice* (commissioned by Birmingham Conservatoire, with Ralph Vaughan Williams Trust and Leche Trust). Photo: Chris Webb / Birmingham Conservatoire

the President of the IDRS Nancy Ambrose-King with wonderful control and tone. Our own English Nicholas Daniel played *Night Windows*, commissioned by the IDRS, by Scottish composer now living in the USA, Thea Musgrave. The Copthorne Hotel buzzed to late-night jazz on oboe, bassoon and piano. I finally tumbled into bed on Thursday!

Thursday saw all the names on your CD collections who could be here playing, talking and then talking some more. Popov from Russia, Birnstingl from Switzerland, Finnish bassoon quartet. George Caird, Principal of the Birmingham Conservatoire, was welcoming so many soloists and then playing himself. So many principal players of all the big orchestras of the world, principals and professors from most of the States of America: the list is endless. Mention must go to the fantastic 'in-house' accompanists Robert Markham and Jo Sealey. How did they learn all these new works, how did they ever get to practise with the soloists? And, they kept smiling! Learned discussions were going on in all corners of the Conservatoire with friends meeting and greeting. Exciting, exhilarating, emotional, engrossing, enthralling, enrapturing and educating.

I have watched more variations on embouchure than I could ever have thought possible, yet the sounds are wonderful: young folks, older folks, cheeks blowing out, being still, very active almost dancing. Nothing mattered but the music being included in an intimate concert. I have never heard so many silences; the audience holding its breath with the sheer magic of the sounds.

What I haven't mentioned were the traders. 53 different organisations: Howarth of London, Loree, Fox, Puchner, Heckel; the big makers to the smallest and newest. Every shaper, scraper, gouger, knife, knife sharpener and of course reeds: cane, gouged,



Christine Pendrill gives the second performance of Judith Bingham's *Billingbear for solo cor anglais* (premiered the previous day) at IDRS 2009.

Photo: Chris Webb / Birmingham Conservatoire

scraped, staples and ready made in dozens of combinations. A young lady from Dublin all on her own but keen to share her skills with everyone, players with wives making reeds or players with husbands making reeds. We all need reeds, lots and lots of them, whether made or to make ourselves. I don't make my own reeds as there are so many people in the world so happy to make reeds just for me. The camaraderie of these traders from all over the world, Japan, America, Germany, France and Holland was wonderful.

One person I met, of many who are not double reed players themselves, Guy Woolfenden, was there to conduct and encourage our students in performance. This is what makes these Conventions work; all this knowledge so willingly shared with young players at the start of their careers and older amateur players like me.

A programme of events book was given to every participant giving full details of players, music played and publishers' edition used (166 pages). My prize to the best publisher name is 'Eggcream Music'.

Maxine Moody

SAX

ST ANDREWS TO HOST 16th WORLD SAX CONGRESS, 2012

Within the many concert presentations in 2012, there will be themed strands, including: the tenor saxophone and its repertoire, the soprano saxophone, electronics including the EWI and the music of John Cage (celebrating his centenary). One objective will be to refine the huge volume of new music currently available for the saxophone, rather than presenting more premières regardless of quality!

WALL MOUNTED STANDS

Are now available from a Dutch company. Take a look at: www.locoparasaxo.com

RNCM SAX DAY

Sunday, November 15th 2009, 9.30am
Royal Northern College of Music, 124 Oxford Rd, Manchester

The day starts with a massed play open to all featuring new compositions and arrangements. Workshop sessions throughout the day offer help in the form of masterclasses and workshops focusing on technique, improvisation and performance. There is an audience with Simon Willescroft, a chance to hear the National Saxophone Choir perform their ambitious *7 Wonders Suite* and *4mations*, a work for sax quartet and sax choir by Roger May and masterclasses with Vincent David. In the evening the Saxophone Orchestra perform with Carl Raven, Vincent David features works by Fauré, Poulenc and Maurice and Simon Willescroft closes the day with his five-piece band in a set of jazz and funk repertoire.

Full day ticket £32. Individual events £7, £6 (workshop admission with day ticket only). Evening concert £12
Tel: 0161 907 5555 www.rncm.ac.uk

FLUTE

The British Flute Society will hold a day for teachers on Sunday 20 September 2009 at the Dragon Hall, 17 Stukeley Street, London, WC2B 5LT (nearest tube either Holborn or Covent Garden).

The day will include sessions on the jazz flute syllabuses, sight-reading, tone production, teaching scales, new publications, flute ensembles and the diploma syllabuses and choice of exam repertoire. Presenters will include Atarah Ben-Tovim, Kate Cuzner, Anne Hodgson, Julie Wright and Trevor Wye.

Tickets for the event are £30 and will be available on the day but they would prefer bookings to be made in advance. www.bfs.org.uk/events.htm



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RNCM Wind

In anticipation of the RNCM's Wind Weekend this October, RNCM Programming Manager Richard Collins speaks to BASBWE Executive member, Mark Heron, also a member of the conducting staff at the RNCM and music director of the Nottingham Philharmonic, University of Manchester Symphony and Liverpool Mozart Orchestras, about what's in store.

RC: I'm relatively new to the College and am interested to know how the idea of the Wind Weekend came about. Is there a history of similar events taking place at the College?

MH: As many readers will know, British Association of Symphonic Bands and Wind Ensembles was born at the RNCM in 1981 and since then the College has hosted many festivals and conferences either under the BASBWE or World Association of Symphonic Bands and Ensembles banners. In recent years those events have not been as common as they once were. In 2007 and 2008 the RNCM held very successful Woodwind Days which focused much more on woodwind pedagogy, and solo and small ensemble performance. This year, we have decided to keep the successful woodwind focus and also expand into a two day format which means we have been able to get together with BASBWE and include events which will be of interest to the wind band enthusiast.

RC: So, what's the plan? Could you talk us through the main components that make up the weekend?

MH: Saturday will focus on wind bands. As with past BASBWE conferences we hope that conductors, teachers, composers and publishers will find much to enjoy but there is also much more for the player. We start off with a première which everyone is invited to perform. One of the RNCM's composition students, Mark Francis, is writing a short work which is going to involve everyone who can get there for the 10 a.m. start. The bulk of the players will be the bands who are performing throughout the day but anyone else who is coming along for the day is welcome to play, so please bring your instrument!

Immediately after, and running through until late afternoon, there will be performances by seven bands from all over the UK. These groups represent some of our finest university, community, youth and



For further information about the RNCM Wind Weekend, please contact the RNCM Festivals Administrator, Jo Athroll, on 0161 907 5339 or joanne.athroll@rncm.ac.uk

school bands and each will give a 30 minute performance in either the RNCM's Concert Hall or Theatre. The band will then receive a public masterclass with either Clark Rundell or myself. The performances will be staggered across the two venues so that participants will be able to catch all seven performances should they want to! We think this is a great opportunity for these bands to prepare and present a programme in a high quality concert hall, and then receive some immediate feedback on their work.

There will be two main concerts on Saturday, which feature a lunchtime performance given by a clarinet ensemble from the Seville Conservatoire directed by the clarinetist Antonio Salguero, a tutor at the College, and then the RNCM Wind Orchestra on Saturday evening.

Sunday sees a focus on smaller ensembles with masterclasses and small ensemble concerts, but still much of interest for devotees of larger wind orchestras with a lunchtime concert by the RNCM Wind Collective (a wind orchestra made up of talented undergraduate players) and the chance to join in a scratch wind band. A big draw particularly on the Sunday will be our special guest for the weekend, Alex Klein, who for nine years was Principal Oboe of the Chicago Symphony Orchestra.

RC: There are plenty of opportunities for people wanting to take part and do some playing themselves, then.

MH: Yes absolutely. The opening session on Saturday morning is open to all, and on both days there will be a variety of masterclasses and participatory workshops. On Sunday, subject to demand, we hope to run two scratch wind band sessions to give people the chance to come along and play. One of those will be for less experienced players (of any age!), the other for more advanced players.

RC: What kind of workshops will be on offer over the weekend?

MH: Generally, Saturday's will be a little less formal and aimed at encouraging those playing in the bands to play a solo piece, some chamber music, work on improvisation skills, think about preparation for exams and auditions and that kind of thing. Sunday's will be more of a traditional

ld Weekend

masterclass aimed at fairly serious players ready to stand up in public, play a solo, and receive one-to-one tuition. Of course, all of these sessions will also be of interest to teachers. Sunday will also involve sessions on historical performance and cutting edge contemporary techniques. We are also planning something composition-related on the Saturday.

RC: There's a huge amount of music being performed over the course of the weekend, most of which you are conducting! Could you talk us through the music in the programme?

MH: Well, I haven't yet seen the programmes for the visiting bands but the Saturday night concert is focusing on Adam Gorb with two of his major wind pieces, *Towards Nirvana* and *Farewell*. Also in that concert are works by Ken Hesketh and Giles Swayne and joining me to conduct are Clark Rundell and Tim Reynish. Saturday also has a Mozart *Gran Partita* (or at least the majority of it) and works by Piazzolla and Carlos Gardel from the clarinet ensemble. The Sunday lunchtime concert features Stephen McNeff's beautiful song cycle *Image in Stone* along with the nine *Greek Dances* by Skalkottas. The closing concert of wind ensemble and solo items will feature Alex Klein along with a selection of RNCM tutors in music by Janáček, Edwin Roxburgh, Grainger and Adam Gorb. So, something for most tastes!

RC: Who would you particularly like to encourage to come along to the weekend?

MH: First and foremost, the weekend is about great performances of all types of wind music. Therefore there will be much for the concert-goer who likes wind bands, smaller ensembles, and solo repertoire. With seven bands plus many RNCM students performing on the Saturday there will already be about 350 wind, brass and percussion players in the building. With so much repertoire being performed on the Saturday this will be a great chance for conductors and directors of wind bands to investigate a lot of repertoire. As in the past couple of years, Sunday will attract music students of high school and college age from all over the UK.



Mark Heron Photo: Kirby Fong

RC: And what are you most looking forward to?

MH: A pint or two of excellent real ale from the RNCM bar when it's all over! No, it's hard to pick anything out because of the diversity of the weekend so I'd prefer to answer the question retrospectively when I've heard it all if that's OK!

RC: OK, we'll let you off! Is there anything else that anyone interested in attending the weekend should be aware of?

MH: There will be an extensive trade exhibition of instruments, accessories, sheet music and the like, so the weekend is a great opportunity for you to explore the very best wind retailers under one roof. The other great thing about this event is that it is completely free for the participants. So anyone who signs up to the whole weekend will be able to attend twelve concerts and umpteen workshops and classes without dipping into their recession-hit bank accounts! That said, places will be limited according to the capacity of the performance venues, so I'd advise you to contact the RNCM Festivals Administrator, Jo Athroll, well in advance to secure your place. See you there!



Pro music, Pro

What is the ISM?

The ISM exists to promote the art of music and the interests of professional musicians through campaigns, support and practical advice. Our 5,000 members come from all branches of the profession – performers, composers, teachers, music therapists, academics and advisers. We also have other levels of membership for students and those just starting out in the profession as well as for bodies such as schools, conservatoires and orchestras and those who simply want to support our work as advocates of music.

Sir Mark Elder summed up our role neatly when we presented him with our Distinguished Musician Award in April. He said 'combining creators, re-creators and teachers is the only way a united voice can be found in our profession'.

We are a wholly independent non-profit-making organisation founded in 1882. Without political interference or financial imperatives we express robust and authoritative views which champion both music and professional musicians.

Professional services

We serve the whole of the music profession through our responsive staff team, many of whom trained as musicians so understand the issues affecting professional musicians. Our services are recognised as being the best in the field. They range from legal advice from a dedicated in-house legal team to comprehensive insurance cover which includes public and employer's liability insurance, legal expenses insurance and 24 hour legal, tax and counselling helplines.

Our legal team provides a professional but personal approach. We pride ourselves on treating our members as individuals. We do not insist on particular forms of contract, or try to impose a 'one-size-fits-all' solution to the problems our members encounter. Nor do we impose a rigid time limit on the amount of assistance we are able to give. Instead we work with our members to find a solution that best meets individual needs. Cases we have dealt with recently include:

- helping private teachers secure payment of unpaid fees
- assisting performers who may be owed thousands of pounds in unpaid performance fees
- establishing the right to holiday pay for our members



Tunde Jegede discussing African classical music at the 2009 Annual Conference Photo: Callum Thomson

- advising composers about commissioning and publishing contracts
- securing five-figure settlements for members in relation to unfair dismissal and constructive dismissal claims
- assisting members with disability discrimination claims
- advising on terms and conditions for both employed and self-employed members

Protection

Another key service we provide to members living in the EU at no extra cost is public liability insurance. This covers members for any accidental damage or injury caused to a third party or a third party's property in the course of the ISM member's professional work up to £10million. For those living in the UK, membership also includes insurance against the costs of an HMRC full tax investigation and employer's liability insurance.

Closely associated with the ISM is the ISM Members Fund, which through its charitable work supports members and their dependents who face unexpected financial hardship. No other comparable membership organisation can boast such support for its members and their families.

Professional development

We also provide opportunities for our members to develop their skills and share their experiences with colleagues, including seminars and local events. We run hundreds of events every year, including national seminars and conferences. Our most recent seminar, *Sound Foundations*, focused on pre-school and primary learning; our next national event, *Seeds of Change*, will be held in London on 26 September 2009 and focuses on musicians' personal and professional development.

The ISM's Annual Conference, *Exploring New Frontiers*, was held in East Yorkshire in April 2009. We welcomed the Malian composer Tunde Jegede to discuss African classical music and Professor Nicola LeFanu to examine music composed by women. There were also sessions on how pop music came to be taken seriously, and what happens to 'lost music'. Baz Chapman, Programme Director of SingUp, discussed the programme's progress and answered questions from our members.

Our monthly magazine, *Music Journal*, brings our members news from across the full spectrum of music-making as well as

nals to join the Society on the basis of their qualifications or experience alone.

musicians



Scene from Sound Foundations – a recent seminar Photo: Callum Thomson



Sir Mark Elder received the ISM's Distinguished Musician Award in April Photo: Mark Thompson

further opportunities for continuing professional development.

We have a reputation for high professional standards as exemplified by the Register of Professional Private Music Teachers (ism.org/musicteacher) where members of the public can easily search for a suitable and highly skilled teacher for themselves or their children.

Campaigns

Ever mindful that many decisions are taken by government and other bodies which affect musicians, we campaign and lobby stakeholders to make sure the views of our members are made known to policy makers.

We recently asked our members what they believe constitutes an excellent music education. We are currently analysing their responses, which will form the basis of our

music education policy. With music education moving up the political agenda, we will promote our members' views to all the political parties and decision makers as the next general election approaches.

The ISM recently joined the Campaigning Alliance for Lifelong Learning (CALL), which brings together a diverse range of organisations with an interest in Adult Education. This was in response to the concerns of several of our members about the harmful effects of government policy on adult education, particularly in relation to activities such as music appreciation, choral singing, or participation in an orchestra or band, which do not lead to a recognised academic qualification.

We have also been doing a lot of work recently to ensure that members are receiving their full entitlement to statutory holiday pay. Difficulties have arisen especially for hourly-paid teachers in schools, who are entitled to be paid for a minimum amount of holiday each year in addition to the pay they receive for hours actually worked. We recently successfully argued that one member, who was paid directly by the school and not by his pupils' parents, was entitled to holiday pay on top of his basic pay for the hours he actually taught.

We have recently written to the relevant government minister, asking him to correct what we believe is misleading advice on the issue on a government website.

Join us

During these uncertain economic times, it is vital that professional musicians ensure they are best equipped to deal with any work-related issues that arise.

We recently changed our application process to make it even easier for all music professionals to join us, so if you have not visited our website for a while, please take another look.

The ISM is the organisation for professional musicians, whatever their age, whatever branch of music they work in and whatever advice or support they need.

Callum Thomson is the Head of Marketing & Media at the ISM. If you would like more information about the ISM, including how to become a member, please phone 020 7629 4413, or visit ism.org.

MARTIN ELLERBY: PERFORMERS I'M

“ I don't play any longer. I used to be a trumpet player,” says Martin Ellerby. He continues with a further confession: “I can also play bad pub piano - right hand, but no left hand. I've never had any interest in playing, only as a means to an end”.

Clearly, this has been no handicap to Ellerby's career. A composer with well over 150 CDs to his name, an enormous list of published compositions and a burgeoning international reputation, Martin Ellerby (b1957) is a man of considerable musical achievement, and someone who is accorded international respect.

“One day in school, I was interested in a music class in melody and harmony,” he remembers. “We were played classical music in a pit village in North Nottinghamshire. I related to this music. Nobody else did because it was a bit strange. But that attracted me. From then on, the writing and creating of the music was key. The rest, the playing, I had to do to get into college.

“The careers teacher said: ‘You can either go down the pit’, which was active in those days, ‘or for those with character, join the army’. He wanted to tick boxes, to be able to say that he'd got us somewhere.

“I lied my way through school. I had to move from that comprehensive school because I was the only person who wanted to stay on for the sixth form. Changing school was the best thing that happened to me. I went to a former grammar school. I met teachers who had hearts and souls; they didn't beat us up!

“That first school did me a lot of harm, because when I got my degree I never did a teacher training year. In later life I went back to the London College of Music (LCM) as Head of Composition for many years. It was great. I left when the system of student grants changed. When they paid their own way, we saw the rise of complaining students, who behaved like customers.

“We school students were clever in those days. When the peripatetic teacher came in to school, if you did the trumpet you could get out of science. I did it for the right reason. I passed my grade eight and got into college.

“Originally I went to the LCM, mainly because my performing wasn't of the standard to get into a ‘Royal’. You couldn't do composition, either as a first or second study then, in the late 1970s. I finished my studies in 1981.

“I paid for ‘composition’ as a third study, though I never did composition, I did counterpoint and fugue. Afterwards, I went to the Royal College of Music (RCM), as a postgraduate. I could get in at that point. I only went to the RCM to study with Joseph Horovitz. Then I went to Wilfred Josephs (1927-1997), who had a

house in Hampstead.” Josephs never taught in an institution. Ellerby studied with him for one year.

“Joseph Horovitz (b1926) is an unfairly neglected composer,” says Ellerby. “He is a complete gentleman. We keep in touch to this day. We meet up. I stay at his house. He still sends me critiques of my music. He listens to the piece several times and then writes me an appraisal. He gives his opinion to me, warts and all!”

Today, Ellerby lives in Altrincham, ten kilometres from Manchester. “As a composer, it doesn't matter where I'm located,” he says. “My wife (the clarinettist Linda Merrick) is Vice-Principal of the Royal Northern College of Music (RNCM), so it makes sense to live nearby. In the old days, Wilfred Josephs said: ‘I've got to have a 01 number’. The London code was 01 until 1990. I thought, ‘You snob’. Josephs was from Newcastle.

John Robert Brown

“I was at the tail end of that snobbery; it was going out, a bit like tonality coming back. I wrote a lot of serial pieces. But it wasn't me. I forced myself to do it. I don't regret it, because it's taught me a lot of technique. But I don't do that any more.” Nevertheless, at the moment he is writing a serial tuba sonata for James Gourlay. “But it's tonally written,” he says. “It's not a Webern-type language. I want to do something that will shock all these tuba players who know me to write nice light pieces.”

Ellerby feels that he is at the time of life where he can afford to do projects that he wants to do without having to worry about getting paid a lot. “So I barter a low rate - or nothing,” he confides. “If you're going to record it for me it'll be played all over the world. The word ‘commission’ is interesting. James Gourlay is commissioning me, but he's not necessarily paying me anything. In dictionary terms, it means that you are asked to do something. Whether it's paid for is another matter.

“I won't tell you any prices, but I'll tell you how I do it. I've been in American universities, lecturing to the music department. I say: ‘Any questions?’ They ask: ‘How much did you get paid for that piece?’ Straight out! That's all they're interested in. I say: ‘I'm not telling you. That's private. You might be surprised by how little it might be.’” He smiles.

“You can't get into writing music if you are after money. Unless, that is, you are into films or media, the only place where there's big money apart from pop music. Film composers and pop musicians pretend that they think about composition in musical terms, but they know they've got to be financially successful. Whereas I haven't. I have tried to be practical over my career. I think it has brought me certain rewards.

“You become type-cast. People associate you with a particular thing. I wrote two pieces close together, in 1993 and 1994: *Natalis*, for brass band, which is a little symphony, and *Paris Sketches*, for wind band. Even today, *Paris Sketches* is

“WITHOUT INARTICULATE”



still my most popular and lucrative piece. Since I wrote it, the royalties have paid for every summer holiday I've had. *Paris Sketches* has also been my best calling card all over the world, has got me through the door of American universities and into being commissioned. Whether it's my best piece or not is a moot point.

“The wind band and brass band worlds are stylistically backward. They will take a latter-day romantic idiom and think it modern. We composers can be pioneers, writing music for these groups. The availability of multiple performances

existed there, so I went down those routes. Okay, I'll be snobbish: I called the brass band a 'symphonic brass ensemble'; the wind band I called a 'symphonic wind orchestra'. The commissions have rolled in healthily since that time. I've now tried to manoeuvre them towards the kind of pieces that I'd rather write. I would never let a commissioner down, but I would use the funding I get from that, maybe to take a month off to write something I want to.

“I have a series called *Epitaphs*. I've done seven so far, about Second World War subjects. So they are far enough away

in time not to be reportage. For example, a memorial to Lady Diana is something I could never handle, being too close and populist. The Second World War shaped my generation. We weren't born during the conflict, but the effects of it created the world I was brought up in. When I go to sites of historical importance, they have an ambience.

“The first *Epitaph*, for example, is about Oradour-sur-Glane, a martyr village in France, which has been left as it was. (The original village was destroyed in June 1944, when more than 600 of its inhabitants were murdered by a German Waffen-SS company.) Oradour-sur-Glane is quite a big place to walk round, and touching. I wrote the piece for my wife, who is a clarinettist. I called it *Souviens Toi*, which is written on the wall as you go in: 'Remember'. I was going to write all these pieces for an instrument and piano, intending to do one for every instrument, over my career.

“A later piece in the series had the instrumentation of solo tuba, two grand pianos and two antiphonal percussionists. I wrote that for Jim Gourlay,” says Ellerby.

“One day we'll all be finished, no ideas left. Then we'll start rescoring all our works for symphony orchestra.”

Gourlay had told the composer that he had a CD coming up. “Do you want to do something? It's going to be recorded at the Royal Northern”, he had said. I could have two Steinway grand pianos, with good players. I did that about Leningrad, *Winter Music*. I went to the site after I'd written it; I'm glad I went.

“The last one I've written, I've recently finished it, is *Epitaph Seven, Memento, Terezin*, which is 22 minutes long, for solo clarinet in A and string quartet. Recently it's been recorded. Naxos will release it next year. Here I'm breaking into a different world,” he says.

“I know that a colleague of mine, Edward Gregson, has also been typecast. Consciously, he writes brass band music

only occasionally now. It's a clever move, because everyone is then anticipating the piece. They want it. I write little brass band music now, only when I'm invited to write test pieces, because they don't get played unless it's a contest. Almost immediately I make the wind band transcription, which has more potential to sell. I've never transcribed a wind band piece into brass band. I'd find that difficult. It's okay to do it from brass band to wind band, because the colour range is greater.

"Joe Horovitz once said to me: 'One day we'll all be finished, no ideas left. Then we'll start rescoring all our works for symphony orchestra.' Which is funny, isn't it? I can see some of these pieces working that way.

"Commissions come my way. I'm an adviser to Studio Music, I get a small salary from them. Stan Kitchen, of Studio Music, is a fantastic friend and supporter of my music. Not many people get a deal like this, so I'm happy. He has to get all my publishing, which is fine.

"I teach for the Royal Air Force Music Services, but that's only for ten days in an intense course over half a year. With some marking, that adds up to about fourteen days, but it's highly lucrative and keeps me in education. I guest lecture occasionally, odd days and bits and pieces.

"I negotiate to attend an American university, not necessarily for pay. They will keep me for a week. I'll be composer-in-residence, an ego trip, I should be paying for it. I get to work with various large ensembles. The last one was the University of Cincinnati, with Rodney Winther, the Director of Wind Studies. I spent a week there, with five or more performances during that time. I talk to the conducting class. They ask me how I feel about interpretation. I speak to the instrumentalists. They ask: 'Why did you write this? It's impossible!' I say: 'Well,

here's a recording. It works.' "

Ellerby says that he always treats performers seriously, with great respect. "I don't play," he says. "I don't conduct. I need these people. Without performers I'm inarticulate. I can write reams of music, but there's no point if it doesn't get heard. I respect them. I'm glad to get the feedback."

Ellerby admits that, with hindsight, he regrets that he didn't study conducting.

"I've conducted once, and only once," he says. "I survived. I've framed that concert programme.

“When asked what advice he would give to a student, he jokes: Don't do it. Get a life!”

But I'm no good at it. You can't simply decide to be a conductor. It's innate.

"You might ask my opinion on teaching, but I don't believe any longer that composition can be taught. You can teach the history of music. You can teach techniques. But how do you teach someone to be individual as a creative artist? You can indoctrinate them, which has been going on a lot."

Nevertheless, he is composer-in-residence for the Coldstream Guards. "They appoint me a year at a time. I'm now in the third year. They keep re-hiring me. We've decided to finish after this year. I'm spent! The final piece, I've composed for singer and big band. It's like an album, eight or nine tracks. That's fine. But how did I learn big band writing? I listened to a load of recordings. I'm a good copier. If I hear something, I can write it out. I've aped the idiom. I'll be okay, because the musicians are all friends of mine, especially after they'd taken me skiing in Andorra, on an Army training exercise, team building, and nearly killed me! Because I mucked in, they all helped me. How do you notate drum parts of that nature? They're free. You don't want it to be four square. You write a guideline, go through it with them, and eventually they feel it in. All

the brass parts and sax parts are notated, and there's that hidden element of feeling that they inject into it."

Because Ellerby claims to have no keyboard skills, one assumes that he has a very acute ear. Is this so? Does he have perfect pitch? "I was brought up on a piano which was in one key at the bottom end and at

the top it had shifted enough to confuse me," he says. "I don't have absolute pitch. My wife has perfect pitch, and she's never written a note of music in her life. People confuse the possession of perfect pitch with being a composer. I have a good ear. I'm good at notating things by listening. I can listen to a record, and provided that the harmonic idiom is not over-complicated, if it's broadly tonal, I can jot it down. I make a series of sketches, then go upstairs to a room with no instrument in it, and put it straight on Sibelius music-writing software, in full score. That's important to me. I think of the instrumentation, and of the way it's laid out, from square one.

"I don't write short scores and orchestrate them after the event. I go straight to transposed score on screen. It's important to see the part the way the player will see it. Wilfred Josephs used to write his scores in C. Now, that's okay with clarinets, or trumpets, because they are only a tone away from concert pitch. But for horns in F, they are a fifth higher. That looks okay at first. Then you start to get ledger lines when you transpose the part. We all know the advice to keep horns in the stave, unless they are really good players. Even then they split notes. So you're being wise. I've looked at all of Malcolm Arnold's scores. Only rarely does Arnold take the horns out of the stave. If he does, they are walking up to these higher notes, not leaping.

"That's a practical aspect of music making that I've always considered to be a key thing. Most of my scores are transparent. There are a lot of tuttis, but the principal of orchestration to me is orchestral. I would certainly react against the American style, where it's always fully scored, but it's either loud or quiet. That isn't composer-driven, it's publisher-driven, to sell more material. Or it's over-cued. Only rarely do I put in a cue. For instance, where I've used a strange instrument, I'll probably cue it for safety. Otherwise I would leave it for the players to sort out. If you put the cues in, they'll play them, that's the problem. Most American band directors re-score all my music to fit their band. I don't mind that. I'd rather have the performance than not. Often, in Altrincham, where I live, I can't hear the piece played!

"On the wind band front I'm currently doing a piece for an American university orchestra and choir. Readers of the last issue of *Winds* will have seen a review of my *Mass of St Thomas Aquinas*. A lot of American universities have a choral union within them. But the singers never seem to get together with the wind band. So I instigated this with the University of St Thomas at St Paul, Minnesota, a couple of years ago. That resulted in the CD that was reviewed.



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"They came back to me with a request for a piece for their Christmas concert, which is about English carols. I'm not going to do it like a karaoke medley. I shall dance around it creatively. The length will be about ten to twelve minutes.

"At the moment, on my trips to Kerkrade in Holland I'm taking with me the texts of the carols I've selected, a nice commission which gives me an opportunity to go down a different road. They'll play it at their Christmas concert.

"Ultimately I'd like to write a big piece for choir and band. When this interview is published, some composers will think: 'I'll get there first.' Fine, if I inspire people into doing this. Gilbert Vinter wrote a piece for brass band and choir, *The Trumpets*. It should be played more often, because it's novel. A lot of people won't do it. They think: 'We'll stay with our band. We don't want foreigners in it. We can't have a choir!' In the old days, when the brass bands were full of men, the choir might have some women in it. 'We can't be having that,' they'd say. Yet the first thing the brass band members do when they get to the pub is they want to meet all the women in the choir!"

The day after we spoke, Ellerby was to return to a music festival in Kerkrade, in the Netherlands, on the German border. "It's an old mining town," he explains. "The mine is now defunct. In fact, I'm staying at a new ski resort there, built on the top of a slag heap, indoors, with proper snow. Every fourth year they have a worldwide competition, done over three long weekends. They have wind orchestras (Harmoniemusik), fanfare orchestras, which are brass bands with saxophones, and marching band contests, held in a stadium.

"I adjudicated last time. I've been

invited back. We have to do a lot of bands. We tier them and grade them as we go. By the final weekend there will be a winner. We do it by careful methodology and technique, with five adjudicators on my panel."

When asked what advice he would give to a student, he jokes: "Don't do it. Get a life!" He believes that budding composers who want to write will do it anyway. "Composing is a job for people

who can't help themselves," he says. "Otherwise, it's over-romanticised." Ellerby believes that tenacity will achieve results.

"Stick it out," he

urges. "Composing chooses you, not vice versa. To get certain types of jobs is fatal. To get a job in music is good, where you're going to be a part-time teacher or examiner. But say you work in a restaurant for a couple of days. They ask, do you want to work lunchtimes as well? You think of the money. You'll get lost."

Ellerby is disarmingly frank about what he calls his 'wilderness years'. "For quite a long time in my mid-twenties I had little coming in. I lived with my parents," he explains. "Parents should realise that music students, unlike engineers or scientists, don't go straight into positions in industry. What reputation can you possibly have as a composer when you leave a music college? Hundreds and hundreds have graduated simultaneously with you in this country, thousands across the globe. Today, music publishing is in a dread situation. No-one wants to record you. No-one wants to play you. To make a living takes time. I'm a great believer in the God of Good Luck, Happy Fortune, Serendipity. I used to have a record label called *Serendipity*."

"I did start to notice, when I was Head of Composition at the London College of Music, that the standard of the students'

technique was declining all the time. For example, when I was at school, we harmonised Bach chorales from the *Riemenschneider* chorale book. We did species counterpoint. We also had to do aural. Nobody does these things today, because they can't. The easiest way to get round these student problems is to hacksaw these elements, get rid of them.

"So they now come to universities with no contrapuntal ability whatsoever, other than tapping something into their computer until it sounds okay to them. So you see ludicrous compositions where the entire brass section is going *fff*, and a solo flute, in its lowest register, is playing *pp*. 'It sounds okay on my computer,' they say. You sort it out, and change it all. Then they come back with the piece in their exam portfolio, reverted to the way it was. You might as well not have bothered.

"Why did you do that? I ask. 'I thought it was better my way than yours,' they reply. Well, okay, good luck to you. Try and get a job outside.

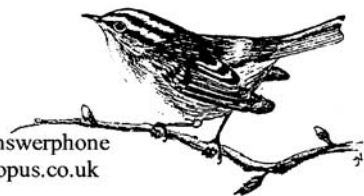
"Malcolm Arnold was a good friend of mine. For years he was stabbed in the back, in the front, in the sides, by the critics. Name me all these critics; you can't. They are forgotten, yet Arnold's music still lives. Whatever you criticise about him, he produces crystal clear orchestration. He could write tunes to die for. He was envied by people, but he didn't help himself."

Ellerby believes that when writing music, the melodic idea is the easiest part of the process. "The structure is the hardest thing to deal with," he says, "because you have to find what to do with the material within the structure. Once you've got a good technique, which grows with the years, you could compose fifty minutes out of eight bars. That's the hardest thing to teach anybody. You can teach certain aspects of melody, harmony, counterpoint, but the structure is the most individual aspect. And that's the one that's the key, the real secret."

In January 2010, I retire after 20 years - so contact
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14TH WASBE CONFERENCE

Cincinnati, Ohio • July 5-11 2009

16 bands from six countries performed concerts, repertoire sessions and masterclasses with conductors and other clinicians before a very healthy number of delegates at the 14th WASBE Conference. The facilities of the Cincinnati Conservatory of Music (CCM) were ideal, centred on a concert hall with a capacity of around 800 boasting a clean acoustic, perfect for wind bands.

Royal Northern College of Music

The United Kingdom was represented by the RNCM Wind Orchestra, conducted by Clark Rundell, Tim Reynish and myself with Melinda Maxwell (oboe) and Paul Vowles (clarinet) as soloist. Over the week we gave an evening concert, an early morning repertoire session, an open rehearsal, and conductors and soloists were involved in various masterclasses and sessions. WASBE was born at the RNCM in 1981 and this was the first time we had been at one of their conferences since 1995 in Japan so it was a pleasure for us to be invited to play such a central role in this event.

The repertoire we performed was:

R. Vaughan Williams	<i>Toccata Marziale</i>	(Boosey)
Edward Gregson	<i>Metamorphoses</i>	(Chester Novello)
Michael Oliva	<i>Torso</i>	(manuscript)
Gary Carpenter	<i>Doubles Concerto</i> (première)	(manuscript)
David Horne	<i>Waves & Refrains</i>	(Boosey)
Edwin Roxburgh	<i>Elegy for Ur</i>	(Maecenas)
Adam Gorb	<i>Metropolis</i>	(Maecenas)
Stephen McNeff	<i>Wasteland Wind Music</i>	(Maecenas)
Emily Howard	<i>Deep Soul Diving</i>	(Maecenas)
Adam Gorb	<i>Tranquillity</i>	(Maecenas)
Gavin Higgins	<i>Googie Funk</i>	(Faber)
Kenneth Hesketh	<i>The Gilded Theatre</i>	(Faber)
Duncan Ward	<i>Kerala Reverie</i>	(Peters)

It's not for me to comment on our performances, save to say that we were delighted with the reception we received from delegates and audience. A CD of our concert will be available from Mark Custom, www.markcustom.com, in the near future.

Conference Programme

The daily programme was structured around three performance slots: an 8.30 a.m. repertoire session (co-ordinated by the excellent Jim Cochran of Shattinger Music); a 3 p.m. concert often given by a high school or community band; and a full evening concert at 8 p.m. by one of the flagship ensembles invited to perform. In between there were numerous discussions, clinics and research sessions often running simultaneously.



International Youth Wind Orchestra

In keeping with WASBE's mission to promote a worldwide repertoire, there were lectures exploring Portuguese, German, Canadian, Latin American and American repertoire and most concert programmes focused to quite a large extent on repertoire from the country of the performing ensemble. Composers were well represented with many present to hear their works and participate in the daily 'composer drop-in' sessions. British composers Adam Gorb, Gary Carpenter and Martin Ellerby made significant contributions to these sessions.

International Youth Wind Orchestra

A regular feature of WASBE conferences is the International Youth Wind Orchestra. Students from all over the world apply to play in this ensemble and although the majority of the players tend to come from the region hosting the conference there is always a wide spread of nationalities. The group rehearses intensively during the week and gives a concert on the final afternoon of the conference. This year, WASBE President Glenn Price had devised a project for the IYWO involving three legendary American wind conductors working on cornerstones of the repertoire: Frank Battisti (Holst suites), Donald Hunsberger (Hindemith Symphony) and H. Robert Reynolds (Grainger's *Lincolnshire Posy*). Their rehearsals, discussions and performance were recorded and will form the subject of a DVD to be released later this year.

It was fascinating to watch these three gentlemen work, having known them mainly through their recordings and writings rather than 'in the flesh'. I particularly enjoyed Reynolds's conducting of *Lincolnshire Posy* in the concert. The UK's very own Simon Tillier, currently studying with Rodney Winther at CCM, deserves a mention for his outstanding work in managing the whole IYWO project.



United States Marine Band, Christopher Rose conducting

Repertoire

One of the great debates at every wind music conference I have ever been to concerns repertoire. The more I experience these often heated debates, the less worked up I find myself getting about it. Increasingly, I become less bothered by what others are doing, and more concerned with doing what I do as well as I can.

At the RNCM we treat the wind orchestra as a vehicle for contemporary music: partly a symphony orchestra without strings, partly an extension of a smaller new music ensemble. Our students do not play in wind orchestras every week and my colleagues and I do not conduct only wind groups. As such, we tend to programme challenging repertoire by composers who write for a wide variety of genre. Our programme for this conference was uncompromising and cutting-edge, focusing largely on composers with a connection to the college: Adam Gorb, Gary Carpenter and David Horne are all on the composition staff, Edward Gregson was the Principal until last year. Edwin Roxburgh and Michael Oliva completed the line up of living composers with Vaughan Williams the only representative of the dead portion of the species.

They are a diverse group of composers, but one thing they all have in common is that they cannot be pigeon-holed as 'band composers', writing as they do (or did) for orchestra, choir, opera, new music ensembles, chamber groups etc. Our programme certainly created debate and whereas one WASBE regular said to me that, in his view, ours was the only programme of the week which deserved to be included in a WASBE conference, I also overheard an American high school band director offer the view that much of what we played was total rubbish and a complete waste of paper!

In contrast, most of the other ensembles were larger in size than our one-to-a-part group. In some cases this simply meant some doubling in the woodwinds, in the case of the North Texas Wind Symphony it results in a group of 80+ players. The careers of those conductors, and in fact of many of the players, are much more focused on the wind band world. At the other end of the spectrum, the CCM Chamber players, conducted by Rodney Winther presented a concert of smaller works, the largest in scale being the *Happy Workshop* by Richard Strauss scored for 16 players.

Some would have us believe that the one to a part concept is superior to the large bands, but I would argue it is short-sighted to suggest that the repertoire for large bands is necessarily inferior. Composers of the stature of Stockhausen and Corigliano have written major works which absolutely require these large forces and there is something undeniably thrilling about the sound of the larger bands. However, once or twice during the week I wondered if some of the larger groups could have reduced their forces for items in their programmes which were clearly conceived with single players in mind.

What is clear to me is that there is a place for all of these ensembles, and the conference would have been much the poorer without the chance for delegates to experience the very different concepts employed by these three leading university/conservatoire groups: CCM, North Texas and RNCM. Congratulations, then, to the artistic planning committee for lining up such a varied, but high quality, roster of performing groups.

On a personal level I found much of the repertoire I heard for the first time in Cincinnati lacking in imagination, originality and

WIND POWER ACROSS THE ATLANTIC Duncan Ward

July 4th saw the Royal Northern College of Music Wind Orchestra depart for our eagerly anticipated tour to Cincinnati, Ohio. Repeatedly asked by nonplussed locals why we had come to their town, we became well versed in the gospel of the World Association of Symphonic Bands and Ensembles.

The conference itself was held in the magnificent buildings of the university's conservatoire, whose facilities were simply stunning, even if the proportion of Steinways

to windows was probably 10 to 1. As the ensemble's pianist this was just one of my many unexpected perks. After Clark Rundell's compliments in our open rehearsal, I later bumped into a Japanese delegate who exclaimed with a twinkle in his eye: "Aha, the pianist who newer wushes!".

In fact, largely thanks to the legendary work of Tim Reynish, our ensemble seemed to generate an extraordinary level of hype (much to the bemusement of 40 students who had only started playing together two weeks previously). Having said that, when it finally came to show time I have never seen a group

of musicians so excited about giving a concert, let alone (as was the attitude of many before the trip) a wind band concert! Much of this was undoubtedly down to a challenging and invigorating programme of outstanding contemporary British repertoire, highlights including Adam Gorb's *Metropolis* and the première of Gary Carpenter's *Doubles Concerto*.

We were all understandably less keen for our 8.30 a.m. repertoire session the previous morning, but I was chuffed with their performance of my piece, *Kerala Reverie*, conducted by Mark Heron. Needless to say



H. Robert Reynolds, Frank Battisti and Donald Hunsberger

ambition and although I didn't make it to all the concerts I was disappointed not to hear more pieces I would be interested in programming. More than once, whilst listening to what are now quite old pieces such as Husa's *Music for Prague*, the Hindemith *Symphony*, and Grainger's *Lincolnshire Posy* I felt they were actually fresher sounding than much of the repertoire we heard that had been composed in the last couple of years.

I imagine that if it were possible to travel 200 years back in time to 1809 to hear the first performance of Beethoven's 'Emperor' Piano Concerto one would find many people who didn't rate that piece very highly. They would probably also be very enthusiastic about music by composers who we have never heard of today. So, in my view, all we can do is carry on commissioning composers we believe in and revisiting existing repertoire which we believe is of quality. What survives the test of time is for history to decide so perhaps we needn't get so worked up about it?

What did surprise me slightly was hearing colleagues wholeheartedly agree that in order to achieve one of their main goals, moving the wind band into the musical mainstream, more pieces must be commissioned from the major composers of our time. Yet, few of them seem to know who those composers are, or have the curiosity to find out! This seems to be symptomatic of the fact that in some parts of the world it is possible for 'wind band people' to exist in a vacuum without reference to other parts of the wider musical world.

Controversy!

There was also much debate, and a little controversy, concerning



Royal Northern College of Music Wind Orchestra

educational music for young players. Stephen Budiansky is a freelance journalist, music lover, and parent with much experience of school concerts from the audience's viewpoint. In 2005 the Washington Post published an article by him, www.budiansky.com/wpost.html, criticising the quality of much 'educational' music which he described as formulaic and deeply uninspired. Invited to speak in Cincinnati, by all accounts (I wasn't there) he gave an entertaining yet hard-hitting follow up to his original article. An unexpected presence in the room was one of the composers about whom he had been most critical, and sharp intakes of breath were the order of the day when the gentleman in question stood to introduce himself! Good on Mr Budiansky for generating debate on this topic but it seems to me a little too easy to blame the composers or the publishing industry for producing what the consumer (the band director) demands. Budiansky's website contains some thoughts on his appearance at WASBE and the reaction he generated www.budiansky.com/WASBE_thoughts.html.

Battisti and Reynolds both offered insightful comment on this issue. Reynolds agrees there is too much poor music out there, but he counters with the view that things are much better than they used to be. When he was starting out there was almost nothing for young bands and whilst the current system of competitions, trophies and repertoire lists is not perfect it has led to a high standard of playing. The task for the next generation of directors and conductors, he felt, was to move forward with creating more quality repertoire. Battisti's point was that school band directors must make a choice between focusing on winning the trophy or trying to develop a love of music in their students. Mark Fonder, Professor of Music Education at Ithaca College also made the valid

the repertoire sessions are a crucial part of the conference. As a composer, it was a fascinating experience hearing some examples of the vast range of music being written for this combination in various corners of the globe, and hence the diverse perspectives on the future direction of wind music.

Our final musical offering was a post-concert jazz set led by the incomparable Sam Healey on saxophone. Melinda Maxwell, our oboe soloist, probably deserved the boogie prize (no doubt aided by her partner in crime, Maestro Reynish), but several others also seized the moment to strut their stuff on the

dance floor.

We lapped up our fair share of American culture too, cheering on the Cincinnati Reds at the baseball stadium on our first day. Their astonishing defeat (10-1) did not seem to surprise the home crowd, who dutifully responded every time the organ pumped out 'If you're happy and you know it clap your hands'. We indulged in the super-sized quantities of food, championed some cheerleading moves, staged a staff vs student softball match, and even seized the (induced) opportunity to squeeze one lady's plastic boobs. Wouldn't happen in England.

The wind orchestra always has been and always will be an oddly mixed bag of wonderful instruments. I know it's a devil to write for, and even more devilish to whip together into a cohesive blend as conductor. An opportunity like WASBE provides the necessary impetus to unite the warring factions and encourage listening to each other, both in and out of ensembles. Somehow the difficulty is part of the inspiration, and inspired we were. If we learnt one thing from our experience, it is to believe Tim when he preaches that "forte is a light dynamic"!



Clark Rundell, Mark Heron, Adam Gorb and Timothy Reynish



Melinda Maxwell



Timothy Reynish

point that whilst those in charge of young bands must strive to find good repertoire, the good news is that playing a bad piece now and again actually doesn't do any lasting harm!

US Marine Band and Karel Husa

The final concert of the conference was by the incomparable US Marine Band. Their programme (in keeping with their remit) blended tradition with new repertoire. After an impeccably played Sousa march and a new transcription (up a semi-tone from the original) of Shostakovich's *Festive Overture*, we were treated to a new version of Jennifer Higdon's *Percussion Concerto*. This work, written for Colin Currie in 2005 has been widely performed in its original symphony orchestra form and Higdon has herself done the transcription. During the pre-concert talk she entertainingly told us of her difficulties with the US Government in negotiating the deal for the transcription. Apparently the rules are that such a project should go out to tender, but she managed to persuade them that there would be only one bidder and she would bid high! Here is a composer who writes for the major orchestras but has also contributed band pieces for young players. Her contribution to the Bandquest project for younger players is also well worth investigating at www.bandquest.org.

The final work on the programme was Karel Husa's iconic *Music for Prague*. A fine performance of this masterpiece was preceded by the inaugural WASBE Lifetime Achievement Award being presented to Mr Husa, still going strong at the age of 87.



Melinda Maxwell, Clark Rundell and Paul Vowles

Resources

As mentioned above, all of the concerts and repertoire sessions will be available on CD from Mark Custom. The Battisti/ Hunsberger/ Reynolds DVD should also make interesting viewing. The WASBE website will carry archives from the conference including reviews of many of the concerts, clinics and discussion sessions. Next stop for the WASBE bandwagon is Taiwan in 2011 and their conference website is already live, www.wasbe2011.com.

Duncan Ward won the 2005 BBC Young Composer of the Year competition, and was formerly Principal Composer and keyboard player of the National Youth Orchestra of Great Britain. He has received a broad range of commissions, including for BBC Radio 3, the Endymion Ensemble, The Sixteen, Brass10 and the Navarra String Quartet, and was official composer for Coutts Bank's Family Business Awards in 2008. He is published by Peters Edition. August 2006 saw him performing on the Royal Albert Hall organ for a BBC Prom concert under Sir Colin Davis. In the last year he has performed piano

and organ concertos at St John's, Smith Square and Cadogan Hall, as well as giving recitals in Delhi and Lucerne. He is currently studying composition with Adam Gorb at the RNCM, and is on the Joint Course with the University of Manchester where he is Conductor of the University Orchestra. He is Founder and Trustee of The WAM Foundation (Worldwide Appreciation of Music), a charity to encourage musical cultural exchange between India and the UK.

Applications to Perform at the 15th WASBE Conference (2011)

Is your wind band/ensemble interested in performing at the 2011 WASBE Conference in Chiayi City, Taiwan? All the details on how to apply are now available online, www.wasbe.org. The application deadline is 1 **November 2009**.

Allan Street and Nott'num Town

by John Robert Brown

Whenever I travel through Derby railway station I think of Allan Street.

We first met in 1969. Mr Street (as I had to address him) was in his late fifties. A tutor at Nottingham College of Education, in the Clifton suburb of the city, he was a trumpet player and conductor who lived in a small bachelor flat on campus. I was in my late twenties, newly retired from being a full-time professional saxophonist.

I'd become jaded by freelance playing. I could see that despite the perception of glamour, playing on the then new BBC Radios One and Two, for instance, my work as a jobbing saxophonist would lead nowhere. So I decided to 'turn to teaching', as the Department of Education and Science adverts of the day put it. Britain needed class teachers. I needed a degree, with the stability that a job in education would bring. My young wife Wendy had already embarked on a university course in Nottingham. So that's where I applied to do a B.Ed, in maths and music.

Thus, in the spring of 1969 I drove up to Nottingham to audition in front of the Head of Music at Clifton, Edwin Smith. He was Allan Street's boss. The piece I chose to play was the last movement of Poulenc's *Sonata* for clarinet and piano, *Allegro con fuoco*.

I gave it all the *fuoco* that I could. To this day I marvel at how Edwin Smith coped with the piano accompaniment, reading it at sight. Such virtuosity settled any qualms I may have had about the competence of the lecturers from whom I would be receiving my higher education in music. In fact, we *both* passed that audition because, to my relief, I was offered a place.

Edwin Smith agreed for me to have clarinet consultations outside college, first with Frank Allen of the CBSO, and later with Paul Harvey at Kneller Hall. When I started the Nottingham course during the autumn of 1969, I finally met Allan Street.

A short wiry man, with a full head of

“Allan wore rimless spectacles of the sort that had been fashionable in the Glenn Miller era”

grey hair, Allan wore rimless spectacles of the sort that had been fashionable in the Glenn Miller era. He was a chain-smoker, always had a stub of pencil in his pocket, jotted personal reminders on the back of a cigarette packet, and used a different set of dentures for playing the trumpet. He called these his playing teeth. Allan ran the college wind band with his own brand of strict-but-kind discipline. Rehearsals took place on Monday nights, so that he could call on a mixture of full-time students (there were only 60 in the music department), plus those ex-students and wind teachers who lived locally. I led an enormous clarinet section of at least twenty players. As you'd expect, Allan used the wind band at Nottingham to test out his new compositions. His popular suite *Nott'num Town*, which dates from 1970, was one such composition, which I observed being created, and played in the first performance.

In that pre-PC era (we were beginning to use computers, but only in maths), scores were still written in pencil and copied by hand in ink. Allan was very proud of his small collection of 'Time Is Money' pen nibs, with which he prepared his carefully written parts. The most impressive kindness of all I remember was that when I was on a very tight deadline for copying the instrumental parts for a BBC broadcast of an octet I was running, Alan was kind enough to take out his pens and copy a couple of the scores for me. How many music lecturers would do that for a student?

Allan was gregarious. Though still 'Mr Street' to all of us, he would meet students for ice-skating sessions in

Nottingham. But the high spot of the calendar was the end-of-year wind band concert, when precise and energetic playing by an enormous wind band would be spiced with fun and high jinks, always kept well under control, of course. The music never suffered.

Later I found out that Allan had once been a class teacher in a brand new school at Pastures Hill, Littleover, in 1951-1953. Littleover is a large suburb of Derby. During that period Allan had built a reputation as the conductor of the Derby Light Orchestra, which gave concerts in the Central Hall in Derby. Such practical experience showed. His baton technique was clear and unequivocal. He had a repertoire of wrinkles and dodges to achieve good results with a bunch of players of varied abilities.

Before long Allan had unearthed *Saxo-Rhapsody* (1936), by Eric Coates, who also came from the East Midlands, from Hucknall. As you may know, there exists a version of the *Rhapsody* for saxophone and wind band. Soon, Allan had organised a concert featuring the college wind band accompanying me in *Saxo-Rhapsody*, which we duly played on local radio. Allan then introduced me to a saxophone concerto by another local composer who made his name writing for the Mantovani orchestra, Derby-born Ronald Binge. The Binge concerto is an excellent piece, still insufficiently played.

One day Allan called me into his tutorial room, where a pencil-written Eb melody lay on the music stand. 'Have you got your sax?' he asked. Of course I had. 'Let's try this,' he said. He accompanied, from memory.

The piece was *Rondino*, now well-known as a trumpet solo on the Trinity Guildhall exam syllabus for grade six. "The melody came to me when I was waiting for a train, late one night long ago, on Derby station," he said.

Which is why Derby station always reminds me of Allan Street.

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BandNews

THE BAND OF THE ROYAL LOGISTIC CORPS Falkland Islands Tour 2009



Bandmaster Justin Teggarty with the Royal Logistic Corps Concert Band in the Falkland Islands

Director of Music: Major P Stredwick BA(Hons) LRSM psm CAMUS

Bandmaster: WO1 J Teggarty BMus(Hons) BA(Hons) DipMus(Open) LRSM LTCL CAMUS

Band Sergeant Major: WO2 N Atkinson LTCL CAMUS

As members of a Regular Army Band there are many opportunities to travel the world over as part of our job. As well as high profile concerts and parades there are always occasions for individuals within the band to perform with smaller groups and also as soloists.

In June this year, The Band of The Royal Logistic Corps travelled 8,000 miles to reach an audience that few musicians will have performed to. Some readers will be too young to remember the Falklands conflict that took place in 1982 but, to the Falkland Islanders this is an important part of their recent history. In June each year, there are a number of events to mark the anniversary of the islands' liberation and this is where the band comes in.

June 14th was the day of the Liberation Parade. A ten-piece brass group performed for the preliminary church service at the cathedral. From here, the band marched contingents from the Falkland Islands Defence Force, Royal Navy, Army and Royal Air Force to the Liberation Monument in Stanley. During a moving service the band played Nimrod as the wreaths were laid. The presence of a warship in the channel of Stanley Harbour added to the poignancy of

the occasion. Later that evening, the jazz group and rock band provided music for the Liberation Ball.

Earlier in the week, the Stanley Infant and Junior School was invited to an afternoon Children's Concert in Stanley Town Hall. The well chosen programme ended with arrangements of S Club 7 and ABBA, bringing the audience to their feet to dance!

The evening performance was the main concert of the tour and was broadcast live on radio. All the British Armed Forces were represented within the music performed. Task Force, a stately and majestic piece, represented the Royal Navy; bringing back memories of the ITN bulletins seen 27 years previously, and the RAF was saluted with 633 Squadron, providing a great opportunity to showcase our trio of French horns!

As part of the tour, three members of the cornet section visited the local secondary school to coach some enthusiastic young players. These five teenagers were invited to perform with the band in our concert later in the week. Our rock group Supply Chain gigged every night and our brass and woodwind quintets were in high demand.

The tour encapsulated what makes life as an Army musician so enjoyable for many; variety and the opportunity to travel all over the world.

Lance Corporal Alan Hughes - piano, bassoon and feature writer!

SOUTH ESSEX BASED HARMONIE CONCERT BAND

The band is having a rehearsal day on October 4th, which is eagerly anticipated as we will be under the baton of Philip Sparke. During this season we have been playing his arrangement of *Music* composed by John Miles. We have thoroughly enjoyed playing it but it will be interesting to hear what Philip makes of our interpretation of it and what he may want us to do differently!

He will also lead us through *Four Norfolk Dances*, which we are playing at the ncbf Regional Festival in Colchester in November. This will be the third time the band has played there and we will be hoping to improve on the silver awards we were given on both previous occasions. However, it is the taking part that is important!

The rehearsal days have become an annual fixture for us. Their purpose is to improve our musicianship and to appreciate nuances of pieces that otherwise may have escaped us! They are great fun and we also have the opportunity to get to know members of the band whom we don't normally have the time to chat to at our weekly rehearsals.

Harmonie Concert Band is about 57 strong now but new members are always welcome especially in the percussion, trumpet and trombone section.

For information please contact Muriel Cornwell. 01268 545969 or visit our website www.harmonie.org.uk

EDWARD GREGSON CONCERTOS

BBC Philharmonic, Clark Rundell (conductor)
Trumpet Concerto; Concerto for piano and wind
'Homages'; Saxophone Concerto
Ole Edvard Antonsen (trumpet), Nobuya Sugawa
(saxophone), Nelson Goerner (piano)
Chandos Digital CHAN 10478



I was particularly looking forward to reviewing this CD, since my university band had given two performances of Gregson's

Concerto for piano and wind within the last twelve months, the first of which was conducted by the composer himself. This is the third disc from Chandos to feature the concertos of Edward Gregson, who aims eventually to write a work for every orchestral instrument, and was recorded in late 2007 in Manchester.

The first work on the disc, Gregson's Trumpet Concerto, was written in 1983 and is scored for solo trumpet, strings and timpani. The work is cast in three movements, the second of which is dedicated to the memory of Shostakovich and uses his famous DSCH motif. The performance here from both soloist and orchestra is superb throughout, virtuosic and energetic in the outer movements, and bursting with emotion in the central elegy.

Gregson's Concerto for piano and wind, subtitled 'Homages', was written in 1995 and pays tribute to some of the composer's favourite composers, namely Stravinsky, Bartók, Rachmaninov and Poulenc. The work is scored for the same ensemble as Stravinsky's Piano Concerto of 1924, with the addition of a soprano saxophone.

The first movement sets off here at an incredibly lively tempo, which gives the opening a breathless energy and exuberance. The problems though start shortly after figure three, a notoriously difficult rhythmic passage, where the ensemble drastically slows down. Whether due to the difficulty of the music, or some sloppy editing, this is a major flaw in the recording, and really should have been rectified during the recording sessions. The rest of the movement continues at the slower tempo, and is more successful as a result, although there are brief moments of untidy ensemble playing (horns often sound late compared to the piano) and poor balance (the clarinets in particular are sometimes too quiet). One last discrepancy is the final bar of the movement, which is notated as a 4/4 bar following a long section in 12/8, but is played here as another 12/8 bar.

The serenely beautiful second movement

is infinitely more successful, with faultless intonation in the woodwind at the opening, and delicious solo lines, particularly from oboe and soprano saxophone. The overall tempo is a fraction quicker than I would prefer, but still gives plenty of room for the music to breathe.

The moto perpetuo finale is played here with real commitment and enthusiasm, and is again taken at an adventurous tempo. As in the first movement, there are some tempo fluctuations and sections where the ensemble is not quite together (this time trombones and tuba are occasionally at fault), but the overall effect is extremely exciting. This really is a wonderful work which I hope will be brought to a wider audience by this release.

The final work on the CD is Gregson's Saxophone Concerto, which was written in 2006 for the soloist featured here, Nobuya Sugawa. The piece is scored for alto saxophone (doubling soprano saxophone in the second movement) and orchestra, with important parts for piano and drum kit.

The first movement, which the composer describes as a cityscape, takes us on a journey from the atmospheric opening, played with a real sense of mystery, to angular rhythmic syncopations (played more accurately here than in the previous work), via more calm tonal sections. The frequent changes of mood and tempo give the music a somewhat unsettled feel, but help to successfully depict an ever-changing contemporary urban landscape, with some of the more riotous moments reminding me of the sound world of Michael Daugherty and his contemporaries.

During the second movement, which follows without a break, we perhaps see Gregson at his most dissonant, basing much of the movement on a twelve note row, and even quoting the opening of the Berg Violin Concerto. The movement is hauntingly beautiful, and played here with exquisite control of colour and texture.

The finale, which is again linked to the previous movement, is a terrific vehicle for the virtuosity and versatility of Sugawa. His playing here is again superb, making the extremely difficult writing seem effortless and he is backed up extremely well by the orchestra. The work concludes in a blaze of glory, with Gregson in suitably joyous mood.

Overall, this is a terrific new recording from Chandos, and is available in a number of different formats. You can purchase the CD from www.chandos.net, or download the disc (or even just selected tracks) in either mp3 or a higher quality lossless audio format. The pricing structure also seems quite sensible: £12.71 for the CD, £9.99 for the high quality digital download, and £7.99 for the mp3 download. In addition, there are free audio samples of each track and, unlike so many digital downloads, a PDF of the CD

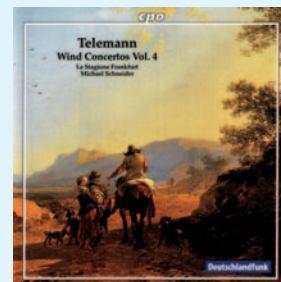
booklet is also available free of charge.

Chandos are to be congratulated, not only for producing another excellent recording, but for continuing to show how traditional media can work together in harmony with digital formats. Highly recommended!

Philip Robinson

TELEMANN WIND CONCERTOS VOL. 4

La Stagione Frankfurt, Michael Schneider
(conductor)
Cpo 777 400-2
www.lastagione.de



The orchestra La Stagione Frankfurt, led by Director Michael Schneider, has established a reputation for performing a wide spectrum

of works and is highly regarded in the field of authentic music performance. They bring to light lesser known musical gems by composers such as J S Bach's sons, Beck, Stradella, Scarlatti and Holzbauer, along with stimulating interpretations of the standard baroque repertoire such as the music by Georg Philipp Telemann (1681-1767) recorded here.

The first three volumes in this series of Telemann Wind Concertos, recorded by both La Stagione Frankfurt and their German compatriots Camerata Köln, contain a mix of concertos for trumpet, horns, piccolo, transverse flute, oboe, recorder and violins, while Volume 4, produced in 2009, is devoted to the gentle sound of recorders, flutes, oboe d'amore and oboe. Given Telemann's prodigious output, I would not be surprised if Volume 5 is in the pipeline already. Their website www.lastagione.de reveals that La Stagione Frankfurt is generously supported by the Ministry for Culture and Science in Hessen.

There are five concertos on this CD, beginning with the Concerto in A minor TWV 52:a2 for two recorders, strings and continuo, soloists Michael Schneider and Martin Hublow, followed by the Concerto in D major for transverse flute TWV 51:D2, soloist Karl Kaiser. Both capture the essence of the baroque style, switching effortlessly from restful and relaxing to animated and jolly, providing that feeling of order and certainty that seems to be missing in the 21st century. Next is my favourite, the Concerto in A major for Oboe d'amore TWV 51:A2, mellifluously performed by Martin Stadler, then we hear the Concerto in B minor for two transverse flutes and bassoon TWV 53:h1 with Karl Kaiser, Michael Schneider and Marita Schaar. The final work



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Adam Gorb

TRANQUILITY for Wind Ensemble

The bit of WASBE 2009!

Tranquility was commissioned by Tim and Hilary Reynish and joins the now legendary series of works commissioned in memory of their son William. It was first performed at the WASBE conference in Cincinnati by the Royal Northern College of Music Wind Ensemble conducted by Tim Reynish in July 2009. It is an exercise in quiet playing - a simple folk-like melody starting *ppp* and building until a climax is reached with a tutti *pianissimo* chord! The ensemble incantates vocally in canon; a bell tolls and we are reminded of man's inhumanity to man. The movement finally dissolves into bird song over repeated muted brass chords which die away into the quiet mood of the opening.
 Duration 6.30 minutes

Cedric Thorpe Davie

Variations and Fugue on

"The Wee Cooper of Fife" for Wind Orchestra

Cedric Thorpe Davie studied under Ralph Vaughan Williams and Gordon Jacob and later with Kodaly in Budapest. His compositional style is unequivocal in it's tonality, a style and craftsmanship he readily adapted to the film scores for Disney successes such as *Rob Roy* and *Kidnapped*. The setting of the traditional folk song *The Wee Cooper of Fife* is of that genre and reflects the gentle charm, humour and down to earth character of this well loved Scottish composer. He treats us to an intricate but delicate masterpiece of scoring that depicts the values and tastes of a bygone era. The work was commissioned for the National Youth Wind Ensemble of Scotland by the Scottish Amateur Music Association in 1979.
 Duration 7.30 minutes

Emily Howard (recipient - Paul Hamlyn Foundation composers Award 2008)

Deep Soul Diving for Wind Orchestra

A highly structured work which explores multiple layers of sonorous texture. Sometimes strident, sometimes languid it even engages briefly with a little jazz waltz whilst never losing sight of it's dramatic ending.
 Duration 5 minutes

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is the Concerto for oboe in E minor TWV 51:e1, featuring Martin Stadler once more, who proves incontrovertibly that the oboe, and oboe d'amore, do not have to be ill winds that nobody blows any good. That plangent, reedy English sound exists in a parallel universe.

I recall that it was André Previn in the 1970s who railed against the growth of 'authentic' performances, wondering why anyone should want to play music 'perfectly out of tune'. Things have moved on a lot since then. With a playing time of just over an hour, this CD is excellent and I look forward to hearing more from La Stagione Frankfurt.

Robert Parker

MICHALA PETRI 50TH BIRTHDAY CONCERT

Live recording from the Tivoli Garden Concert Hall

Kremerata Baltica, Daniil Grishin (conductor)

OUR Recordings 8.226905

www.ourrecordings.com

www.naxos.com



Since 2005 Michala Petri has not been tied to an exclusive recording contract, and has subsequently made five

recordings for OUR Recordings, including this CD, a live recording of the concert to celebrate her 50th birthday at the Tivoli Garden Concert Hall in Copenhagen, Denmark on July 7th, 2008.

She describes at some length in the sleeve notes her reasons for choosing the pieces, which include two baroque concertos and two modern works, along with an *Andante* by Mozart, more of which later. First is the Concerto in D minor Op 9 No 2 by Tomaso Albinoni (1671-1751), establishing firmly the musical heritage of her chosen instrument, but the change from this well-ordered three movement baroque concerto to Chen Yi's *The Ancient Chinese Beauty* is abrupt, and immediately challenges our preconceptions of the recorder. Chen Yi (born 1934) is one of China's leading composers, receiving many commissions from around the world, and she has also held posts in composition at universities in America and China. This work is cast in three movements, and these are a 'musical realization of [her] impression of the ancient Chinese art'; the clay figurines of the Han dynasty, the ancient totems and the ink calligraphy of the Tang dynasty. The music, though technically demanding for the recorder, is played with effortless virtuosity by Petri, and the orchestra accompanies superbly. The percussive slaps

are not explained in the notes, but are effective additions to the texture of this intriguing piece.

The *Andante* in C major KV 315 by Wolfgang Amadeus Mozart (1756-1791) is very well known, and though presumably originally intended for the flute, sounds good on the alto recorder. A noteworthy point is Petri's admission that only recently has she 'had the courage' to start playing his music. She manages pretty well!

To give the audience and soloist a rest from the recorder, beautiful though it is, the Kremerata Baltica perform Rota's Concerto for strings, written in 1964-5 and revised in 1977. The Italian composer Nino Rota (1911-1979) achieved international fame through his film music, including Fellini's *La Strada*, *La Dolce Vita*, *8½* and the *Godfather* trilogy, and this four movement neo-classical piece makes for a pleasant diversion.

Artem Vassiliev (born 1974) had his attitude to the recorder 'completely transformed' when he heard Michala Petri perform with the Kremerata Baltica, and *Valere lubere* (To say goodbye) for alto recorder and strings is dedicated to her. The work is a 'personal diary', including his musical response to two of his Russian musical contemporaries who died unexpectedly, and it is thoughtful and imaginative.

Petri returns to more familiar fare in Antonio Vivaldi's Concerto in C major RV 443 for recorder and strings, clearly one of her favourites, and the CD ends with an encore, *Happy Birthday Variations* by Peter Heidrich (born 1935), decorously received by an intelligent but enthusiastic audience, whose applause was deleted from the CD until after Petri's last piece. They were generally on their best behaviour throughout the concert, with only the odd cough preserved forever. It is fitting that this great artiste's 50th birthday should be celebrated in the place where she made her debut over 40 years ago, and we are privileged to be able to share the occasion by listening to 77 minutes 19 seconds of it on this splendid CD.

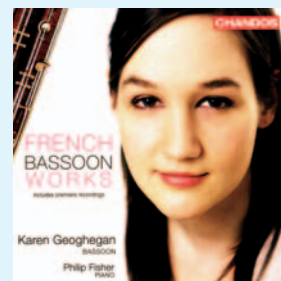
While all things musical are excellent, the booklet could be better. The colour scheme of the sleeve notes is less than ideal, as the print is a light peach colour on a tan brown background, making it hard to read (or maybe my eyes are failing), and some detective work is needed to establish basic facts about the recording. The notes are all in English with American spellings, and the Scandinavian facility for languages notwithstanding, a native English proof reader would have been a good idea. Finally, there is the delightful photograph of Michala and, we must assume, her husband and two children.

Robert Parker

FRENCH BASSOON WORKS

Karen Geoghegan (bassoon), Philip Fisher (piano)

Chandos Chan 10521



Karen Geoghegan's star is currently in the ascendant, having been soloist in the Proms at the Royal Albert Hall in August.

This CD is just one of four she has recorded under the Chandos label, the others being with orchestras: the Orchestra of Opera North, the BBC Philharmonic and the Russian State Symphony Orchestra. Here she has teamed up with the pianist Philip Fisher to perform a selection of music for bassoon and piano by French composers ranging from Gabriel Fauré (1845-1924) to Roger Boutry (born 1932).

Karen began her bassoon studies in Scotland, and is currently studying with John Orford at the Royal Academy of Music in London, while Philip Fisher has studied at both the RAM and the Juilliard School in New York, and is establishing an impressive CV of concerto performances.

For those musicians who choose to play an 'exotic', they will find that many of the 'greats' have ignored it as a solo instrument, favouring the piano or violin, and so must find less well known composers to provide them with the chance to shine. Of the eleven French composers represented in this CD, only Fauré and Achille-Claude Debussy (1862-1918) are well known in the wider musical world, but I have heard of some through knowing wind players at music college, and I have played a wind quintet by Gabriel Pierné (1863-1937). However, all have something to say, eloquently articulated by Geoghegan and Fisher on this 2009 recording, lasting over 73 minutes.

First is the *Sicilienne et Allegro Giocoso* (1930) by Gabriel Grovlez (1879-1944), followed by the *Sonatine* (1952) of Alexandre Tansman, a Pole who became a naturalised French citizen in 1938. The duo then play Sonata Op 71 written in 1918-19 by Charles Koechlin (1867-1950), and Fauré's *Pièce* written around 1887 but transcribed by Fernand Oubradous in 1920. The most recent work on the CD is next, *Interférences 1* by Roger Boutry, both accessible and diverting. The *Récit et Allegro* (1938) by Gabbier Noël Gallon (1891-1966) contrasts its rhapsodic opening with a happy, carefree response, while the *Sarabande et Cortège* (1942) of Henri Dutilleux (born 1916) demonstrates the bassoon's versatility, and is followed by *Concertino* (1948) by Marcel Bitsch (born

1921), a one-movement piece cast in three sections (*Andante, Cadenza, Allegro vivace*) that was a test piece for the Paris Conservatoire.

The Nocturne (d'après John Field) Op. 124 is written by the only bassoonist-composer represented on this CD. Louis Marie Eugène Jancourt (1815-1901) became established in France as one of the most important bassoonists of his time, advising the leading Paris makers on their design, and influencing the development of the Buffet-style bassoon, also composing over 250 works for the instrument. Here he takes one of John Field's most well known Nocturnes (No.5 in Bb major H 37) and adapts it for bassoon – if you want something doing, you often have to do it yourself... Pierné's *Solo de concert* Op. 35 (1898) is the penultimate piece, and the CD ends with three transcriptions of popular tunes by Debussy: *Minstrels*, from *Préludes Book 1* (c.1910), *The Little Shepherd*, and *Golliwog's Cakewalk*, from *Children's Corner* (1906-08).

Karen Geoghegan's virtuosity is immediately evident, and Philip Fisher supports and enhances her playing with consummate skill. This CD is a must for all bassoonists and those who appreciate and support the rising talent of the younger generation.

Robert Parker

DIALOGUE EAST MEETS WEST

Chen Yue (Xiao & Dizi) Michala Petri (recorders)

OUR Recordings 6.220600

www.ourrecordings.com www.naxos.com



This CD, produced in 2008, is a fascinating collaboration between the musical traditions of East and West, combining the recorders of Europe with their Chinese counterparts, the Xiao (similar to a recorder) and the Dizi (similar to a flute).

It is the result of several years' planning involving Bertel Krarup, Neils Rosing-Schow and Eric Messerschmidt in Denmark and Ronnie Zong, Tang Jian-Ping and Gang Chen in China, along with many other groups and individuals from around the world, including Joshua Creek in America.

Five young composers each from Denmark and China are featured, and provide 'ten distinctive visions of the musical encounter between China and the West'. Performing them are two of the world's leading exponents. Chen Yue is the first female graduate to receive a Master's degree in traditional Chinese flute performance in China. In addition to her busy schedule of

performances and recordings around the world she is also a professor at the China Conservatory of Music. Michala Petri needs little introduction to musicians and music lovers, as she has captivated audiences for four decades with her astonishing virtuosity on the recorder. She came to play for the Newark Music Club many years ago, and the music critic of the local paper, Pip Apps, was so taken with her, he immediately formed the Michala Petri Appreciation Society!

The music, limited as it is to two players, is simple and clearly focused, but endlessly appealing, due to the excellence of the performers and the innovative works they have to play. The composers (alternating Chinese and Danish) and their works are as follows: Yao Hu, *Rong* (translation = Fusion); Mette Nielsen, *Stream*; Rui Li, *Peng Zhuang* (Sparkling – Collision); Pernille Louise Sejlund, *Butterfly-Rain*; Gang Chen, *The Greeting from Afar*; Anders Monrad, *EastWest - Project 16*; Siqin Chaoketu, *Yan Gui* (the wild goose comes back home); Kasper Rofelt, *Circonflexe*; Ruomei Chen, *Jue* (very rare and fine jade); Benjamin de Murashkin, *Cascades*. The total duration is 68 minutes.

If you have just come home from a long band rehearsal, musical director and player alike will find that this is the perfect CD to help you unwind; sit back and let the clarity of texture clean out your ears.

Robert Parker

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NOTTINGHAM SYMPHONIC WIND ORCHESTRA

Conductor: Keiron Anderson
Djanogly Recital Hall, University of Nottingham
July 11th 2009

The concert opened with a performance of *Noisy Wheels of Joy* by the American composer Eric Whitacre. This does exactly what it says on the tin! It is pure, simple fun written in the spirit of the comic operatic overtures of Rossini and designed to start proceedings off with a bang. It certainly lived up to the description. The orchestra produced a very strong vibrant sound and played with obvious skill and enthusiasm.

The next piece was *O Magnum Mysterium* by the Scandinavian born, now American composer Morten Lauridsen. This composer's work has been described as 'serene, with an elusive ingredient which leaves the impression that all questions have been answered'. This is a transcription of a choral piece and in this performance the NSWOW members proved themselves to be no 'one trick pony'. They created a wonderful sense of space and a cathedral of sound in complete contrast to the *Noisy Wheels* of the previous piece. The long crescendo was skilfully graduated and handled by the conductor and the pianissimo ending had you on the edge of your seat. All questions had indeed been answered!

Next in the programme was *Dance Movements* by Philip Sparke, commissioned by the US Air Force Band, which was looking for the ultimate challenge. On checking the catalogue on returning home I see that this piece has the highest grade of difficulty: grade six, very difficult! This certainly was a challenge for all members of the group, with the part played by those on the back row of each section being equally as important and exposed as those sitting in the front. Everyone responded magnificently to the challenge. A high level of commitment and skill was shown by all players and a deep understanding of the music and attention to detail by the conductor. A lot of very hard work had gone into this performance. The percussion section was not spared the challenge. There was careful organisation behind the frantic activity. The timpanist in particular displayed the same level of commitment and skill of all players. It was exciting to watch them in action! The brass section was challenged by being given the slow reflective movement to perform. They created a quiet, peaceful,



relaxed atmosphere, casting a spell over the audience and the rest of the orchestra who seemed almost reluctant to break and tackle the technical and rhythmic challenges of the final movement. There was so much going on here one didn't know where best to look or listen. This was a breathtaking performance and from the audience reaction it was obvious that many realised they had witnessed something very special indeed. Well done NSWOW!

I'm sure many members of the audience were left thinking, "How do you follow that?". I am equally sure many of them were remembering the sight of the excellent refreshments on display in the foyer. However the first half was not yet over and the group moved on from a performance showing great panache and bravado to a piece which would demonstrate their ability to play with style, attention to detail and polish. The Suite in Eb by Holst was one of the first pieces written especially for concert band, almost exactly one hundred years ago. I was particularly moved by the performance of the 'Chaconne'. The melody starts in the baritone and makes its way throughout the entire band. In the middle of the piece the trombone plays an inverted version of the melody and the process begins again. The progression was skilfully handled and built ever so slowly to the final strong fortissimo in all instruments. Spine tingling! Although this suite is not technically as demanding as the Sparke, a high level of performance was maintained by careful attention to detail in phrasing and dynamics. It was a stylish ending to the first half, leaving us much to ponder as we headed for those excellent refreshments.

The second half began with *A Lincolnshire Posy* by the Australian composer Percy

Grainger. There is freshness about this piece, with a feeling of the open air and countryside. There are jaunty melodies typical of English folk songs. The composer adds difficult irregular rhythms which were well handled by the orchestra and conductor. There is a contrasting 'War Song' in which flutes, clarinets and trumpet play at the very top of their range, creating harsh, aggressive images of war. The only puzzle for me is the 'Poacher's Song'! These poachers don't seem very pleased with themselves, leaving me with the feeling that they have either been very unsuccessful poachers or they have been drinking a great deal to celebrate their successes!

The orchestra continued to display skill in coping with contrasting styles and moods in the last two pieces: Eric Whitacre's *Lux Arumque*, (which the conductor helpfully explained to the audience is Latin for light and gold) and *Danceries* by Kenneth Hesketh.

This was indeed a splendid evening out. There is a great rapport between this orchestra and their conductor which shone through in everything they did. The players obviously appreciate his skill and musicianship and it became clear through the evening that he, in turn admires their hard work, commitment and achievements.

I inadvertently paid for my ticket twice; it must be something to do with my age! However I'm very happy not to request a refund as I still believe I had good value for money. I recommend anyone to try one of next season's concerts. The music will no doubt be splendid and the refreshments will be pretty good too! Keep your eye on the List in the magazine for details.

John Henshaw

SCAW

Sarah Watts (bass clarinet), Antony Clare (piano)

St Mary's Church, High Pavement, Nottingham
May 23rd, 2009

Following the release of SCAW's debut album *Scawfell* in 2008 (reviewed in the spring 2009 edition of *Winds*) the duo planned a concert to launch the CD in early 2009, but unfortunately it had to be postponed because of illness. Happily, another date was found, and on Saturday May 23rd aficionados of the bass clarinet were able to enjoy a live performance of many of the pieces which appear on the CD, along with some new works for this unusual but effective pairing.

Like the CD, the concert opened with a typically confident and dynamic performance of Eugène Bozza's *Ballade*, composed in 1939, which was followed by *Edifice* by the American composer David Bennett Thomas written for SCAW in 2008, but not included on the CD. It is a dramatic piece well suited to the church acoustic. This was followed by the hauntingly beautiful *Spiegel im Spiegel* by Arvo Pärt, arranged (with the permission of the composer) by Watts, and here too the church acoustic added another layer to the music. The first half finished with another piece not to be found on the CD, *Honk!* by the Irish composer Greg Caffrey, adapted from the original for alto sax and piano, and it provided a humorous contrast to Pärt's reflective work, exploiting the bass clarinet's honking potential to the full.

After the *Rain* by Stuart Russell started the second half. The composer came up from London for the concert and gave the audience a brief synopsis of his piece. It describes in music the aftermath of a heavy storm, ending with the sun coming out, and is not on the CD. Watts was able to employ a variety of tone colours and Clare's attentive piano created an evocative mood. Next was Wolfgang Gabriel's *Sonata* for bass clarinet and piano Op 30a on Welsh folk songs, a four movement work written in 1975. SCAW clearly depicted the different characteristics of each song, and it received a polished performance. The CD ends with Clare's *Scawfell*, as did the concert. It is a minimalist piece which represents Scafell and Scafell Pike (scaw is an older spelling of 'sca'), the two highest mountain peaks in England, 'a landscape of uncompromising bleakness, yet containing great beauty'. Again, the resonant church acoustic enhanced the atmospheric nature of this deceptively simple work, made more eerie by judicious amplification of the bass clarinet.

The presentation of the concert was confident and assured, as the players shared the introductions between them, and their performances were uniformly excellent. With all the new pieces they have in their repertoire perhaps there will be a second CD to enjoy in the fullness of time.

Robert Parker

NEW LONDON CHAMBER ENSEMBLE AND FRIENDS

Wigmore Hall, London
Friday July 17th 2009

One of Britain's finest wind quintets, the New London Chamber Ensemble (Lisa Nelson, flute; Melanie Ragge, oboe; Neyire Ashworth, clarinet; Stephen Stirling, French horn; Adam Mackenzie, bassoon), invited members of the Dante Quartet and other friends to join them at the Wigmore Hall on 17 July to pay homage to two composers who, between them, virtually defined the genre of the wind and string nonet: Louis Spohr and Bohuslav Martinů. The occasion aptly celebrated the 150th anniversary of Spohr's death and the 50th anniversaries of Martinů's death and the première of his 1959 Nonet.

It was not until 1800 that a substantial chamber work for strings and winds appeared from a major composer. Beethoven's Septet predated Ludwig Spohr's Nonet by 13 years and must surely have served as its model, although the younger composer added a flute and oboe to Beethoven's mix which considerably enriched the expressive range of the ensemble. Spohr was one of the most accomplished violinists of his time and there are major challenges for the Nonet's violinist. The big four-movement work is essentially democratic in nature, however, and there are moments to savour from each instrument.

Nearly one and a half centuries later, and only months before his death in August 1959, the Czech composer Bohuslav Martinů turned his attention to the wind and string genre by composing his nonet, perhaps to mark the centenary of Spohr's death in 1859. It was premiered at the Salzburg

Festival during the summer of 1959, four weeks before Martinů's death, in a programme which included the new work's illustrious predecessor.

The New London Chamber Ensemble and their colleagues provided playing of tremendous colour and vitality throughout a long evening, playing which respected the large-scale form of each nonet but which also revealed the details and felicities which abound. Occasional lapses of ensemble were unfortunate but perhaps in this repertoire are inevitable. Thanks in large part to the all but uniformly pitch-perfect intonation, however, the large audience enjoyed the contrasts between and, where appropriate, colourful blend of the rich instrumental palette which the genre affords.

The concert began with the only completed movement of Schubert's (intended) first string trio, given song-like life by members of the Dante Quartet. The most striking performance of the evening, however, was given by the New London Chamber Ensemble – alone on the platform for once – in a pristinely beautiful and thoroughly absorbing account of the Wind Quintet of Carl Nielsen, a performance which (re)confirmed it as one of the major works in the chamber music repertoire for winds. The scholarly work brought to bear on the new Carl Nielsen Edition, fascinatingly detailed in Melanie Ragge's essay in the programme book, and the Ensemble's own work with the autograph manuscript, clearly caused them to re-evaluate their own interpretation of the Quintet, one which scaled impressive heights at the Wigmore Hall.

Phillip Scott



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ETERNAL LIGHT

Peter Meechan
Concert band
G&M Brand £65



Eternal Light is a new work by the composer Peter Meechan that tells the story of good against evil. The piece lasts for six minutes, and contrasts slow, lyrical, tranquil sections with fast, rhythmically charged passages. The opening slow section

presents a legato melody in the saxophones, which is then passed on to other woodwind instruments, and is underpinned by lush harmonies. The faster sections feature driving ostinato patterns and simple syncopated rhythms, which are layered with upper woodwind countermelodies. After several alternating sections, the opening material returns, allowing the work to end peacefully.

The work is scored for piccolo, two flutes, oboe, three clarinets, bass clarinet, bassoon, two alto saxes, tenor sax, baritone sax, two horns, three trumpets, three trombones, euphonium, tuba and two percussion (no timpani).

The difficulty level of the piece is described by the publishers as medium, and is listed on the composer's website as grade four. I would suggest that this is one level too high, and grade three would be more appropriate; certainly a good school band in the UK would not have too many problems here. The work is sensibly scored, with bass clarinet doubling the bassoon part throughout, and important material in the oboe part being doubled elsewhere. The faster sections will present the most difficulty, with some alternating 3/4 and 4/4 bars and some syncopations, but these are repeated several times and should not require too much rehearsal time. The only real problem will be caused by two bars of unison semiquavers in the middle of the work; this will need careful handling!

There is an mp3 recording of the work and a low resolution PDF scan of the score available from www.gmbrand.co.uk, and a better quality PDF file containing the first few pages of the score is available from <http://www.c-alanpublications.com/pdf/eternallight.pdf>. As with all G&M Brand publications, a useful set of extra parts is included in the set, covering various alternative brass transpositions and clefs.

With this new work, Peter Meechan has delivered another quality piece for winds. It is much more difficult to write for less experienced players, and still be able to say something valid musically. This piece contains a balanced mixture of reflection and aggression, and should prove popular with both players and audiences.

Philip Robinson

BOLERO

Ravel, arr. Geoffrey Brand
Concert band
G&M Brand £95



New from the pen of Geoffrey Brand is an arrangement for band of perhaps Ravel's most famous work, *Bolero*. The scoring is for a large ensemble of piccolo, two flutes, two oboes (second doubling cor anglais), Eb clarinet, three Bb clarinets, alto

clarinet, bass clarinet, two bassoons, two alto saxes (first doubling soprano sax), tenor sax, baritone sax, four horns, three cornets, two trumpets, three trombones, euphonium, tuba, string bass, timpani, snare drum, percussion (only for the last six bars!) and celesta/keyboard. The arrangement remains as faithful as possible to Ravel's original scoring, but occasionally finds itself a little on the heavy-handed side; for example the opening seems just a touch too thickly scored for me.

An attempt is made throughout the arrangement to cue difficult passages in other instruments, namely the extremely high bassoon solo at bar 41 is cued into the horn part, and the following 16 bars, scored here for solo Eb clarinet, are cued in the first clarinet part. The only problems come later, when the high trombone solo is cued in the bassoon part, but is of course at exactly the same pitch as bar 41. The same happens slightly earlier, where the soprano saxophone solo is cued only in the Eb clarinet, but at the same pitch as the earlier section described above! The conclusion here is that you really need a good band, with confident first bassoon, Eb clarinet, soprano sax and first trombone soloists!

Of course, some of the technical challenges in this work are nothing to do with the arrangement. You need a snare drum player with arms of steel and a real ability to play *pp*. Stamina will also cause a problem or two, with some careful programming needed to allow lips to recover afterwards!

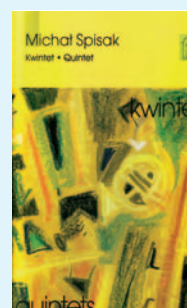
An mp3 recording of excerpts of the work and a low resolution PDF scan of the score are available from www.gmbrand.co.uk, and a high quality PDF file of the entire score is available from www.c-alanpublications.com/pdf/boleroconcertband.pdf. As with all G&M Brand publications, a useful set of extra parts is included in the set, covering various alternative brass transpositions and clefs.

In summary, this is an effective and colourful transcription from one of the UK's most respected writers, and is an exciting addition to the repertoire.

Philip Robinson

WIND QUINTET

Michał SPISAK
Euterpe EU 0502 £20.95
www.euterpe.pl



As a reviewer I am sometimes reminded of Tom Hanks's classic line from the film *Forrest Gump*, when his character says "Life's like a box of chocolates: you never know what you're gonna get". If you stay comfortably within your own little musical world, only playing what

you know, you will never encounter music such as this *Wind Quintet* by Michał Spisak for flute, oboe, clarinet, horn and bassoon.

The brief biography provided by the publishers tells us that he was born in Poland in 1914, studied in Katowice and Warsaw before gaining a scholarship to Paris in 1937, and he remained in France until his death in 1965. He is considered to be 'one of the key representatives of neoclassicism in Polish music'. Euterpe's website reveals that he has had quite a few pieces published, mainly for orchestra, both with and without soloists, although a list of his complete works show a more balanced output including chamber music and choral works.

Spisak's *Wind Quintet* was written in 1948 and published in 2005. It was composed at the request of the Polish Composers' Union, first performed in Warsaw in 1949, and according to the preface 'is considered to be one of the best Polish wind quintets of the 20th century'. It is cast in three movements, *Allegro Moderato*, *Andante* and finally *Andante – Allegro*, containing lively, interesting and demanding music for all five players. There is a full score, and although the parts are well produced with good page turns, there are six pages of music in all, resulting in a loose leaf which can be easily lost or blown off the music stand. Probably best to stick the music together before giving it out to the players: my preferred method is a strip of paper and a glue-stick, as sticky back plastic goes brown and peels off.

Michał Spisak's *Wind Quintet* is ideal for an established, advanced group looking for new challenges.

Robert Parker

FOUR NEW PIECES FROM R SMITH & CO

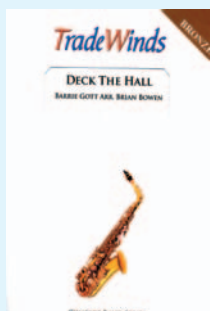
I had the pleasure of reviewing the first six titles published by R Smith & Co in their new TradeWinds series just under a year ago, and am delighted to see four new releases, just in time for Christmas! For anyone who missed my initial review, TradeWinds works are graded as Bronze, Silver or Gold, which seem to correspond roughly to American grades three, four and five respectively.

Although all scored for slightly different forces, each set also comes with a useful selection of extra brass parts in a range of clefs and keys. Each score also advertises 'RSmith On-Line', a service that allows you to hear and see the score via the website www.rsmith.co.uk. This is a fantastic resource where both full PDF scores and audio recordings can be perused at your leisure. As I wrote at length in my recent series on the use of the internet by composers and publishers, it is good to see British publishers now putting in place a genuinely useful service via their websites.

DECK THE HALL

Barrie Gott, arr. Brian Bowen (bronze)

Tradewinds £49.95



Australian composer Barrie Gott's setting of *Deck the Halls* is presented here as an arrangement of the original brass band scoring by composer and arranger Brian Bowen. The title on the first page of the score actually reads 'Carol

Prelude – Deck the Hall', which suggests to me that this was originally written to be played directly before a choral rendition of the carol. My suspicions are then further raised by the rather abrupt ending, marked *senza rall.* – to my ear, the ending would lead in rather well to a rousing chorus, but falls just a little flat as written here – maybe just needing *un poco rall!*

The arrangement is scored for piccolo, two flutes, oboe, three clarinets, alto clarinet, bass clarinet, bassoon, two alto saxes, tenor sax, baritone sax, four horns, three trumpets, three trombones, euphonium, tuba, timpani and two percussion. One observation regarding the percussion writing is that in several places, the second percussion part splits in two, although with a bit of juggling of parts, it is possible to manage with just two players.

For all other TradeWinds titles, I agree with the given grade level, but I strongly disagree with the 'Bronze' level awarded here. The main difficulties include the tempo of the work (*Deck the Halls* is a difficult melody if it is to be played at anything approaching the correct speed) and the sudden modulation to C flat major! Now, I understand all of the arguments regarding difficult and easy keys for wind and brass players, but I am not convinced of the decision to put a section in such a remote key at this grade level. The passage in question also comes straight after a 1/2 bar, and features a rather tricky solo for bassoon (also cued in euphonium, but still tricky!)

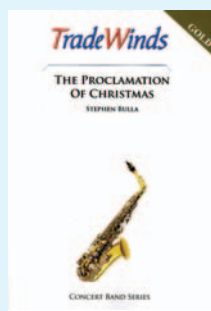
For these reasons, it is slightly harder to recommend this arrangement as it stands, but with a more experienced group, and a 'Silver' grading from the publishers, this will prove a popular, if brief, addition for your band.

Philip Robinson

THE PROCLAMATION OF CHRISTMAS

Stephen Bulla (gold)

Tradewinds ££59.95



Stephen Bulla is Chief Arranger for The President's Own US Marine Band and White House Orchestra, as well as being active in the Salvation Army. *The Proclamation of Christmas* features several festive tunes such as *Hark the Herald,*

Ding Dong, Merrily On High and *The First Nowell*. Also included are a couple of other melodies (which I can only assume are American Christmas tunes), and the work concludes with a celebratory snippet of *O Come, all ye Faithful*.

The work is scored for piccolo, two flutes, oboe, three clarinets, alto clarinet, bass clarinet, bassoon, two alto saxes, tenor sax, baritone sax, four horns, three trumpets, three trombones, euphonium, tuba, string bass, timpani and three percussion.

There are technical challenges throughout this piece, and although it is a 'light' Christmas medley, there is more than enough here to challenge even the best bands. There are numerous key changes, although one or two of the modulations are just a little too 'cheesy' for my personal taste, and Bulla is always inventive with his scoring. There are many passages which are delicately orchestrated, requiring strong players throughout the band.

The two 'unknown' melodies are often a problem with American Christmas medleys – I can think of at least two similar festive selections that suffer from the same problem, but to be honest, this should not deter you from trying out this substantial offering...providing you have the players for the challenge!

Philip Robinson

CHRISTMAS CALYPSO

Peter Graham, arr. Brian Bowen (silver)

Tradewinds £34.95



Peter Graham's *Christmas Calypso* was originally written for brass band, and appears here in another transcription from the pen of Brian Bowen. The work is based on the Christmas song *The Virgin Mary Had a Baby Boy*, and Graham gives

it a suitably Caribbean flavour.

The arrangement calls for piccolo, two flutes, oboe, three clarinets (first and second parts are both *divisi*), alto clarinet, bass clarinet, bassoon, two alto saxes, tenor sax, baritone sax, four horns, three trumpets, three trombones,

euphonium, tuba, string bass and three percussion.

One slight difference between the published score and the demo recording, which I quite like, is the swapping of tuba and bass guitar/string bass at the beginning – the first two bars are for solo tuba and you would need quite a delicate tuba player (if such a thing exists!) to make it work as written, but changing it to solo bass guitar works well for me. The arrangement is quite well cross-cued, with important horn, baritone sax and bass trombone lines being covered elsewhere.

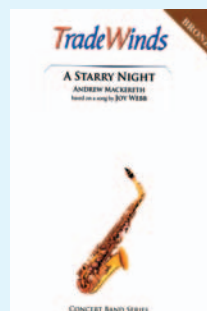
As with many works such as this, the source material is quite simple and repetitive, and the challenge for the arranger is to keep the listener interested throughout. This arrangement comes close, but the first two presentations of the tune just seem a little too similar for my taste. Later on in the piece, key changes, some creative scoring, and even some quotes from *Peanut Vendor* ensure that pace and interest are maintained. Overall, this is a light, fun arrangement that will prove popular during your festive celebrations!

Philip Robinson

A STARRY NIGHT

Andrew Mackereth, based on a song by Joy Webb (bronze)

Tradewinds £34.95



Joy Webb's *A Starry Night* is an extremely popular Christmas song, and was originally a hit for 'The Joystings', a 1960s Salvation Army pop group. If you haven't heard it, I heartily recommend visiting

www.joystings.co.uk,

where you can listen to the original version!

The work is scored for flute (*divisi*), oboe, two clarinets (both *divisi* – minimum four players needed), alto clarinet, bass clarinet, bassoon, two alto saxes, tenor sax, baritone sax, horn (*divisi*, but only for the last two bars), two trumpets, two trombones, euphonium, tuba and two percussion. The first percussion part is written for bass drum and snare drum, but can be played on drum kit, and the second part is a straightforward glockenspiel part.

This is the third piece by Andrew Mackereth in the TradeWinds series so far, and he proves again here that he has an excellent grasp of difficulty levels. There are some simple syncopations, but nothing too strenuous, and lots of use of ostinato – saving valuable rehearsal time. At its heart, this is a very straightforward and repetitive tune, which is arranged in a manner that keeps the listener interested. A fun addition to your Christmas concert!

Philip Robinson



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Customer Services on

020 8408 6500

Email: kgraves@merton.ac.uk

Web: www.merton.ac.uk

Merton College, Morden Park, London Road,
Morden, Surrey SM4 5QX.

Merton College is near to Morden tube & Morden South rail,
within easy reach of London and close to several major road
routes with good parking.



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www.windstruments.co.uk

The List

OCTOBER

2-4

Benslow Music Trust, Little Benslow Hills, Benslow Lane, Hitchin, Hertfordshire

INTRODUCTION TO WIND CHAMBER MUSIC

Improve your sight-reading skills, develop technique and increase your independence and confidence within an ensemble. An introduction to one-to-a-part playing, in groups with different combinations of instruments, exploring a range of music that will be provided during the course. Open to players of flute, clarinet, oboe, bassoon and (by arrangement with the tutors) French horn. Minimum grade three standard and reasonable sight-reading is required.

With Janet Myatt & visiting tutors
Fee: resident £190, non-resident £155
Tel. 01462 459446 www.benslow.org
info@benslow.org

4, 2.30 p.m.

St Paul's Church, Covent Garden

CITY OF LONDON WINDS

Charley Brighton (Musical Director)

4, 6.30 p.m.

Kings Place 90 York Way, London, N1 9AG

FIBONACCI SEQUENCE

Jack Liebeck (violin), Helen Paterson (violin), Yuko Inoue (viola), Kathron Sturrock (piano), Stephen Stirling (horn), Lynda Houghton (double bass), Julian Farrell (clarinet), Benjamin Hughes (cello)

The London première of Graham Fitkin's *Sineu*. Programme also includes Brahms, Trio for clarinet, cello and piano; Dohnányi, Sextet
www.fibsonline.co.uk

8

St Wilfrid's, Grappenhall, Warrington, WA4 3EP

FORTUNE: WIND AND PIANO QUARTET

John Gough (piano), Karen Slack (clarinet), Rachel Hold (flute), Laurence Perkins (bassoon)

Light and melodic music
Information: 01925 266208
www.liveatstwilfrids.co.uk

10, 7.30 p.m.

Bearwood Theatre, Sindlesham, Berkshire

WOODLEY CONCERT BAND

John Sayer (conductor). 'Music from the Kingdom'

Tel. 0870 321 2186

www.woodleyconcertband.co.uk

Your Guide To What's On, When & Where!

10, 7.30 p.m.

Crowstone Christian Hall, Crowstone Road, Westcliff-on-Sea, Essex

HARMONIE CONCERT BAND

Music by British composers and also included popular songs from musicals sung by Trilog.

Tel: 01268 545969
www.harmonie.org.uk

11

Hampton Dene United Reformed Church, Hereford, 6.30 p.m.

HEREFORD CONCERT BAND

16-18

Benslow Music Trust, Little Benslow Hills, Benslow Lane, Hitchin, Hertfordshire

WIND CHAMBER MUSIC ADVANCED

Be coached in small and large ensembles, and benefit from workshops and master classes by specialist tutors. A range of mainstream and more unusual repertoire will be available. Ideal for advanced flute, clarinet, oboe, bassoon and French horn players with chamber music experience. Good sight-reading ability is needed as repertoire cannot be specified in advance.

Tutors: Kerry Camden and colleagues
Fees: resident £195, non-resident £160
Tel. 01462 459446 www.benslow.org
info@benslow.org

17, 7.30 p.m.

Turner Sims Concert Hall, University of Southampton, Highfield, Southampton, SO17 1BJ

SOUTHAMPTON CONCERT WIND BAND

For further details see
www.southamptonconcertwindband.org
enquiries@southamptonconcertwindband.org

17

Wesley Memorial Church, Oxford
OXFORD REUNION WIND ORCHESTRA

Workshop and concert
It is hoped to include Percy Grainger, *Children's March*, 'Over the Hills and Far Away'; Roger Nixon, *Monterey Holidays*; Philip Sparke, *Pittsburgh Overture*

www.orwo.org.uk info@orwo.org.uk

17, 7.30 p.m.

The Bushell Hall, Solihull School, Warwick Road, Solihull, B91 3DJ

AD CONCERT BAND & THE BAND OF THE PARACHUTE REGIMENT

Military, classical and big band music, as well as pieces from the stage and screen.

Tickets: £8
Solihull Arts Complex: 0121 704 6962
www.adband.org.uk

18, 3 p.m.

Weymouth Pavilion, Weymouth

THE ROYAL MARINES ASSOCIATION CONCERT BAND

Box office: 01305 783225

18, 7.30 p.m.

Turner Sims Concert Hall, University of Southampton, SO17 1BJ

SOUTHAMPTON CONCERT WIND BAND

Calum Gray (conductor), Captain Mark Purvey (alto saxophone)

Concert in aid of Help for Heroes
Tickets: £10 (£8)
www.southamptonconcertwindband.org

21, 7.30 p.m.

Art Workers Guild, 6 Queen Square, London, WC1

TERRY TRICKETT AND FRIENDS

Mozart, Quintet for piano and wind, K.452; Reicha, Wind Quintet in Eb, Op. 88 No. 2; Poulenc, Sextet for piano and wind quintet

Tickets: £10
www.wegotickets.com

22, 9 a.m.

Marchwood, Southampton

FREEDOM OF SOUTHAMPTON & OF HYTHE PARADE

The Band of the Royal Logistic Corps

22, 1.15 p.m.

Concert Hall, Royal Northern College of Music, 124 Oxford Road, Manchester

RNCM BRASS ENSEMBLE

John Miller, Jonathan Lo (conductors)
Tippett, *Praeludium* for brass, bells and percussion; Tavener, *Trisagion*
Free admission

22, 7.30 p.m.

Blackheath Halls, 23 Lee Road, London, SE3 9RQ

TRINITY COLLEGE WIND ORCHESTRA

Jonathan Tilbrook (conductor)
Joe Cutler, *Sal's Sax* featuring high-energy funk saxes with brass, keyboards, electric and bass guitars.
Tel. 020 8463 0100
piershenderson@blackheathhalls.com
www.tcm.ac.uk

24

Caldbeck, Cumbria

WIND SERENADES

For elementary and intermediate players (flutes, oboes, clarinets, bassoons, French horns)
Music: Carl Orff arr. Wanek, *Carmina Burana* (five movements)
www.windserenades.co.uk

24, 7.30 p.m.

St James's Church, Muswell Hill, London

BBC ELSTREE CONCERT BAND

Andrew Morley (conductor)

24

Royal Northern College of Music, Oxford Road, Manchester

ROYAL NORTHERN COLLEGE OF MUSIC WIND WEEKEND

IN ASSOCIATION WITH THE BRITISH ASSOCIATION OF SYMPHONIC BANDS AND WIND ENSEMBLES: WIND BAND DAY
See page 5 of this issue

25

Royal Northern College of Music, Oxford Road, Manchester

WOODWIND DAY

See page 5 of this issue

TO HAVE YOUR EVENT LISTED send details to the Editor: winds magazine@btinternet.com

To ensure your event is not missed you can request to be included on a 'round robin' that is circulated in advance of the preparation of each listing. Whilst every care is taken in the preparation of The List, BASBWE/Winds cannot accept any responsibility for errors or changes.



The AD Concert Band

25

Caldbeck, Cumbria

WIND SERENADES

For advanced players (2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns)

Music: Haydn arr. Graeme Kay, Symphony No.101 'Clock'
www.windserenades.co.uk

25-30

Knuston Hall, Rushden, NN29 7EU

CELEBRATION OF SINGLE REEDS

An opportunity to play in ensembles of various size whilst enjoying diverse musical styles including classical, jazz and world. Participants must be able to double clarinet and saxophone.

Tutors: Jeffery Wilson, Debbie Scherer, Sarah Jobson
Details: 01933 312104
enquiries@knustonhall.org.uk

30-1

Benslow Music Trust, Little Benslow Hills, Benslow Lane, Hitchin, Hertfordshire

SYMPHONIC BAND

Enjoy a weekend of real band music and explore old and new repertoire, as well as balance and a wide range of dynamics. Wind, saxophone, brass and percussion players are welcome on this popular course. Sectionals support the large ensemble sessions and there will be a play-through of the repertoire on the last day. Sight-reading will be inevitable and participants should be fluent and be able to hold their own musical line.

Tutors: Keith Stent and John Edney
Fees: resident £195, non-resident £160
Tel. 01462 459446 www.benslow.org
info@benslow.org

31, 7.30 p.m.

Ellesmere Port Civic Hall

CHESTER WIND BAND

20th Anniversary Concert 'The Last Night of the Proms' in support of Claire House children's hospice.

Tickets: £8 (£5)
Box office: 0151 355 7652
www.chesterwindband.com

NOVEMBER

6, 7.30 p.m.

Lakeside Complex, Wharf Road, Frimley Green, GU16 6PT

THE BAND & CORPS OF DRUMS OF THE ROYAL LOGISTIC CORPS

Remembrance Concert
Tel: 01252 836 464

7, 7 p.m.

Staines Hall, Woodthorpe Road, Ashford, Kent

STAINES BAND OF THE SALVATION ARMY, GUEST SOLOIST - CHARLEY BRIGHTON (EUPHONIUM)

13, 1 p.m.

St Alfege Church, Greenwich Church Street, Greenwich, London SE10 9BQ

TRINITY COLLEGE OF MUSIC RECORDER CONSORT

Tickets: £2 at door
Tel: 01274 288100
www.earlymusicfestival.com

13, 5.45 p.m.

St Alfege Church, Greenwich Church Street, Greenwich, London SE10 9BQ

PAMELA THORBY (RECORDER), HUW WARREN (KEYBOARD)

Tickets: £10 (£7)
Tel: 01274 288100
www.earlymusicfestival.com

13, 7.30 p.m.

St Cyprian's Church, Glentworth Street, London, NW1 6AX

LONDON NEW WIND FESTIVAL

Catherine Plugyers (Director)
www.londonnewwindfestival.org

13, 7.30 p.m.

Theatre, Royal Northern College of Music, 124 Oxford Road, Manchester, M13 9RD

RNCM BIG BAND WITH NIKKI ILES (PIANO)

Tickets: £16, £14, £12
Tel: 0161 907 5555
www.nikkiles.co.uk
www.rncm.ac.uk

13-15

Benslow Music Trust, Little Benslow Hills, Benslow Lane, Hitchin, Hertfordshire

LEARN TO IMPROVISE JAZZ

Do you want to learn to improvise in jazz styles? You will learn a few jazz standards, play in different combinations and all material will be provided. Both those completely new to improvisation and those with some experience can benefit from this jazz course where evening jam sessions usually continue after hours. All instrumentalists comfortable playing a few two-octave scales are welcome.
Tutors: Viktor Obsust and friends
Fees: resident £185, non-resident £150
Tel. 01462 459446 www.benslow.org
info@benslow.org

14, 7.30 p.m.

Derby Cathedral, 18 Irongate, Derby, DE1 3GP

DERBY CONCERT BAND

Gala Concert of Remembrance
Tickets: £8 (£6)

14, 7.30 p.m.

St John Church, Long Eaton

NOTTINGHAM SYMPHONIC WIND ORCHESTRA

Keiron Anderson (conductor)
Charity Concert
Information and tickets from Windblowers 0115 9410543
www.nottinghamsymphonicwinds.org.uk

14, 7.30 p.m.

Llangarron Church, near Ross on Wye

HEREFORD CONCERT BAND

www.herefordconcertband.org.uk

14, 10 a.m. - 7 p.m.

Central Manchester, rehearsal venue tbc

WIND SERENADES

Performance in the foyer of the Bridgewater Hall
Mozart, Serenade in B flat K361 for 13 players 'Gran Partita' (basset horn needed). For diploma standard players.
Tutor: Laurence Perkins.
Guy Woolfenden, *Suite Française*; PDQ Bach, *Octoot*
Tutor: Guy Woolfenden
Fee: £90
www.windserenades.co.uk

14-15

Sat. 10 a.m. - 5 p.m.

Sun. 12.15 p.m. - 7 p.m.

Central Manchester, rehearsal venue tbc

WIND SERENADES

Performance in the foyer of the Bridgewater Hall
Schubert Octet in F, D.803. For diploma standard players.
Tutor: Richard Howarth
Fee: £175
www.windserenades.co.uk

15, 12.15 p.m. - 7 p.m.

Central Manchester, rehearsal venue tbc

WIND SERENADES

Performance in the foyer of the Bridgewater Hall
Richard Strauss, Suite in Bb, Op. 4. For diploma standard players.
Tutor: Laurence Perkins
Schubert, Minuet and Finale; Beethoven, *Rondino*. For diploma standard players.
Tutor: Nicholas Cox
Fee: £85
www.windserenades.co.uk

15, 10.30 a.m.

Recital Room, Blackheath Halls, 23 Lee Road
London SE3 9RQ

MAURICE STEGER (RECORDER), LAURENCE CUMMINGS (HARPSICHORD)

Tickets: £13.50 (£11)
Tel: 01274 288100
www.earlymusicfestival.com

15, 1.30 p.m.

Peacock Room, Trinity College of Music, King Charles Court
Old Royal College, Greenwich, London, SE10 9JF

MOECK COMPETITION

International competition for solo recorder playing



Nottingham Concert Band

19, 1.15 p.m.

Concert Hall, Royal Northern College of Music, 124 Oxford Road, Manchester, M13 9RD

RNCM BRASS BAND

Granville Bantock, *Frogs of Aristophanes*; Philip Wilby, *Dance Zeiberkikos*; Paul Lovatt-Cooper, *Walking with Heroes*
Free admission

21, 12 noon

St Mary's Church, Slough

CHARLEY BRIGHTON (EUPHONIUM), MALCOLM STOWELL (PIANO)

Admission free

21, 7.30 p.m.

Polwarth Parish Church, Edinburgh

EDINBURGH CONCERT BAND

Charity concert
Tickets from
www.edinburghconcertband.org.uk

21, 7.30 p.m.

Albert Hall, Nottingham

HORN CONCERTO

Nottingham Symphony Orchestra, Derek Williams (conductor), Robert Parker (horn)
Vaughan Williams, *Fantasia on a Theme by Thomas Tallis*; Elgar, *Cockaigne Overture*; Evans, Horn Concerto; Elgar, Symphony No.2

26, 1.15 p.m.

Studio Theatre, Royal Northern College of Music, 124 Oxford Road, Manchester, M13 9RD

RNCM WIND COLLECTIVE

Mark Heron, Ian Davies (conductors) Stephen Pratt, *Strong Winds, Gentle Airs*; David Ellis, new work; Ian Gardiner, *Toccata, Canzona, Ricercare*
Free admission

27, 7 p.m.

Sir Adrian Boult Hall, Birmingham Conservatoire, Paradise Place, Birmingham, B3 3HG

BIRMINGHAM CONSERVATOIRE SENIOR WIND ORCHESTRA

Guy Woolfenden (conductor), Jack McNeill (clarinet)

Jonathan Dove, *The Ringing Isle* (première); Judith Bingham, *Bright Spirit*; Guy Woolfenden, *Rondo Variations* for solo clarinet and wind ensemble; Milhaud, *Suite Française*; Stephen McNeff, *Creation* (première); Kenneth Hesketh, *Masque*
Box Office: 0121 303 2323

28, 7.30 p.m.

Cosmo Rodewald Concert Hall, Martin Harris Centre for Music and Drama, The University of Manchester, Bridgeford Street, Manchester, M13 9PL

MANCHESTER UNIVERSITY WIND ORCHESTRA, MANCHESTER UNIVERSITY WIND ENSEMBLE

Philip Robinson (musical director), Ian Pay and Ralph Corrigan (conductors), Lindsay Harrold (flute) Philip Sparke, *Barn Dance, Cowboy Hymn*; Nicholas Maw, *Summer Dances*; Martin Ellerby, *A Norfolk Rhapsody*; Mike Mower, Concerto for flute and wind orchestra; Milhaud, *Suite Française*; Philip Sparke, *Dance Movements*

Tel: 0161 275 8951

www.quaytickets.com

www.muwo.co.uk

28, 7.30 p.m.

St Christopher's Church, Wey Hill, Haselmere, GU27 1DD

FIBONACCI SEQUENCE

Jack Liebeck (violin), Yuko Inoue (viola), Gillian Tingay (harp) Ileana Ruhemann (flute), Benjamin Hughes (cello)
Flute, harp and string trio programme. Mozart, Flute Quartet in D; William Mathias, 'Zodiac' Trio for flute, viola and harp; Françaix, Quintet on themes by Scarlatti for flute, harp and string trio; Ibert, Trio for flute, cello and harp; Saint-Saëns, Fantasy for violin and harp; Damase, Quintet for flute, harp and string trio
Tel: 01798 831970
www.fibsonline.co.uk

28, noon

Bicester, Oxfordshire

THE BAND OF THE ROYAL LOGISTIC CORPS

Welcome home parade from Afghanistan
Tel: 01869 252915

DECEMBER

2, 8 p.m.

West Road Concert Hall, Cambridge

CAMBRIDGE UNIVERSITY WIND ORCHESTRA

Ben Atkinson and Ben Cox (conductors)
Paul Hart, *Cartoon*; Adam Gorb, *Yiddish Dances*; Adam Gorb, *Metropolis*; John Williams, *Star Wars Theme*
Tickets: £8 (£6, £3) from
www.cums.org.uk

3, 1.15 p.m.

Concert Hall, Royal Northern College of Music, 124 Oxford Road, Manchester, M13 9RD

RNCM WIND ENSEMBLE & PERCUSSION ENSEMBLE

Timothy Reynish, Ian Wright, Edwina Wolstencroft (conductors)
Mendelssohn, *Overture for Winds in C major, Op. 24*; Beethoven, *Rondino in Eb major, Op. 103*; Graham Fitkin, *Spine*; Keiko Abe, *The Wave*
Free admission

5, 11 a.m.

CBSO Centre, Berkley Street, Birmingham, B1 2LF,

BIRMINGHAM SYMPHONIC WINDS AND KEITH ALLEN

Young at Heart! An hour's entertaining concert for 'children of all ages'.
Tickets £5
Box Office: 0121 780 3333

5, 3 p.m.

Eignbrook United Reformed Church, Hereford

HEREFORD CONCERT BAND

Christmas concert
www.herefordconcertband.org.uk

5, 7.30 p.m.

CBSO Centre, Berkley Street, Birmingham, B1 2LF,

BIRMINGHAM SYMPHONIC WINDS

Keith Allen (conductor)
December Classics. A seasonal mixture of musical styles with a countdown to Christmas
Tickets £10 (£8)
Box Office: 0121 780 3333

5, 7.30 p.m.

St Andrew's Church, The Avenue, Southampton, SO17 1XQ

SOUTHAMPTON CONCERT WIND BAND

Calum Gray (conductor) with the Longlea Singers directed by Carol Bishop
Concert of seasonal music and congregational carols
www.southamptonconcertwindband.org

5, 7.30 p.m.

St Giles's Church, West Bridgford

NOTTINGHAM SYMPHONIC WINDS

Keiron Anderson (conductor)
Christmas Concert
Tickets: £10 (£8) incl. refreshments
Tel: Windblowers 0115 941 0543
www.nottinghamsymphonicwinds.org.uk

7, 7.30 p.m.

New Allum Hall, Borehamwood

BBC ELSTREE CONCERT BAND

Andrew Morley (conductor). Christmas Concert

8, 7.30 p.m.

Theatre, Royal Northern College of Music, 124 Oxford Road, Manchester, M13 9RD

RNCM BIG BAND WITH ALAN BARNES

An evening with the Count
Homage to Basie
Pre-concert talk at 6.30 p.m. in the Lecture Theatre
Tickets: £16, £14, £12
Tel: 0161 907 5555
www.rncm.ac.uk
www.alanbarnesjazz.com

10, 7.30 p.m.

Tela Theatre, The Princess Royal Barracks, Deepcut, Camberley, GU16 6RW

THE BAND OF THE ROYAL LOGISTIC CORPS

Christmas concert series
Tel: 01252 833628



Wind Serenades Music courses in Manchester



Hereford
Concert Band
playing in the National
Trust's Weir Garden in
July. 30 seconds later, the
marquee was destroyed by
a ferocious gust of wind
leaving the band to
play in the rain

11, 7.30 p.m.

St Katherine Cree, Leadenhall Street, London, EC3A 3DH
BLOOMSBURY WOODWIND ENSEMBLE, ANTHONY BAILEY (CLARINET), SHEA LOLIN (CONDUCTOR)
 Northern Lights: A programme of Scandinavian music for woodwind orchestra. Programme to include works by Grieg, Svendsen, Wirén, Sibelius and 'Rondo' form Crusell's Clarinet Concerto in F minor

11, 7.30 p.m.

Tela Theatre, The Princess Royal Barracks, Deepcut, Camberley, GU16 6RW
THE BAND OF THE ROYAL LOGISTIC CORPS
 Christmas concert series
 Tel: 01252 833628

12, 2 – 6 p.m. workshop, 7.30 p.m. short concert

Arden School, Station Road, Knowle, Solihull, B93 0PT
HARMONIE CONCERT BAND
 Tony Veal (conductor)
 Past and present members of the band (formerly Lyndon Concert Band) to join with celebrating the playing of wind band music for the past 25 years.
 Tel: 0121 682 1773
 www.harmonie-concert-band.org
 Fee: £5

12, 7.30 p.m.

The Queen's Hall, Edinburgh
EDINBURGH CONCERT BAND
 Annual Christmas concert in association with Kevock Choir
 Tickets from
 www.edinburghconcertband.org.uk

12, 7.30 p.m.

St Luke's Church, Mildmay Street, Stanmore, Winchester, SO22 4BX
SOUTHAMPTON CONCERT WIND BAND
 Concert of seasonal music and congregational carols
 www.southamptonconcertwindband.org

12, 7.30 p.m.

St Peter's Church, Ruddington, Nottinghamshire
NOTTINGHAM CONCERT BAND
 Robert Parker (conductor)
 An evening of seasonal entertainment embracing an eclectic diversity of musical styles. Sharing the stage with the band will be Ruddington Choral Society.
 Tel: 0115 923 5652
 www.nottinghamconcertband.org
 chairman@nottinghamconcertband.org

12, 2.30 p.m. & 7.30 p.m.

Woking Leisure Centre, Woking
CAROLS AROUND THE WURLITZER, LEN RAWLE (ORGANIST), CHARLEY BRIGHTON (EUPHONIUM), SUSAN VEL (BARITONE)

12, 7.30 p.m.

Strode Theatre, Street, Somerset
THE ROYAL MARINES ASSOCIATION CONCERT BAND
 Box Office: 01458 442846

12, 7.30 p.m.

Tela Theatre, The Princess Royal Barracks, Deepcut, Camberley, GU16 6RW
THE BAND OF THE ROYAL LOGISTIC CORPS
 Christmas concert series
 Tel: 01252 833628

13, 4.30 p.m.

St Marks, Widcombe, Bath, BA2
 Zephyrian Woodwind Orchestra
ZEPHYRIAN WOODWIND ORCHESTRA
 Richard Carder (conductor)
 Handel, *Royal Fireworks Music*; Spohr, *Notturmo*; Short, *Water Music*
 Also audience carols and mince pies.
 Tickets from Bath Festival Box Office, tel. 01225 463362

13, 12.45 p.m. – 2.30 p.m.

Steps of St Paul's Cathedral, London
TUBA CHRISTMAS CAROLS

19

Christchurch, United Reformed Church, Crown Hill, Rayleigh, Essex
HARMONIE CONCERT BAND
 A concert of seasonal music.
 Tel: 01268 545969 www.harmonie.org.uk

19, 10.30 a.m.

Albert Hall, Nottingham
NOTTINGHAM SYMPHONIC WINDS
 Alistair Parnell, guest conductor and compère
 Strictly Kidsophonic
 Tickets: £10 (£8) incl. refreshments
 Tel: Windblowers 0115 941 0543
 www.nottinghamsymphonicwinds.org.uk

JANUARY '10

22-24

Royal Northern College of Music, 124 Oxford Rd, Manchester, M13 9RD
FESTIVAL OF BRASS
 Featuring the very best brass bands incl. Black Dyke, Fodens, Leyland and the Grimethorpe Colliery.
 Also a tribute to Philip Jones, Torstein Aagaard-Nilsen's premiere of his Euphonium Concerto and music by American composers including Bruce Broughton and James Curnow.
 A new creative project is launched for this festival where several new fanfares will be performed as a prelude to each concert. Composers under the age of 30 are invited to send in scores to the RNCM Festivals Administrator, Jo Athroll for consideration. Contact Jo on 0161 907 5339 or Joanne.athroll@rncm.ac.uk
 Tel: 0161 907 5555 www.rncm.ac.uk

22-24

Benslow Music Trust, Little Benslow Hills, Benslow Lane, Hitchin, Hertfordshire
WIND CHAMBER MUSIC
 Help with improving chamber music skills.
 Tutors: Michael Axtell and John White
 Fees: resident £190, non-resident £155
 Tel. 01462 459446 www.benslow.org
 info@benslow.org

23, 10 a.m. – 5 p.m.

Regent Hall, 275 Oxford Street, London, W1C 2DJ
WOODWIND ORCHESTRA PLAY DAY
 The East London Clarinet Choir presents a playday for woodwind orchestra.

Tutors: Shea Lolin (Artistic Director), Paul Harris, Paul Harvey, Ian Haysted and James Rae.
 Trade stands from Wood, Wind & Reed, Rosetti/Vandoren
 See insert in this magazine for more details
 Fee: £35 (£30), £17.50 for double reeders
 www.elclarinetchoir.co.uk/playday.htm

30

Royal Northern College of Music, 124 Oxford Rd, Manchester, M13 9RD
WOODWIND ORCHESTRA PLAY DAY
 The East London Clarinet Choir presents a playday for woodwind orchestra.
 Tutors: Shea Lolin (Artistic Director), Paul Harris, Sarah Markham, Sarah Watts, Keiron Anderson
 Trade stands from Wood, Wind & Reed, Rosetti/Vandoren
 See insert in this magazine for more details
 Fee: £35 (£30), £17.50 for double reeders
 www.elclarinetchoir.co.uk/playday.htm

FEBRUARY

15-18

Benslow Music Trust, Little Benslow Hills, Benslow Lane, Hitchin, Hertfordshire
FANTASTIC FLUTES
 Help to improve your playing.
 Tutor: Zoe Booth
 Fees: resident £220, non-resident £185
 Tel. 01462 459446 www.benslow.org
 info@benslow.org

20, 12 noon

St Mary's Church, Slough
EUPHONIUM RECITAL
 Charley Brighton (euphonium), Malcolm Stowell (piano)
 Admission free

26-28

Benslow Music Trust, Little Benslow Hills, Benslow Lane, Hitchin, Hertfordshire
OBOE EXTRAVAGANZA
 Help with everything from reeds to practice routines and warm ups to new ideas for help with articulation.
 Ensemble sessions and opportunities to work with a pianist on preparing solo repertoire as well as discussion sessions.
 Tutor: Andrew Knights and Ian Clarke (piano)
 Fees: resident £190, non-resident £155
 Tel. 01462 459446 www.benslow.org
 info@benslow.org

THE Wind Music Association



BASBWE publishes *Winds* magazine
Winds, published quarterly, is indispensable reading for anyone interested in wind music. Other publications include booklets on aspects of wind music, techniques and resources for your band.

BASBWE commissions new music
 More than 50 works have been commissioned over the past 20 years under the auspices of BASBWE, transforming the repertoire available to bands.

BASBWE presents the International Wind Festival

The event for wind band enthusiasts, with gala concerts, masterclasses, internationally renowned soloists, conductors and workshops plus a major trade exhibition over three days.

BASBWE organises Regional Events

Regional Festivals, community band courses, conducting workshops and training days are held around the country.

BASBWE Education Trust

With charitable status, the Trust promotes the formation of bands, organises training events and administers the College Commission Consortium.

The National Concert Band Festival is run under the auspices of the BASBWE Education Trust and promotes an exciting series of Regional Festivals throughout the country culminating in the high profile National Finals.

All BASBWE members can access the services of the BASBWE Educational Trust.

Membership and Subscriptions

All Membership Categories:

- Include a subscription to *Winds* magazine
- Offer reduced costs to attend the International Wind Festival
- Offer a 10% discount if paid by standing order
- Run from Jan 1st to December 31st each year
- Require payment to be made annually by standing order or on invoice
- Offer trade discounts

A Individual	£20	S Winds Subscription Only within the EU	£12
B Overseas Individual	£35	Includes 4 issues of <i>Winds</i> magazine per year.	
C Music Services	£60	O Winds Subscription Only - outside the EU	£20
Includes two subscriptions to <i>Winds</i> , and allows bands under the education authority to join at a very attractive rate - see E		Includes 4 issues of <i>Winds</i> magazine per year, airmail.	
D Band	£35	Enclose	
For bands, chamber groups, or jazz ensembles of any description. Entitles each band member to a discounted subscription to <i>Winds</i> .		• Application for (Part A)	
E Band Concession	£25	• A Cheque for the first year's membership	
For bands, chamber groups, or jazz ensembles under the aegis of a Music Service BASBWE member. Entitles each band member to a discounted subscription to <i>Winds</i> .		• Standing order (Part B) if required for subsequent years discounted membership and return to BASBWE Membership Y Fron, Llansadwrn, Porthaethwy, Ynys Môn, LL59 5SL	
F Commercial	£80		
For reduced advertising rates in <i>Winds</i> and qualification to exhibit at the International Wind Festival amongst other advantages.			

PART A – APPLICATION TO JOIN BASBWE

Title & Surname	First Name		
Address			
Post code			
Group Name	Telephone inc code		
Fax inc code	Email		
Membership Category (circle one) A B C D E F	Winds subscription only (circle one) S O		
I enclose a cheque for £ _____	Please charge my credit card with £ _____		
Card details	Visa / Mastercard (circle one)		
Name on Card	Card Number	Expiry Date	Signature

PART B – Standing order Mandate for 10%

Name on account	Account Number		
Bank	Branch		
Address			
Post Code	Signature of account holder		
Please pay Royal Bank of Scotland a/c no:10050152 Sort Code 16-54-64		For the credit of: British Association of Symphonic Bands and Wind Ensembles	
Reference: Initials	Surname		
The Sum of £ _____ (fee as above less 10%)	Commencing 05 /01/20__ and thereafter every year on January 5th		

British Association of Symphonic Bands and Wind Ensembles



The stated objectives of **BASBWE** are 'to advance the status of symphonic wind bands and ensembles and the education of the general public'.



BASBWE has achieved these aims over the past twenty-five years through continued support of individual musicians, their bands and ensembles, conductors, directors, educators and composers.

The Association has gained considerably in size and stature over more than two decades and is proud to see the vast improvement in standards and awareness throughout the movement. The wind band/ensemble has been seen as the fastest growing medium in 'classical' music making in the latter part of the twentieth century, much of this growth being due to the tremendous popularity of wind instruments in schools with, of course, these young players then moving into adulthood and becoming the new professional performers or amateur players in the community.

A crucial role of BASBWE has been in developing awareness of repertoire and ensuring that there is a constant supply of new music, without which the whole movement could stagnate.

As a national association, the scope of BASBWE is far-reaching, both geographically and in the levels of contact and influence. It is organised into ten regions spanning the United Kingdom and has a remit to develop repertoire and standards of performance and awareness at all levels from schools, through colleges to music in the community and at professional level. Its work is also complemented by the production of this quarterly journal, *Winds* magazine and the BASBWE Education Trust.

The aims of the **BASBWE Education Trust** are 'to advance public education in the arts and in particular the art of symphonic wind band and ensemble music'. The Trust has organised more than 300 workshops, giving training to at least 14,000 musicians and their bands. It also heads the College Commission Consortium that has commissioned a series of major works over the past decade. **The BASBWE Education Trust gratefully acknowledges financial support from the Performing Right Society.**

Winds is widely regarded at home and abroad as the definitive journal for the genre.

www.basbwe.org

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PHILIP SAYS

The first full weeks of the summer holidays have definitely been busier than usual this year, with a new job to prepare for and a house move to organise, but I have still managed to find the time to watch a little cricket and seek out more useful resources on the web. My new job as Director of Music at The King's School Chester doesn't officially start until September, but I'm sure that any teachers reading this will be able to appreciate the amount of planning that is necessary before an academic year begins!

Meanwhile, in BASBWE-land, I am delighted to report that preparations are going extremely well for the upcoming **RNCM Wind Weekend in association with BASBWE – October 24th and 25th 2009** at the Royal Northern College of Music in Manchester. The festival is **free** to attend, and will feature several high profile concerts by both RNCM ensembles and visiting groups, as well as performances of newly commissioned work.

Saturday October 24th will see seven wind bands from across the UK each giving a 30 minute performance followed by a public workshop with members of the RNCM conducting faculty, Clark Rundell and Mark Heron. In addition, there will be a series of masterclasses and other sessions of interest to players, conductors and teachers. The event will begin at 10 a.m. with a massed band made up of players from the participating bands and anyone else who would like to be involved so bring your instrument! The band will give the première of a specially commissioned work by RNCM composition student Mark Francis.

Sunday October 25th has more of a focus on woodwind players and smaller ensembles, and we will welcome special guest, Alex Klein, who was principal oboe with the Chicago Symphony Orchestra for nine years. As well as the woodwind strand, two scratch wind bands will be formed on the day providing another opportunity for players to get involved.

For further information about the event, please see pages 5 and 16-17 of this magazine, and the BASBWE and RNCM websites (www.basbwe.org and www.rncm.ac.uk).

Following on from the success of the BASBWE North West Wind, Brass and Percussion Day last February, which was attended by almost 150 young musicians, I am pleased to announce that a similar event will be held on Monday February 15th 2010. The location will again be Stockport Grammar School, and the day will be a collaboration between BASBWE, Stockport Music Service and Hallé Education. Remember that BASBWE offers funding to assist with the organisation of regional play days; please get in touch if you are interested in putting on such an



event.

As a teacher, I particularly enjoy this time of year as it gives me chance to immerse myself in the BBC Proms. I have particularly enjoyed the Hallé's *Berlioz* and *Mendelssohn* concert, as well as the BBC Philharmonic's homage to the year 1934. They performed works by Elgar, Delius and Holst, all of whom died in that year, and it was the first time that the BBC had trialled a new service on their interactive 'red button' channel – *MaestroCam*! As the name suggests, a feed from a fixed camera directly in front of the conductor gives you the opportunity to listen to the performance and watch in detail every movement and gesture made by the conductor. An audio commentary was also added, but this was blissfully sparse. Sir Charles Mackerras was the first in the firing line and four more concerts are scheduled to be broadcast in a similar manner:

- National Youth Orchestra of Great Britain (Vasily Petrenko)
- BBC Scottish Symphony Orchestra (Ivan Volkov)
- West-Eastern Divan Orchestra (Daniel Barenboim)
- BBC Symphony Orchestra (David Robertson)

Although the Proms season should have just finished by the time that you read this, it will be worth checking whether the five *MaestroCam* broadcasts are still available to watch direct from the BBC website at www.bbc.co.uk/proms/2009/broadcasts/interactive.

It was this time last year that I suggested that in addition to our existing BASBWE website and Facebook page, we should have our own blog. I was pleased by the number of positive replies that I received on the subject, and so I am delighted to announce the arrival of the BASBWE Blog! It can be found at <http://basbwe.wordpress.com>.

If you have not yet explored the vast number of music-related blogs on the web, here are

just a few suggestions to get you started (please note that not all URLs listed start with 'www.');

www.OvergrownPath.com
www.sequenza21.com
www.guardian.co.uk/music/tomserviceblog
www.windstorm.com.au
www.wheresrunicles.com
<http://lsoontour.wordpress.com>
<http://sco-on-tour.blogspot.com>
www.bbc.co.uk/blogs/bbcisso
<http://oboinsight.com>
www.horndogblog.com (I used to be a horn player)

Finally, five more internet resources that will be of interest to all musicians, especially in these tough financial times. The first four are all legal sources of free classical music!

British Library Archival Sound Recordings -
<http://sounds.bl.uk>

An absolutely fascinating collection, including pre-1958 recordings of Bach, Beethoven, Brahms, Haydn and Mozart. This is an incredible resource, with thousands of freely available recordings. A quick search for Beethoven *Symphony No. 7* found 18 different recordings by some of the greatest conductors of the 20th century.

<http://haitink.radio4.nl/en/home> Three Bernard Haitink recordings to celebrate his 80th birthday from the Dutch Radio 4 station, plus follow the link to ten free recordings from the Royal Concertgebouw Orchestra as part of their 120th birthday celebrations!

<http://www.liberliber.it/audioteca/index.htm> An Italian site, with hundreds of public domain recordings available.

<http://www.gardnermuseum.org/music/library.asp> The Music Library of the Isabella Stewart Gardner Museum featuring recordings of live performances given in the museum. These are mostly given by young up-and-coming artists, but both performances and recordings are of a high quality.

<http://digital.schirmer.com> A new service from G. Schirmer allows free download and printing of perusal scores for over 500 recently composed works from their library. Registration and a free download of a PDF viewer are required (the downloaded scores are digitally protected to avoid unauthorised viewing and printing). The plan is to put the entire catalogue of 5000 works by 300 composers online within the next few years.

Don't forget the Wind Weekend in October – I look forward to seeing you there!

Philip Robinson www.basbwe.org



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