

WINDS Magazine

Winter 2014



BASBWE

- British Association of Symphonic Bands
- & Wind ensembles



MARCH
25 - 28
2015

2015 CBDNA National Conference

**The 2015 National
Conference will be in
Nashville, Tennessee**

Hosted by Vanderbilt University, the conference will take place at the Schermerhorn Symphony Center as well as the Blair School of Music. The conference hotel will be the luxurious Loews Hotel, situated between the Schermerhorn and the Blair School. Please mark your calendars now to join us for this fantastic event.

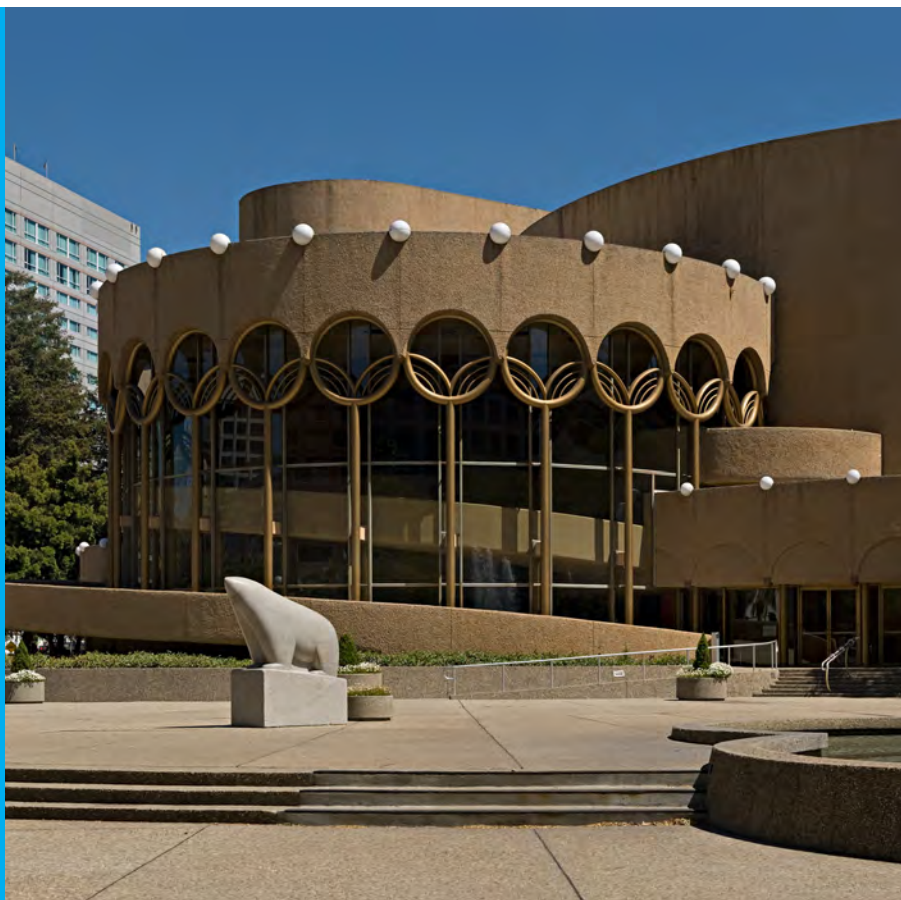


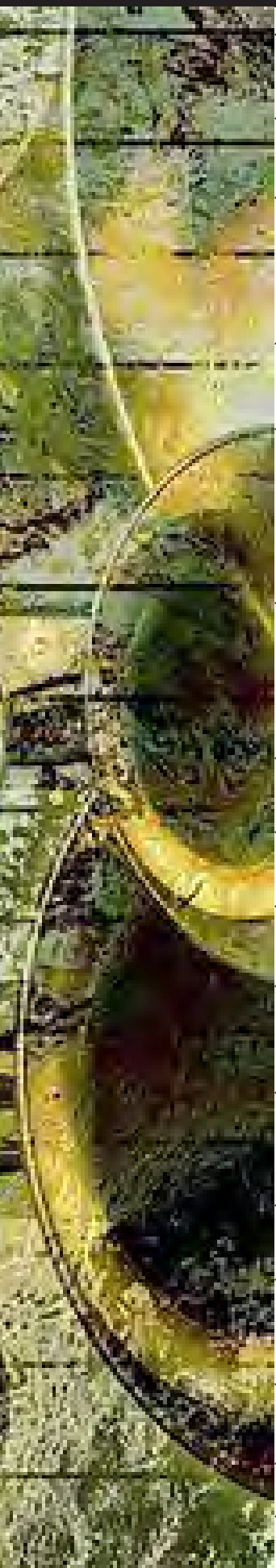
TWO CONFERENCES IN 2015

JULY
12 - 18
2015

Welcome!
to San Jose,
California

Join us for a gathering of the international wind band community for a week long celebration of music and education.





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Archbishop Beck College Concert Band

Editor; Bruce Hicks, Director of Music
Archbishop Beck Catholic Sports College
Liverpool, England

hicksb@beck.uk.com

New Wind Music to your Ears

In March this year, a small UK creative team (comprising a conductor, three composers, a recording engineer and a filmmaker) will be travelling to Prague to record one of the world's leading orchestras, the Czech Philharmonic, for a ground-breaking new music album.

The album, *'Twisted Skyscape'*, will be the first of its kind, devoted entirely to contemporary music specially written for the woodwind orchestra. Featuring music by living British composers, it will showcase a kaleidoscopic soundworld created by flutes, oboes, clarinets, bassoons and saxophones—an instrumental line-up that many music lovers will be encountering for the very first time.

Featured composer and producer of the album, Christopher Hussey says of the woodwind orchestra, *"it has a highly adaptable and magical tonal palette—it can be, in turn, boldly vibrant and delicately beautiful, thrillingly powerful and hauntingly tender, earnestly solemn and joyously comical!"* Its variety will be captured here in an enjoyable selection of modern works by composers Philip Sparke (Overture for Woodwinds), Adam Gorb (Battle Symphony), Gary Carpenter (Pantomime) and Christopher Hussey (Twisted Skyscape, Dreamtide). Gary Carpenter, Professor of Composition at the Royal Academy of Music and the Royal Northern College of Music says of the album, *"The woodwind orchestra project is exciting and innovative and I am delighted – indeed honoured – to be involved with it."* Four of the five pieces featured on the album have never been released before, so this is a much-needed disc, giving voice to both the genre and some substantial and exciting music.



The project is the vision of conductor, Shea Lolín, and composer, Hussey, who are seeking to throw the spotlight on this unusual and beguiling instrumental combination, and to introduce a wider audience to its power. Lolín, a member of the Executive Committee of the British Music Society and himself a clarinettist, says, *"What makes the project truly unique is the instrumentation—the woodwind orchestra is almost unheard of and there is, to the best of my knowledge, only one recording dedicated to it, and that dates from the 1950s! It deserves*

better recognition and I have long since wanted to record the works we are including on the disc—I am really passionate about British music and I want to promote wind music in the best way that I can, so this project brings together for me several components that I care deeply about."

Lolín has been commissioning and conducting new works for woodwind orchestra since 2005, and has been collaborating with Hussey since they met in 2007 during a partnership for the then spm's Adopt-A-Composer scheme. Back in March last year he conducted the Bloomsbury Woodwind Ensemble premiere of the woodwind version of Hussey's 'Dreamtide'—the original version was an a cappella choral work, shortlisted by BASCA for the British Composer Awards 2012—and after this performance, he resolved to record an album of new works for these forces in the hope of preserving and promoting the featured repertoire and to encourage more music making in this area. Lolín says, *"I feel privileged to have met Christopher Hussey, who has composed and arranged extensively for this instrumentation. Through our collaboration, we have both understood the nuance that can be achieved and we want to share it with the world. We hope that others too can enjoy the outstanding qualities of the woodwind orchestra."*

twisted skyscape

legni
classics

new music for woodwind orchestra by british composers

Philip SPARKE Adam GORB Gary CARPENTER Christopher HUSSEY



Česká filharmonie

czech philharmonic
conducted by shea lolin



The production quality of this important showcase for woodwind music is of utmost importance to its creators—they have carefully selected a set of repertoire which is enchanting, exciting and accessible, as well as being performable by amateur groups (four of the five pieces were originally written with amateur groups in mind). And as for the players, the world-class Czech Philharmonic orchestra was recently ranked 8th position in the online poll, 'World's Favourite Orchestra 2013'. Lolín says he is *"thrilled to be working with an orchestra of this quality"*.

To embark upon a project of this size and to ensure the highest quality is ambitious and costly. The project has already attracted a lot of interest and support—it has the support of BASBWE, CASS, and a number of private sponsors. The creators have recently launched a fundraising campaign via the website indiegogo in the hope that more people will support the project through pre-ordering a CD or a donation, to help them realise their vision and get the music out there.

They are inviting donations towards the costs at different levels, with a variety of rewards on offer, from a pre-release copy of the CD, to signed photographs of the recording sessions and even composition and conducting lessons!

Hussey says, *"We have already had a wonderful response in just the first few days of our campaign with some really generous donations. It's heartening to see that there's a real interest in the project. It would be terrific if we can capture the imaginations of a wider audience, such that they are hungry to hear the music for themselves—every single pre-order of the CD or digital download gets us that much closer to achieving our goal."*

"it has a highly adaptable and magical tonal palette—it can be, in turn, boldly vibrant and delicately beautiful, thrillingly powerful and hauntingly tender, earnestly solemn and joyously comical!"

Visit www.twistedskyscape.com for more information about the project and a link to the fundraising page, or go to www.indiegogo.com and search for 'twisted skyscape', and join them on Twitter: twitter.com/TwistedSkyscape. The album will be available on CD and for download in April.



SILENT FILM SCORE BY SIMON DOBSON

COMPOSER

The BFI National Archive was pleased to announce that the world premiere of a new restoration of a major British silent film, *The Battles of Coronel and Falkland Islands* (1927) was unveiled as the BFI London Film Festival Archive gala screening, presented in partnership with American Express®, on 16th October 2014, at the Queen Elizabeth Hall followed by a nationwide release in cinemas, with a simultaneous release on BFI Player and later issued on BFI DVD. This virtually unknown film offered a stunning recreation of two key battles faced by the Royal Navy in the early days of World War One.

The first major engagement between German and British ships at Coronel was a terrible defeat for Britain with the loss of two warships achieved by Admiral Graf von Spee. Six weeks later British honour was ready to be salvaged in a battle which changed the course of the war at sea.

The film had a stirring new score, commissioned from award-winning composer, Simon Dobson, whose previous work includes a musical commemoration of the Penlee lifeboat tragedy. The score was performed, appropriately, by 24 members of the Band of Her Majesty's Royal Marines in honour of the 24 members of the band who lost their lives with the sinking of HMS Monmouth at the battle of Coronel.

Simon Dobson was born in 1981 in Cornwall into a family which was deeply involved in music-making. He began composing while still at school and won a place at the Royal College of Music. His best known composition is *Penlee*, a musical commemoration of the Penlee lifeboat disaster which happened just before he was born and it was shortlisted for a British Composer Award in the Wind Band or Brass Band category in 2009. He went on to win in this category in 2012 with *A Symphony of Colours*.

He is one of the most interesting composers currently working in contemporary music. He lives in Plymouth and performs with a number of different bands including 'Antimatador and Lazy Habits'.

Simon Dobson said, *"I am thrilled to have been able to work on this extraordinary film. My music has often been described as cinematic but this is my first film score and it's been great working with the Band of Her Majesty's Royal Marines. I have created a musical accompaniment inspired by the popular tradition of military brass which takes the viewer on an exciting but respectful journey through the dramatic and dark events of the two battles with a suitably engaging and occasionally dissonant score. I have tried to use the full extent of the brass ensemble with a particularly strong use of percussion, bells, and struck metal to create something of the brutality of the sounds of war. I have also used some traditional themes including navy bugle calls but incorporated them in a work which I hope supports the story in a fresh and original way."*

THE BATTLES OF CORONEL AND FALKLAND ISLANDS

PREMIERE 16TH OCTOBER

BY THE BAND OF HER MAJESTY'S
ROYAL MARINES

At the Queen Elizabeth Hall, London





The Broken Sea (2006)

by Christopher Painter

Cwmdonkin (2014)

by Lloyd Coleman

*Commissioned by Timothy and Hilary Reynish
in memory of their son, William*

Premiere by the Royal Welsh College of Music and Drama Wind Ensemble St Andrew and St Teilo Church, conducted by Tim Reynish - 27th November 2008

Chris Painter

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

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

Lloyd Coleman

Dylan Thomas was born at 5 Cwmdonkin Drive, Swansea, on 27 October 1914. He lived in the respectable, red-bricked, semi-detached property with his father, David John, his mother, Florence, and his older sister, Nancy, until he was 20 years old and moved to London to pursue his career. Over half of Thomas' published poems were written at Cwmdonkin Drive during these early, formative years.

Cwmdonkin evokes the sense of nostalgia Thomas undoubtedly felt for his childhood home as a grown man. After the Luftwaffe's heavy bombing of Swansea in the Second World War, Thomas returned to view the destruction of the town he loved so dearly. He commented, "Our Swansea is dead", and went on to explore the theme of grieving for a destroyed community in his radio play, Return Journey.

The piece opens with a landscape – or 'soundscape' – of Swansea Bay, that "long and splendid curving shore" which Dylan Thomas could see from the upper floor windows of the house in Cwmdonkin Drive. The sound of gentle waves and seagulls is joined by a long winding theme, which continually unwinds as the music progresses.

In the middle portion of the piece, three memories briefly occur – the sound of swing music playing through the gramophone in the family living room, a peal of bells from the local church with the strains of a familiar hymn emerging from the congregation inside, and a traditional folk dance. Interspersed with these snapshots is a chorale, which eventually grows to form an accompaniment to the revival and development of the opening theme.

As the piece reaches its climactic conclusion, a sustained chord halts the music abruptly, leaving it unresolved. As this chord fades away, so too do the memories – a fleeting sensation we have all experienced in our lives.



At the 2013 Midwest Clinic, Art Hildebrand, approached me in regards to a commission for his community band, the Deerfield Community Wind Ensemble, in Deerfield, Illinois. The project has a very interesting program. He asked to have a work written that would indicate the settlement and growth of the Deerfield community.

A NEW WORK DEPICTING THE GROWTH OF A NATION AND ITS PEOPLE

The first people to live in the northern area of Illinois were the Blackfeet Indians. This composition opens with the tenor sax playing a melody taken for a Blackfeet lullaby. A transition leads to a traditional folk song from Germany, Der Wander (The Hiker). This pleasant upbeat work transcends to the King Charles Jig, and ancient Irish folk song. The Irish was the next group of settlers to this area of the continent. Next follows a transition to an Irish song called, Along With My Love, I Will Follow. This last song is the story of the ages. The young wife is following her man off to war. In the American Revolution, wives follow their men to battle, reload their weapons, and cared for them. Now, women see their husbands, sons, and daughters go off to war. Only the basic melodies are used in this composition. Harmonies, counter melodies, and rhythmic backgrounds are all original. This stands as the basic building block of the Deerfield community. From here, the work develops to the building of the composition and the representation of the new society. After the last Irish melody, there is a short section that builds into a bit harsher reality. From there, a beautiful ballad is played that represents the passion, pride, and beauty of the land, country, and its people. The work concludes in a faster, somewhat dissonant passage as the composition moves the final triumphant climax. This is truly the story of American and how this Nation was formed from a real melting pot of people to form a new great society.

The composition is completed and scheduled for its premiere on May 3, 2015, in Deerfield, Illinois. The Deerfield Community Wind Ensemble will perform this new work.



University Band Forum (BUB)



We plan to create a support network for the many University Wind Bands and Orchestras around the country.

BASBWE's aim is to help and support bands, encourage composers to develop the repertoire and work to increase the quality, status and profile of wind bands on the UK music scene.

Please visit our new website: www.basbwe.net

A National University Wind Band Forum within BASBWE could not only give those of us running and directing our University ensembles mutual support, allow us to network, make concerts together and swap ideas, music, players, venues... but with all our fired up student players the Forum (BUB) could become a tremendous resource for the future of the Wind Band Movement and give added vitality and energy to the BASBWE mission.

I would be delighted to hear from any or all of you British University or College Bands and Directors out there, with reactions to the idea and to know if you would be interested in joining such a network within BASBWE.

I am hoping many of you have already had a letter from me about this already but it is an annually changing world and I suspect many of the addresses written to are out of date, so please drop a line directly to me,

Tony Houghton at a.houghton@sheffield.ac.uk

I will be delighted to hear from you!

NEW WORK

BY ALAN BULLARD

The world premiere of a new work by Alan Bullard,
London Landscapes, is announced

27th February
St. Alpheges Church
London SE10

played by the **London Youth Wind Band**
conducted by **Geoffrey Harniess**

The composer writes that the last movement particularly might make a good individual movement, but they could all be played separately.

The work is in three movements each of which starts from and develops the same musical idea.

1. Energy

The energy of the people and the industry of the West Riding of Yorkshire, past and present.

2. Landscape

The Landscape of the City of Leeds – including the splendour of Leeds Town Hall, venue of the first performance – but also the grandeur and beauty of the surrounding countryside.

3. Celebration

In which wind bands meet brass bands and are reconciled – and the percussion have something to say as well.

Born in 1947, Alan Bullard studied at the RCM with Herbert Howells and Nottingham University with Arnold Whittall. For over thirty years he has lived in East Anglia, and for many years he was Head of Composition at Colchester Institute. His oeuvres include music for a wide variety of ensembles especially choral music and educational music. This will be his second major work for wind orchestra. The first was a 15 minute Suite, Heritage, for Symphonic Band, commissioned by the Leeds Centenary Festival of Wind Music for the Leeds 1993 Centenary Celebratory Year, first performed under John Wallace at Leeds Town Hall on 2nd July 1993 by massed bands from the Leeds area.



www.alanbullard.co.net

alanbullard@btinternet.com

Frigyes Hidas 1928 – 2007

The last Hungarian Romantic Composer

Biography - Memories – Programme Notes by
Laszlo Marosi – Eeva Saarela – Jozsef Csikota – Reiner Hobe
Published 2014 AMICUS AUCTORIS MUSIK VERLAG
Volker AngerhoferMusikalien & Bucher
Waldseer Strasse 7, D-88368 BERGATREUTE Germany

info@stormworkseurope.com

This is a first rate book by close colleagues of Hidas who knew the composer and his music well. Based on the research for a thesis by Reiner Hobe, the text brings the man alive wonderfully, with comments of his career and programme notes on all of the amazing wealth of music written for every possible combination of wind instruments, though sadly not an opera with wind band. This project was mooted by Csikota, it met with an enthusiastic response but sadly the composer passed away shortly afterwards.

Returning to this piece after some years, I find myself very impressed with its simplicity and humanity. I remember years ago being impatient with the conservative idiom and traditional fingerprints, but now in a period riven with war and terrorism his Requiem speaks clearly to us all.

In my brief article on Hungarian music for my website I wrote:

Undoubtedly the most successful composer of wind band music in Hungary of the last fifty years is Frigyes Hidas, with a career embracing administrative posts at the National Theatre and the Operetta Theatre in Budapest. There is an ease and fluency about his music which brings to mind the compositional style perhaps of Gordon Jacob, occasionally the wit and sophistication of Joseph Horovitz, the mastery of effective scoring of Alfred Reed, but every so often there is a touch of Angst and an edge which adds a piquancy often lacking in much of his music.

His Concerto Semplice for clarinet and orchestra or wind band is typical of his music - charming – I think of the Finzi Bagatelles for Clarinet and Piano.

CONCERTO SEMPLICE Mvt 1
CONCERTO SEMPLICE Mvt 2
CONCERTO SEMPLICE Mvt 3

Dedicated to all victims of all wars in human history

Somehow the rather sentimental style at which I balk seems particularly suited to the Fantasy for solo cello and wind ensemble; there is real passion from time to time and this is a work worth considering alongside Luis Serrano Alarcón's *Tramonto*.

FANTASY FOR CELLO AND WIND ENSEMBLE 1
FANTASY FOR CELLO AND WIND ENSEMBLE 2

RHAPSODY for Bass Trombone

His Rhapsody for Bass Trombone is certainly one of the finest works written for that instrument as a soloist, and is couched in a sort of central European lingua franca which we find in composers such as Sulek or Serocki, but I think with a great deal of real interest. Is there a better workout for Bass Trombone?

I remember hearing *Save the Sea* at a WASBE Germany conference in Stuttgart, and being impressed by the colours, the fluency, but having a question mark over how a composer might write such romantic music in the late 20th century; this led to arguments with Reine Hobe, and listening to the work anew, I must confess I am enjoying it hugely. However this is what I wrote at the time:

SAVE THE SEA

It was good to be able to pay tribute to one of the great stalwarts of WASBE for over a quarter of a century, the Hungarian composer Frigyes Hidas, 1928 - 2007, who died four days later in Budapest. Hidas has contributed considerably to the medium, and his works have found a place in the international repertoire. He said of himself "I am the last Hungarian Romantic composer", and his, *Save the Sea*, while wonderfully scored and constructed, might have been written over one hundred years ago. Can a composer ignore say the legacy of Bartok, Janacek or Stravinsky and write music which has a real integrity? I find his music sometimes very beautiful but all too often too sentimental rather than being full of feeling and sentiment. I asked a distinguished conductor if he ever programmed Hidas - "Too sweet" was the rejoinder, an opinion which I share albeit reluctantly.

Again quoting from my website, I wrote:
Writing this article took me back to the WASBE Conference of 1999 in San Luis Obispo, and a performance of his Concerto for Symphonic Band in a concert by the Young People's Symphonic Band of North Rhine-Westphalia 3141-MCD, as with all of his music superbly scored, grateful to play and to listen to. His Concerto for Bassoon is recorded on Klavier K 11128 by the North Texas Wind Symphony; the slow movement has real pathos, and the outer movements are very attractive fun. The Folk Songs of the Balaton and Folk Songs of the Bekes Country naturally have a strong folk idiom in their arrangements, and I find them more interesting and possible for programming where some dances are needed. *Coriolanus* played at WASBE Sweden by Kiskunfelegyhaza on CD 4735-MCD is also stronger and well worth considering, while *Song of the Sea* has many advocates. There is a welcome lack of pretension in his music, and if you are seeking a work which your band will enjoy playing and your audience listening to, which does not present too many problems, it will be well worth searching through the catalogue of Stormworks and scanning Youtube for a piece by Hidas.

Stormworks Europe
PO Box 134, 7470
AC, GOOR, The Netherlands

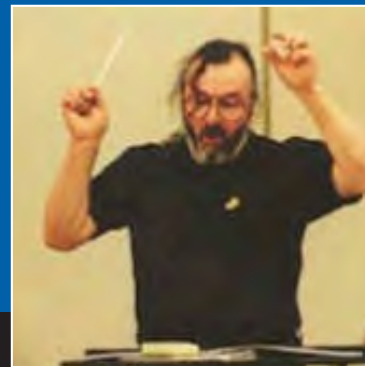
BASBWE INTERIM CHAIR

Bill Connor *who he? (As he might well say)*

Bill just happens to be one of the most inventive and amusing musicians of today; go to Google, and you will find very little about him, as he is also one of the most modest and unassuming composers in the business. Much of his work is in film and television, a great deal of it is also in education and outreach, and at present he is working on a big project in Croatia in schools for the British Council.

Some time ago I gave a lecture on British music at the International Mid-West Band and Orchestra clinic in Chicago, and I said:

The problem is to find music which carries sentiment without being sentimental. Again, I find that Adam Gorb can write wonderfully heartfelt slow music which is intense but never cloying. Another British composer who achieves this in this music is Bill Connor. Like Alec Wilder, Bill is completely lacking in any ego, hardly any of his music is published, and it all needs exploration and publishing. His *Tails aus dem Vood Viennoise* represents for me the closest we can take Grade 3 players to the experience of a Mahler Symphony.



He has been around for a long time, and I have managed to track down the following works which he has written for wind orchestra:

1989 Waiting Game

1995 The Last Picture Show
commissioned by Wiltshire and Swindon Youth Orchestra

1998 Violin Concerto – vln and Symphonic WindBand soloist Peter Manning

1992 Tails aus dem Vood Viennoise

1993 After The Picture Show Sax Quartet
Concerto Apollo sax 4tet commission

2002 Symphony for Winds (Knin)
Hertfordshire Wind Band

2005 OOdunnit sax 4tet and Windband
Apollo sax 4tet commission
Katabatic Winds/Huddersfield uni wind orch – celebration of RRBennett's 70th Birthday

2006 New Horizons Concerto for Percussion and Wind Band - Sage commission for soloist Simone Rebello/ Katabatic winds Keith Allen

2007 Sun Low Over Water (S.L.O.W.)
Wind Band Tim Reynish commission

2012 Fictitious Folk (Wind Band + fiddle obligato) Tony Houghton/Sheffield university Commission



BILL CONNOR INTERVIEW WITH PETE MEECHAN

BC: You have written for, and worked extensively with, brass bands and wind bands over the past blm years.....how do you feel the wind and brass world sees itself in the greater musical picture?

► **PM:** I'm not too sure that either of them are particularly a 'world', certainly not in the UK, and maybe herein lies a problem – both "communities" are disparate groups all doing their own thing. I think that we can achieve more as a group and a community than we can as individuals – the idea that 20 bands could be organised together to all pay a small sum of money to a central pot to group fund a new piece of music is an exciting concept for all – everyone has a premiere, a hand in commissioning new music (and both wind and brass bands seem to have a real thirst for new music), and the composer is happy as we receive 20 performances before a copy is sold!! .During my time as Chair, it was very difficult to try and get bands and their MD's to see this, or at least, take part in this – preferring to tread only their own path. But to me that doesn't say that BASBWE should give up on the idea, it says to me that a redoubling of efforts is required.

BC: The music education system in our country has been gradually worn down. From the evidence you see in your travels has anyone got it right?...and how can we in the "windy world" make a difference?

► **PM:** Am not sure that I know what "right" is. What I will say is that the system in North America – of music being taught through playing (ie 'orchestras') seems to me to be a better idea than the tokenism of an education system that demands world music be part of the curriculum, without ever taking it seriously (I think it is important to learn about music from different cultures – it is exciting and interesting, but for it to be done the way it is now is – frankly – a waste of time), or ukuleles ad nauseum. My point is this; music education should be about enjoying, and learning about, music – I'm not so convinced that it really is any of those things at the moment. But at this point it is worth saying that this isn't the fault of the teachers - their hands are tied by a curriculum.

► PETE MEECHAN



BC: “free” Downloads, sale, hire and exchange of your materials; copyright. How do feel about the general view of copyright and intellectual ownership, your income, in the world of 2014?

PM: Well, this is a very tough area. For a composer such as myself, retaining as much ownership as possible is essential in the 21st century. The days of signing over your property to a publisher, and receiving 10% of sheet music sales and 50% of mechanical (recorded) and performance royalties are gone, at least, for the new generation. Years ago, before engraving became so accessible on the PC and MAC, and when sales and distribution were almost impossible for a composer/arranger to handle themselves, and long print runs were the only option to break even or make a profit, publishers needed those kinds of figures to make publishing financially viable. Engraving on Sibelius and Finale is relatively cheap, limited print runs are cost effective and distribution is a lot easier and more direct – so why keep the same deal from decades (if not more!) ago? The only way forward for a publisher is to, as with the written word industry, let the writer own their copyright, and to look at fairer deals in terms of sales and royalties – especially considering most publishers now ask for a Sibelius/Finale file – so their engraving work is done for them, and it is now easier than ever to steal copyright material – but I believe that the sort of person that will happily steal from a composer and photocopy their music (that's right – it is stealing – would you go in to ASDA, pick something from the shelf, put it in your bag without paying and not feel guilty?) will also scan and distribute illegal PDF's, or even legally downloaded PDF's of a band set. What is wrong isn't that we are handing it to them on a plate the further we go down the electronic/digital route, no – what is wrong is the mentality of those that do it. One last point on this...a composer can now make a living much earlier on in their compositional life than in previous generations, due to the internet and the rise of self-publishing. What we don't yet know is how the quality will be affected – the marketplace is now flooded with tripe, but will the cream still rise to the top?

BC: In a recent conversation with a band MD he said they don't play competition pieces in a fee paying concert (cos they're just for competitions)is that a representative view?...what's the point if they don't slip into the standard repertoire?...interesting that there's no such thing in the orchestral world....

PM: Well, firstly, I don't represent anyone and so can't really give a representative view as such. BUT...I would argue that, in the wind band world at least, this isn't the general case (the brass band world it is certainly the case – but that is an entirely different culture). However, there is a slight anomaly here...bands enter the NCBF at a certain level – and work hard to achieve this level and receive their award at the end of the competition. The problem is that over 3 or 4 months working towards that one performance can get a very hard piece in to a real good shape for the performance, but in the context of a concert – where stamina, concentration, are factors (not to mention that the rest of the program needs rehearsing) – it is more difficult to perform to a high standard. This said, there's some significant, quality literature at a lower levels though – no reason why a substantial work from a class/grade down can't be delivered with excellence in a concert programme.

BC: How do you go about the composition process?

PM: I write using Sibelius – by which I mean I have a blank sheet of manuscript on the screen and treat it as though it was that, in the same way that you would type a letter on Word – a digitised version of the pen and paper. Once I start I am a very quick writer – and prefer to stay up all day and all night writing for short bursts of time, rather than doing small amounts each day. It focuses the mind, or at least my mind, much better, and makes my music more compact. This said, since spending time recently here in Canada, I have been getting up at 630/7am and writing in the morning (first time I have done this – any other time I have written that early has been because I haven't been to bed!!!) and enjoying it.

BC: Have you ever thought about a proper job?

PM: I have certainly told myself to get a proper job on many occasions!! Usually when frustrated with a piece, commissioner, performer etc. But then- I remember this: composing, and my career as a composer, is the most privileged job I can think of – I get to travel the world, hear people play my music, have it recorded, meet people, make amazing friendships, find out about different places and cultures; and all of this by doing what I was doing at the age of 13. I'm really very lucky to have had parents, friends and family – not to mentioned teachers – that went the extra mile in order to help me do this, not to mention show faith in you during the times where you are not feeling your best...it's hard to imagine being a composer, I think, you are by yourself for long periods of time with only your own thoughts – and when you are with others, you are still thinking about it! So, especially – but not exclusively – at the start of a career, it is hard to not take it personally when you don't have a commission and end up working instead at a call Centre to pay the bills. But sometimes you have to fake it until you make it – whatever that may be.

BC: Ok...gotta ask...this is BASBWE mag and you've done a heck of a lot for BASBWE during your chairmanship... I'm the new boy and ask the question some say I shouldn't ask.... you, as a fee paying member, what do you expect from us in the future?

PM: Well, my job was really about stabilizing and then beginning to redevelop BASBWE. I hope the Executive and I have been able to achieve those goals, and that now the foundations are set firm, that BASBWE can continue its growth. For me, I look at areas where as Chair I could have done more given more time, resources etc.. These would be a greater influence in education – we simply have to get on top of this, as stated earlier the schools aren't able to. We have to engage more with bands – but this again is difficult...we need the bands to give something back, and it not just be a one way street, which on occasion it has felt like. We need stronger regional activity, local leaders. And I think a push on conductors – “do you know where we can find a good conductor” was a frequent email to find in my inbox. But each Chair will have their own thoughts and own agenda, and so add that to what I think needs doing and you have to ask: how much can you realistically achieve in a two year period from an association run by volunteers who have their own commitments on top of BASBWE? Which is why it is frustrating as Chair when the main contact from members, MD's especially, is why haven't we done x and y, with no acknowledgment of what we have done. I remember paraphrasing JFK in one of my Chair's messages in Winds, something along the likes of “Ask yourself not what BASBWE can do for you, but what you can do for BASBWE”

PM: I would like to ask this question of you Bill, as the Chair: what do you expect from us members?

BC: We are a cluster of volunteers representing, supporting and connecting you; our fee paying members and anyone other likeminded individuals. That fee is an investment as is our time applied on your behalf to ease the development of new materials, provision of workshops, clinics, promotion of connectivity, that we, the committee endeavour to pursue on your behalf...I would wish our members to consider how they might assist in this collective effort. Remember we are not competitive or commercially motivated. We need more volunteers regionally; Scotland, Wales, N.Ireland to instigate and enact events that will bring bands within a specific region together. Not in competition but in connection. Local knowledge and connections on the ground are vital and specific, that's where the member's value is.





CELEBRATING BASBWE 2013

THIRTY YEARS OF ACHIEVEMENTS & COMMISSIONS

Tim Reynish reflects on a quarter century of his involvement with the wind band movement & with the Band Service of the Royal Marines.



Earlier that year, BASBWE elected a new Chairman, Timothy A Watson, until recently a saxophone soloist with the Royal Marines, now retired and very much involved as a soloist, clinician, teacher and animator. I have heard Tim in world premieres of concertos that he commissioned from Peter Graham and Adam Gorb, both of which I reviewed for my website. He is a fine player, and also a fine athlete.

With his election, the involvement of the Royal Marines in BASBWE came full circle.

1979 was when it all started for me; former Royal Marine Trevor Wye, my

senior flute tutor at the Royal Northern College of Music, was conducting a wind spectacular, with our own students, amateur players and students from the Manchester Schools – (we were into outreach already). One of our guests was Bill Johnson from California who was looking for a site for the first ever International Conference of wind bands, and he had found it. With its two halls, rehearsal rooms, teaching studios restaurant and bar facilities, the RNCM was ideal, and his choice led to the College playing a major role in the development of wind music in this country for the past quarter of a century. In 1981 Manchester hosted that first

conference, and my life was changed from being a would-be orchestra conductor to a voracious enthusiast for this new medium. We formed WASBE and BASBWE, the World Association for Symphonic Bands & Ensembles and the British Association of Symphonic Bands and Wind Ensembles, and the following year I travelled around the United States to look at training methods and new repertoire.

Right from the beginning we were supported by former members of the Royal Marines. Trevor Wye of course continued to be a big inspiration, commissioning works, running festivals

in Manchester and Canterbury, but I also came closely into contact with the late Fred Mathias, who was then a peripatetic teacher in the St. Helen's area. Fred until his death a couple of years ago led BASBWE in two areas, Community Bands and the National Contest, which began in 1984, carefully shaping the regulations and repertoire, running the Northwest regional competitions and being a tremendous support at committee meetings and in the WINDS Journal.

SIR VIVIAN DUNN & THE OFFSTAGE TRUMPETS

Our first national conference in Manchester was in 1983, and guest of honour, keynote speaker and guest conductor was the late Sir Vivian Dunn. The programme was:

March Orb & Sceptre
The Eagle
Concerto for Euphonium & Band
Gallimaufry
World Premiere - Firestar
World Premiere Prelude & Finale
"Homage to the Queen"

William Walton arr. Dunn
Stephen Dodgson
John Golland
Guy Woolfenden
Philip Wilby

Arnold Malcolm arr. Dunn



Sir Vivian's arrangements featured offstage fanfare trumpets, and he took enormous trouble over rehearsals, arriving in Manchester three days before the performance. Guy, in the true traditions of the theatre (he was Head of Music at the Royal Shakespeare Company at Stratford-on-Avon) was still in the throes of composition, and on Thursday he had copyists working through the night on the parts.

On the day of the performance we had a couple of hours to rehearse in one room, and then 20 minutes in the hall. Guy arrived clutching the music, wanting to rehearse that night's world premiere, and sat with his head in his hands, listening to Sir Vivian putting the final touches to his performance – again. We sight-read **Gallimaufry**, then took a short break, and at 7pm everyone moved into the concert hall. Sir Vivian at last could try the offstage trumpets from the balcony, so more rehearsal on Walton – and a quick run of the world premiere. Sir Vivian had the performance that he wanted, polished to the last semiquaver.

But then he made a fatal mistake. "Don't bother to count", he said to the trumpets, "I'll look up and give you a cue". Unfortunately, he looked up a couple of minutes early to check if they were there, in crashed the offstage trumpets, and chaos ensued. It was a splendid noise, if not quite what he wanted after all that careful preparation. However, in **Gallimaufry** and **Firestar** we had the first of a series of BASBWE commissions which helped to create today's incredible wealth of repertoire for military bands, community bands, schools and universities. **Gallimaufry** remains one of our most successful commissions, rivalled closely by Guy's **Illyrian Dances**, and both can slot into the middle of any military band concert without causing alarm to the audience.

1951



GORDON JACOB

In the 1984 edition of the BASBWE journal, there were obituaries for Gordon Jacob, the first President of BASBWE, (the second is Sir Simon Rattle). Dr. Jacob of course wrote one of the great works for military band, **Music for a Festival**, written for the Festival of Britain of 1951 but nineteen years later he wrote a work for the 1970 Ceremony of Beat Retreat by the Massed Bands of the Royal Marines on Horse Guards Parade, his **Ceremonial Music – for Band and Fanfare Group** which carries the composer's words 'To Major Paul Neville MVO RM and the Bandsmen of the Royal Marines.

1927

WALTON O'DONNELL

Researching the background on **Ceremonial Music** led me to The Blue Band Magazine Online and an article by Marcher which reminded me that the great Walton O'Donnell was Director of Music before becoming conductor of the Wireless Military Band in 1927.

Marcher wrote:
During the early 1920's whilst Director of Music of the Band of the Royal Marine Light Infantry, Portsmouth, he composed a number of highly appreciated works. These were 'Three Humoresques, Opus 28'; 'Woodland Sketches'; 'Two Irish Tone Sketches, Opus 20'; 'Songs of the Gael, Opus 31' and 'Theme and Variations, Opus 26'. All, with the exception of 'Woodland Sketches' were recorded by the band of the Coldstream Guards under Lt Col Richard Ridings in the 1970's. Ironically the first performance of 'Three Humoresques' was by the Royal Military School of Music Band, Kneller Hall, at the Royal Albert Hall in 1922. All of the mentioned recordings and performances were by military band but the museum holds the handwritten orchestral score and parts for 'Theme and Variations, Opus 26' which is believed to have been written in 1919.

Three Humoresques and Songs of the Gael appeared in BASBWE programmes from our early years, and O'Donnell's virtuoso scoring cruelly explores the techniques of our students. I remember receiving a letter in 1997 from the late Rodney Bashford about the state of wind music in the country. Much of it cannot be printed under the current libel laws, but among the quotable sections was the following: Whatever you write about this early repertory the most important music was that of Walton O'Donnell, not RVW or Holst. The real challenge that woke bands up to their future role was that he supplied what I consider quality music in advance of so much formula stuff being churned out today.

WORSHIPFUL

COMPANY OF MUSICIANS



Sir Vivian acted as master of ceremonies, introducing the programme of three final works, each played twice entirely anonymously with no applause and barely a break.

Band of the Royal Marines
Conducted by Lt. Col G.A.C Hoskins

Big Sky Country
Celebrations
Lyric Suite

Bram Wiggins
Bruce Fraser
Michael Short



Wally Horwood, who was shortly to become editor of the BASBWE Journal, renamed WINDS, wrote of the rules and the result:

The rules of the competition were few and simple – a suite in three movements, not to exceed 12 minutes, specifically scored for the competition by a British composer.

Those entering with an eye on the prize of £1000 will have taken special notice of the words on the entry form: The winning work will be that which best continues the highest traditions in British Music by creative and melodious writing.

The adjudicating panel, Victor Fleming, Vilem Tausky and Harry Mortimer – pronounced Bram Wiggins to be the victor. His work has an immediate appeal as a tone painting of wide open spaces where men are men, pleasures are taken boisterously and where looking after cattle can be a dangerous occupation. The final movement **Stampede**, will be acclaimed by Friday Night is Music Night audiences and will ensure success to the happy winner.



The way it was: the Skylon (R) soars above Festival buildings on the South Bank, a 'totem of delicious and liberated ambition' Photo: GETTY/ORBIS



1994 GALA CONCERT

The Royal Marines continued to be involved in the growth of BASBWE. Lt Colonel John Ware was for many years a consultant, and in 1994 the Band of the Royal Marines gave the gala concert at the Conference in Huddersfield, conducted by the late Lieutenant Colonel Richard Waterer, Lieutenant Christopher Davis and Lieutenant Peter Rutterford. Their programme was typically wide-ranging, with one of the

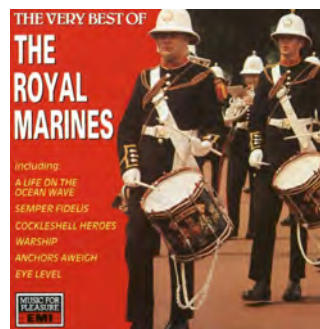
great American concert marches, a transcription of a contemporary minimalist piece, a commission for the Rosyth band from 1992, two American concert band works, the Arutunian Trumpet Concerto with that great player Band Color Sergeant Jon Yates as soloist and the world premiere of a concerto for four saxophones with the young Apollo Saxophone Quartet, a work of 44 minutes by Bill Connor, *The Last Picture Show*.

Band of the Royal Marines

Commando March
The Last Picture Show
Interval
Short Ride on a Fast Machine
Trumpet Concerto
Panache
Canticle of the Creatures
Fanfare and Allegro

Samuel Barber
Bill Connor

John Adams/Odam
Alexander Arutunian
Bruce Fraser
Jim Curnow
Clifton Williams



1995 RNCM ROYAL NORTHERN COLLEGE of MUSIC



The Band of Her Majesty's Royal Marines

Royal Marines School of Music

Conducted by Lt. Col RA Waterer, Lt P F Watson and Lt P J Rutterford

Manchester Boys Choir
Guest Conductor
Fanfare for the Great Hall
Marching Song of Democracy
Concerto for Trumpet & Wind Orchestra
Missa Brevis Pacem
Symphony no 1 The Lord of the Rings

Edward Gregson
Jack Stamp
Percy Grainger
Richard Rodney Bennett
Edward Gregson
Johan de Meij

The following year Conference was back in Manchester, and the Royal Marines provided another Gala Concert with a blockbusting programme including works by Stamp, Grainger and Johan de Meij. They celebrated Edward Gregson's fiftieth birthday with his *Missa Brevis Pacem*, and again Jon Yates was the soloist, this time in the *Trumpet Concerto* by Richard Rodney Bennett which the Band recorded in Spring (2006).

MILITARY ROLE MODELS

Over the next decade, the conductor and composer Malcolm Binney became heavily involved in the training of conductors at the School of Music, and student conductors joined us at the annual BASBWE/Canford summer conducting school. The mix of students, schoolteachers, sometimes professional players and members of the Royal Marines and sometimes other services makes the course very special.

Our work at Canford benefits enormously from the sheer professionalism of the Royal Marines students who bring to the course a thoroughly competent and professional stick technique, a competence in score study and knowledge of history of the wind movement in this country and often an energy and musicianship which indicates their potential as future directors of music. I have enjoyed working with and occasionally examining, many Royal Marine students in Deal and in Portsmouth and there were so many great personalities who enlivened our study sessions, including Nick Grace, and his brother Martin, Steve Savage, Dean McGain-Harding, Jon Ridley, Dougie Wright, Jason Burcham, Tony Smallwood, Andy Thornhill, Rich Long, many now holding senior ranks in the Service, and one having married a fellow Canford student.



STRAUSS FOR THE SERBS

I remember passing Ian Monnery after a beautifully judged performance of the Strauss *Serenade*. "Mons" was immediately posted to a ship off Split at the height of the war, and we fantasised over a pint about the potential of his Strauss as a calming influence on the Serbs and Croats.

"Brick" Wall was a big personality in more ways than one; a very useful goal-keeper in the match against the orchestral conductors, I very much enjoyed meeting him again in Oman, with nightly visits to the resident jazz group in the major hotel there. Brick used to send up impossible repertoire requests which they always knew and played; they on the other hand could not work us out at all, and suspected that we were both CIA or FBI agents.

WE'LL MEET AGAIN

Lt. Colonel Waterer was very involved in the "new" repertoire, and in 1995 invited me to conduct half a concert at Deal. The first half was orchestral, Andy Hill conducting **Pomp & Circumstance no 4** and Robert Farnon's **Westminster Waltz**, Tony Smallwood conducting the Elgar **Serenade** and Mick Dowrick a rumbustious **Carnival Romain**. I then conducted the concert band in Philip Wilby's dramatic little tone poem, **Laudibus in Sanctis**, Martin Ellerby's quite new **Paris Sketches** and the hilarious march by Marcel Wengler with its extra beats.

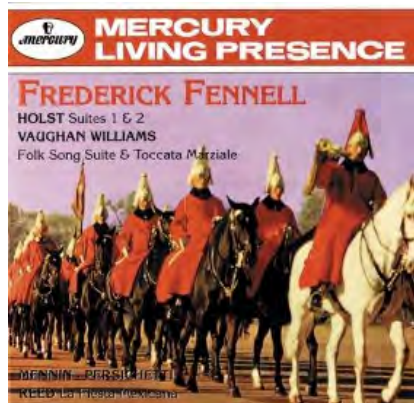
The concert continued with **Songs that won the War**, arranged and conducted by Warrant Officer 2 (Bandmaster) Michael McDermott, and ended traditionally with the PDM conducting the Regimental March. Listening to recordings of the Mountbatten Festivals reminds me of how incredibly skilful Mac's arrangements are, and later that year when we celebrated the fiftieth anniversary of the end of the war, I proudly conducted this selection by him outside Manchester Town Hall, with thousands singing along to the Vera Lynn favourites.



CAPTAIN MICK DOWRICK

The former editor of the Blue Band, Captain Mick Dowrick, was associated with Canford for many years, as student, as instructor at the School of Music and now as Tutor on the Canford course. He was the first Royal Marine to brave the RNCM for his postgraduate training, and he, like the current student there, Jon Ridley, benefited greatly from the wide range of studies, working on composition with Adam Gorb and conducting orchestra and opera as well as band.

Mick has been Military Representative for both WASBE during my presidency and BASBWE, and in 2004 he brought his band from HMS Britannia to the BASBWE Conference. Their contribution was twofold, a late night big band session, featuring the Corps of Drums with their hilarious "sweeping-up" sequence, and in the morning they gave a clinic on new repertoire for school and community bands.



Intrada	Peter Graham
World Premiere	
Sound off	Sousa
Partita	Gregson
Suite of English Dances	Tomlinson
Candelight Procession	Gorb
Song of Lir	Carroll
World Premiere	
Parade of the Wooden Warriors	Gorb
Dance Suite	Pütz
Call of the Cossacks	Graham
World Premiere	
Toccata Marziale	Vaughan Williams

Some of the programme was used on their recording project later that year, and the repertoire for both concert and recording are typical of Mick Dowrick's broad range of interests. There were two stirring world premieres from the very experienced Peter Graham, ideal for community, school or professional concert, while the Tomlinson Suite is also excellent, one of the great pieces of light music from the mid-twentieth century.

The programme ended with the great **Toccata Marziale** by Vaughan Williams, frustratingly the first movement of a projected but aborted **Concerto Grosso** for Military Band, and it included an unfamiliar Sousa march, school band works from Gregson and Gorb, and two commissions for school band by the Luxembourg composer Marco Pütz and the Fergal Carroll from Ireland, both beautifully crafted works suitable for any programme.

PRESIDENT'S OWN

There are close links between our Royal Marines and the United States Marines Band, and many senior staff go to Washington to observe and work with the President's Own.

The idea of graduate entry to military bands here is growing; in the USA, competition for places in the Washington bands is as tough as it is for the major Symphony and Opera Orchestras. My programme with the USMB was:

When BASBWE began, there were few Grainger works in print, and we tend to forget that there is now a great Grainger repertoire which the lay audience would thrill to.



United States Marines Band

Awayday	Adam Gorb
Marching Song of Democracy	Percy Grainger
Colonial Song	Percy Grainger
Children's March	Percy Grainger
Trumpet Concerto	Richard Rodney Bennett
John Gay Suite	Buxton Orr
Mariner's Hymn	
Star Spangled Banner	



Colonial Song is incredibly beautiful and emotional; Beecham said in 1914 Grainger, you have achieved the almost impossible – you have written the worst orchestral piece of modern times. . . .but what did Beecham know? This was a couple of years after he abandoned one of his schemes for founding the Beecham Wind Orchestra in London. Had he continued with this, rather than getting caught up in the world of opera, ballet and orchestra, what a difference it would have made to 20th century history of wind band music. **Children's March** is now available in a splendid new edition with the wordless chorus for the band to sing restored, while the **Marching Song of Democracy** is a superb Straussian tone poem. The **John Gay Suite** with its wonderful tunes from The Beggar's Opera was such a success that the Band took it on their Autumn tour, and the soloist in the Bennett, Tage Larsen, is now fourth trumpet with the Chicago Symphony, such is the performance level in Washington. If

you are suspicious of Bennett's music, start on it by listening to the slow movement of this concerto, **Elegy for Miles Davis**, in front of the fire with a long drink.

There are of course many Royal Marine bandsmen who could make it professionally in civilian orchestras, and some do. I was fascinated to read in Blue Band of the experiences of my old friend George Boardman, for many years a cellist of distinction up here in the North West; another good friend from the cello section is David Fletcher, who joined us in the CBSO before moving up to the BBC Northern. Some time ago I had the enormous pleasure of accompanying the great Frank Lloyd in the Strauss 1st Horn Concerto with the Guildhall Junior Orchestra. Another former RM musician who is building a formidable reputation as a composer and teacher is Kit Turnbull.

ROLE MODELS & NEW COMMISSIONS

So there is no doubt in my mind that the bands and the directors of music in the three military services provide role models for the wind bands in the country. Many former bandsmen go into teaching; like the late Fred Mathias, they teach, rehearse and conduct student bands and so nurture and develop music at the grass roots.

The Royal Marines, with its very active School of Music and Higher Training, is certainly in the vanguard nationally; clearly much of their job is to fulfil ceremonial

and entertainment duties, but with so many very expert players in the bands, it is important to remember that there is no repertoire that the bands cannot tackle.

The chamber concert at the Southampton University in Spring 2006 is typically challenging, and might be heard at any international conservatoire; under the generic title *Emigrés*, the programme ingeniously includes the Stravinsky *Octet*, Richard Rodney Bennett's *Reflections on a 16th Century Tune*, Kurt Weill's *Kleine Dreigroschen Musik* and a chamber work by Eugene Goossens.

CURRENT MAJOR COMMISSIONS



Former PDM, Lt Col Chris Davis, had a twin project developing, recording major literature and placing major commissions. He writes in the Blue Band On-line I have invited Joe Duddell, a young 33 year old composer, to write a work based on the speeches of Sir Winston Churchill, for wind band and narration, much along the lines of Aaron Copland's *Lincoln Portrait* and Mark Camphouse's *The Shinning City*, a work dedicated to the words of Ronald Reagan. Joe Duddell is



an exciting and vibrant composer who has composed many works in his short life. Indeed in 2003 he was commissioned by the BBC to compose a percussion concerto for the Promenade concerts of that year. The result was a piece entitled *Ruby*, performed by Colin Currie and the BBC Symphony Orchestra, which received great reviews at the time. I look forward to working with the composer and keeping you all informed of the works progress.

ANZAC TRIBUTE

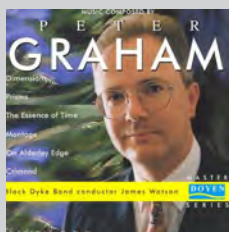
Both the Royal Marines and the Band of the Coldstream Guards have formed close links with Martin Ellerby, whose first and most successful work for wind band, *Paris Sketches*, was commissioned by a consortium of BASBWE members and premiered in Huddersfield in 1995. Again, Colonel Davis writes about a recent commission from Martin which will be on the most recent recording:

Martin has contributed greatly to the Nation's musical output through his pieces for wind and brass band and I have asked him to transcribe his work *Terra Australis* originally for brass band, for wind band. The work has been originally composed for the YBS brass band and their trip to Australia this year and I was fortunate to be able to see composer and conductor work alongside each other in its conception. The work is twenty minutes long and uses musical representation of Australia's natural wonders as part of its inspiration. The central and initially more lyrical section features Martin's 'ANZAC moment' in a tribute to those antipodeans

that lost their lives in the Gallipoli landings of 1915. On my way into work each day I pass the honour boards with names of those that lost their lives in both world wars, an inspiring yet deeply sad reminder of the sacrifice of those brave men. One entry, which has always interested me, is to three musicians who lost their lives at Gallipoli in 1915. They were part of the band of the Drake Battalion of the Royal Naval Division who served with Australians and New Zealanders in the Dardanelles from April 1915 to January 1916. Ellerby's recognition of ANZAC day within the work using his own 'ANZAC hymn', is, I believe, a fitting tribute to not just those 3 musicians who lost their lives at Cape Helles, but also to the other 365 other ranks of the Royal Naval School of Music who were killed during both World Wars.



TRIPLE RECORDING PROJECT



HARRISON'S DREAM

Harrison's Dream
A Maritime Overture
HSM Trinidad
The Sea Treaders
James Cook – Circumnavigator
The City in the Sea

Peter Graham
John Ireland
George Lloyd
Francis McBeth
Gilbert Vinter
Nigel Clarke

MONTAGE

Montage
Wind Symphony
Symphony for Band,
Earth, Water, Sun and Wind

Peter Graham
Stephen Dodgson
Philip Sparke

DIVERSIONS

Trumpet Concerto
Downtown Diversions
Diversions
Terra Australis

Richard Rodney Bennett
Adam Gorb
Derek Bourgeois
Martin Ellerby

2006 RMBS COMMISSIONED WORK FOR

Under Colonel Nick Grace, the Band of Her Majesty's Royal Marines have made two more important Compact Discs

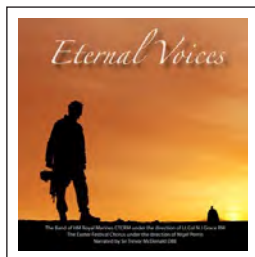
HOLST IN CHICHESTER

(as featured on BBC Radio 3)



Holst/First Suite in E flat for Military Band Op.28 No.1
Holst/1 Was Glad
Holst/Hammersmith, Op. 52
Stanford/Te Deum in B flat
Holst/Second Suite in F for Military Band Op. 28 No.2
Holst/Turn Back, O man
Vaughan Williams/English Folk Song Suite
Holst/Jupiter from The Planets Suite, Op.32

ETERNAL VOICES



1. Mars
2. Lux Aeterna (a choral setting of Nimrod)
3. Totus Tuus
4. Eternal Voices
5. Hymn to the Fallen
6. Eternal Father
7. Sunset
8. Major General F H R 'Buster' Howes OBE speech

In a recent interview for Classical Music I was asked: **Would you like to see a professional wind ensemble in the UK, or does music work best with amateurs, uncorrupted by money?**

*I replied: It is unrealistic to think of a professional civilian wind ensemble. But we already have a number of professional wind bands with incredible potential. The Band of HM Royal Marines, the Central Band of the Royal Air Force, the Guards Bands and many less well known, are full of excellent players, many of whom will join the profession as players, teachers, composers or conductors. Listen to the recent recordings by the Coldstream Guards or the Royal Marines for some really great playing. I would love to see the massed bands of the Royal Marines playing not only at the Edinburgh Tattoo but also at the BBC Proms, playing Corigliano's huge **Symphony No 3**, **Circus Maximus**, or Michael Colgrass' **Winds of Nagual**.*

The US Marines have programmed the Corigliano for next season, with Leonard Slatkin conducting, while here the military continues to play what they fondly imagine the public wants - Phantom of the Opera, Boogie Woogie Bugle Boy, or Pink Panther Meets the Wizard of Oz. I hate the thought of these very expert players playing rubbish day after day.

*Of course they need to play for ceremonial, and for entertainment, but there is great original light music for band by contemporary composers, Malcolm Arnold's **Water Music**, Frank Bridge's **Pageant of London**, John Gardner's **English Suite**, Martin Ellerby's **Paris Sketches**, Adam Gorb's **Yiddish Dances**, Kenneth Hesketh's **Danseries**, Ernest Tomlinson's **Suite of English Dances**, Guy Woolfenden's **Illyrian Dances** or **Gallimaufry**.*

Of course Classical Music chose to print the second paragraph which annoyed several military colleagues; I am unrepentant. The following September, the Band of the Coldstream Guards gave a superb concert in St John's Smith Square, with music by Malcolm Arnold, Gordon Jacob and Martin Ellerby. The Guildhall then played a contemporary concert in the Barbican with Tippett, Gorb, Lindberg, Berkeley and Ketchley, two concerts, both well supported, one traditional repertoire, one contemporary.

BASBWE & THE MILITARY

When BASBWE first began, Philip Sparke and Stephen Dodgson, together with the late Gordon Jacob and Adrian Cruft, were virtually the only composers writing regularly for the wind band. Now, largely thanks to BASBWE, Philip and Stephen are joined by a host of younger composers with scores of works which should be in the repertoire of military, community, school and university bands world-wide. I am not talking about the cutting edge of contemporary music, but thoroughly audience-friendly works such as those mentioned above. Philip Sparke and Peter Graham bring vast experience to both brass and wind bands, writing music hugely enjoyable by players and audiences, but conductors can investigate many other British works without upsetting their audiences.



20th CENTURY MUSIC FOR MILITARY BANDS

Two works written specifically for military bands are unjustly neglected, Frank Bridge's **Pageant of London**, written for the Festival of Empire in 1911 at Crystal Palace, and John Gardner's **English Suite**, written for Kneller Hall in 1977. Doyen of British light music is Ernest Tomlinson who recently re-scored his wonderful **Suite of English Dances**, six stunning tunes based on tunes by John Playford, also the inspiration for **Danseries** by Kenneth Hesketh. Another great work based on tunes from earlier times is Buxton Orr's **John Gay Suite**, and more dance music can be found in Adam Gorb's **Yiddish Dances** and **Dances from Crete**, or Philip Sparke's **Dance Movements**. There are great starters in the repertoire now, Kenneth Hesketh's witty overture **Masque**, Adam Gorb's virtuoso **Awayday** and Edward Gregson's **Festivo** while his **The Sword and the Crown** and **The Kings go Forth** continue the tradition of Guy Woolfenden's Shakespearean Suites, **Gallimaufry** and **Illyrian Dances**.

Another composer who writes interesting audience and player friendly music is Martin Ellerby, whose **Paris Sketches** was the first of a series of suites of enjoyable filmic music. Derek Bourgeois has probably more band music to his credit than anyone except Phillip Sparke. His **Serenade** is a long-time favourite but try his terrible punning **Metro Gnome** or even the **Symphony of Winds** which is easy listening. Most of these composers have written concertos, which not only serve to alter the pace of a programme, featuring star soloists from the band, but alternatively can bring in professional players from the symphony orchestras. Together with the masterpieces of Holst, Vaughan Williams, O'Donnell and Jacob, British music has made a huge contribution to the International repertoire, and the part played in this renaissance by the bands of the Royal Marines and Directors of Music cannot be over-estimated. For the future I would like to see a planned series in London of concerts by the Royal Marines, the Guards, the RAF, and the leading conservatoires, even with the top amateur or county bands, with a return to radio broadcasts, exploring the rich heritage of the last century of British wind music, not isolated one-off concerts.

I would love to hear the massed bands of the Royal Marines in the BBC Proms or at the Cheltenham or Aldeburgh Festivals. We are now exactly where the Early Music movement was fifty years ago, the potential is huge, but we in civilian life do need that leadership from the musicians of the Royal Marines. Tim Watson will be a great catalyst for our movement.

Q&A

Interviewer: Pete Meechan

I think I am right in saying that you are responsible for forming the Wind Band Classics label under Naxos? Could you tell us a bit about yourself and why it was so important to you that wind literature has its place on such a recognised label?

That is a correct statement. I come from a long lineage of Band directors and consider myself a 4th Generation music educator (albeit most of my educating I do via guest lecture). With a father and brother who are both band directors and composers, this kind of music was a part of my childhood and is near and dear to my heart. When I arrived at Naxos I found that we had a robust classical catalogue. Great attention was given to all facets of Classical music, however in my opinion there was a gaping hole in the content. There were a few band recordings, but there was not a critical mass and as a company that prided ourselves on being a music education centered organization, I felt we were neglecting the largest population of music students in the US (if not World-Wide). So I proposed to create a series dedicated to those recordings. I am happy to say that since 2006 we now are nearing our 50th release specifically dedicated to Wind Ensemble music. To me this is a great feat.

So could you tell us a little bit about the process involved in a release on the label?

It all starts with a proposal. The majority of the time, ensembles come to me indicating their interest in being a part of the label. Assuming the ensemble is of a fine quality, we embark on many discussions regarding repertoire, recording dates, etc. Once the repertoire is picked and the project is approved- the ensemble records the music, edits the music and at the end of the day we have our finished Master recording. From that point most of the heavy lifting falls to our fantastic production staff in the UK, who prepare the artwork, liner notes, review the master (for Sonic quality), and ultimately schedule and produce the

CD for World-wide distribution. There are many moving pieces in the process and many people are ultimately responsible for the awesome finished product. It is very much a team effort. Once produced and leading up to release, our marketing team puts plans together to market, publicize and sell the product around the globe. We have the very best folks in the business working with these titles and it's exciting when I get a call from an American conductor thrilled to find that his CD was spotted in a record store in Sydney. The world-wide reach of this music is really pretty amazing.

Presumably you are delighted with all of the releases on this label, but if I had to ask you for one or two personal favourites, both in terms of repertoire and performance, what recordings have you been most proud of?

Oh man. Don't put me on the spot. There are so many that I love- and each of them are a part of me- but if I had to choose, I guess I'd have to credit our very first release "*Redline Tango*" as one of my favourites. This CD was what helped launch this project. It was really the catalyst. I would be remiss if I didn't put it on the short list. Outside of that release, I am a huge fan of the Peabody Conservatory "*Trendsetters*" album as this represents to me some of the most important works in the repertoire. Another album I'd be foolish not to mention is the "*Monumental Works for Winds*" album featuring the US Marine Band. This is a compilation I produced covering my very favourite band repertoire and I think is a cornerstone for any band music collection. Finally, last but certainly not least on my list of highlights would be our most recent and I believe most important project to date. "*In the Shadow of No Towers*" is a piece by Mohammed Fairouz that was premiered at Carnegie Hall last Spring by the University of Kansas Wind Ensemble. This is a project I was involved with from commission through premier, recording, and release. It is not

RANDALL



FOSTER



many times we get to see a project come from such infancy - but this one really shows what we and the genre are capable of. My biggest thrills with this CD included a performance review in the NY Times after the premier (the first band performance review since Fennell I believe), and a 1st week chart performance putting us in the top 25 on the iTunes Classical download charts. Critical acclaim of the project abounds and I believe it has helped to place the series, and band recordings at-large on a greater plane.

And finally, what are the plans for the future of the label?

Following the mantra of Klaus Heymann, the founder of Naxos. Our vision is simple. "Record every note they wrote" When this series is finished (and it will never be completely finished) I want it to be the most complete compendium of wind recordings ever assembled.



Programming

Darrin Oehlerking

Western Canadian Trumpet Artist / Educator



As band directors, we are part of an exciting musical medium. In both Europe and North America, wind bands have an important cultural and educational role to play. It is no small feat to be in charge of one of these ensembles, and it is our job to ensure the success of each concert.

Programming as band directors, we must wear many different hats. Dependent upon our situation, we may act as any number of the following throughout the day: counselor, equipment manager, administrator, supervisor, educator... all of which may or may not have anything to do with the musical aspect of our role as the conductor of an ensemble. We must remember that we are also the artistic director of our program. This "title" is not reserved for upper level or professional conductors – it should (*in my opinion*) define every band director from elementary school on up.

As an artistic director, it is imperative that we approach programming in such a way that it is beneficial to everyone involved – the ensemble musicians, the audience, and ourselves. It is easy to forget or slightly neglect any one of these important stakeholders in the equation. However, with careful and considerate planning, everyone can leave your performances feeling fulfilled and energized. I have one rule I try to adhere to when planning a program or concert season: Don't let anyone tell you how or what to program (*the irony is not lost on me that this article will be filled with suggestions on programming – but I'll address this later*). As the conductor, you know your ensemble better than anybody else. Find a balance that will meet their musical needs and abilities (*not necessarily their wants*) that will also keep you satisfied, and get pleasure from your work. This will allow the audience to enjoy a well-prepared program that the musicians are excited to present. Far too often I am involved (*unwillingly*) in conversations regarding what bands should be playing. I have had administrators suggest that my ensemble should play more challenging music to raise the profile of the school or organization.

While I always strive to challenge my ensembles, I will often reply, "*Do you want them to play harder music, or do you want them to be successful?*"

These may not be one in the same. In my early years as a high school band director in Canada, I found myself caught up in comparing myself to other bands of similar size and ability. I thought to myself, "*I need to play what they're playing – that will make me a better band director.*" This is not to say that healthy comparison and assessment isn't a good thing – it is important to have a standard and always strive for a higher level. However, the directors I was comparing myself to made programming choices for a reason – they were passionate about them, and most importantly, they were working for their band at that particular time.

So how should we go about programming for our ensembles?

I will offer some suggestions that I have used from my experience elementary bands through to university level ensembles. This by no means is the way to program, it is merely one process to be honest with oneself regarding such a personal form of expression and communication. And yet it is so important. If we can't conduct in multi-meters, or our ensemble can't conceptualize aleatoric music (*for example*), we shouldn't program these types of pieces until the skills are established.

When programming a concert, I personally like having a theme or a common thread that ties each piece together. I am well aware that this concept is not for everyone. Personally, I find that there are so many wonderful pieces and composers I want to program, it's hard to decide what I should perform. Having a theme allows me to focus on a smaller number of tunes for consideration. Concerts could revolve around an idea or theme, with one or two pieces playing a large role, or each piece could be connected in some way.

Another advantage to having a theme is that they can be as broad or narrow as you want, thus your justification for inclusion of a piece is only limited by your imagination and creativity. I find thematic programming allows me more artistic freedom, and prevents me as an artistic director from becoming stagnant.

In turn, I hope my ensembles and audiences enjoy the diverse repertoire. As I mentioned before, all stakeholders in our ensemble deserve to be musically challenged and inspired with our performances. This brings me to the selection of repertoire – we simply do not have time to rehearse and perform sub par music. I understand the need to balance challenging repertoire with lighter, more entertaining fare – it just makes good programming sense. At some point we have all attended some sort of concert performance where the conductor or musicians have either consider (*hopefully I have addressed the irony!*) When choosing repertoire, we have considerable factors to weigh; How much time will I have to rehearse with the ensemble (days, weeks, months)?

What type of performance is it (*festival, school concert, subscription*)?

What type of venue (*outdoors, gymnasium, auditorium*) will we perform in? Who is in the audience (colleagues, parents/community, administrators, patrons, all of the above)?

Once I have answers to these questions, I take "*inventory*" of the skills of those within the ensemble, as well as critically assess my own strengths and weaknesses. This is crucial to know where we are, and where we need to go. This process can be challenging, as it is often difficult to over-programmed, or programmed intensely difficult music (*especially to listen to as an audience member!*)

My goal is to strike a balance for each concert. I refer to easier, lighter pieces as "fluff" – something enjoyable and not too serious. I also think that choosing the right fluff for your concert can be the most difficult aspect of programming. Fluff will mean different things to different artists. Again, we simply don't have time to rehearse and perform sub par music – so make sure your selections are worthy of an investment of time and effort, from you and your ensemble.

In school and community settings, musicians often clamor for the latest Top of the Pops chart sweeping the globe. Historically, wind bands relied on transcriptions to provide quality repertoire to perform...this does not fall under that category! As a junior high director, I inherited a large band library at one of my schools. I had not one, not two, but three different versions of Michael Jackson's Thriller for elementary band. My question is...WHY? The arrangements were not true to the original (*brilliant*) tune, and I can imagine the students didn't enjoy playing the piece. Furthermore, valuable resources (*ie – money*) were wasted on trying to placate the ensemble. Please forgive my mini rant – but we as directors can choose better fluff.

Find pieces that are rhythmically and melodically exciting, something the ensemble will be able to latch onto and enjoy (*We all know the composers who do these types of pieces brilliantly. I won't name them here, but there is a reason they are wildly successful in their niche*). Handing out one of these for your concert will possibly excite your ensemble enough to tackle one of the more challenging pieces, providing a good balance to your performance. These pieces can often serve as some extrinsic motivation to rehearse other pieces within the concert, and leave your ensemble and audience highly satisfied personally and musically. Again, these suggestions are not the way to program, but an effective way to include a variety of diverse repertoire into our concerts.



THOUGHTS ON COMPOSING FOR THE YOUNG CONCERT BAND

by Ralph Ford

Over the past year, I have presented a clinic at state, district, and university conferences discussing my thoughts about the process of creating music for beginning and developing players. It has been invaluable to receive feedback from teachers in discussions about music that engages the young musician, especially those at the beginning stages

of musical ability. It is through discussions such as these that I'm able to better meet the needs of the ensembles with varying abilities around the world. As a composer of music for any medium, I truly enjoy my attempts at creating works at this level for orchestra, concert band, and jazz ensemble. Those people who know me personally understand that I

often think (and sometimes act) like a child. As a father of two young musicians, I examine what keeps them drawn to music. Additionally, I feel a responsibility to find a musical balance for the 'teacher/musician/conductor' to provide the best musical experience for the director as well as the students (and the audience!).



Well stated, in my opinion. For the record, I keep a copy of this list in my studio to review before I embark on a new project. During my college band director days, I also kept this list at my desk as I reviewed music for performance with my wind ensemble. It continues to serve me well.

Originally written and presented on Alfred Music Publishing, Co. "Ledger Lines" Email Blast Ralph Ford (b.1963) is a composer, arranger, conductor, and clinician. In addition to his twenty nine years of university teaching experience, Ralph has enjoyed a wide variety of professional experiences in the music, media, and broadcast industries. He is an exclusive composer and arranger for the Belwin division of Alfred Music in Los Angeles, California, with over 250 titles available worldwide for orchestra, concert band, jazz ensemble, and marching band.

A frequently commissioned composer, his music has been premiered and performed by university, military, professional, community, and school ensembles around the world. He has received international and regional advertising awards for his jingles and 3D animation. Ralph served on the faculty of Troy University for twenty five years, including a ten-year appointment as Director of Bands, Coordinator of Winds and Percussion, and Professor of Music.

When setting out to compose (or arrange) a piece for young or beginning players, I strongly consider each of the following points:

- : *Individual parts strive to be linear: As though each individual part were a solo line, I strive to make everyone's part flow musically and logically.*
- : *Everyone gets the melody, or at least a motif: This is extremely important for the developing musician. Years ago this advice was given to me by one of the best middle school directors I've ever known and I have tried to stick to this principle on every piece.*
- : *Cross curricular opportunities are examined carefully: Finding ways to integrate music into other school curricula is a positive way to encourage connections with other academic subjects.*
- : *Provide a musical 'hook' to excite the players: Especially with beginners. Strong unison lines that establish a piece and re-occur during the performance seem to engage even the shyest of students.*
- : *Create a piece that provides materials for concept reinforcements, i.e. the 'real-world' application of concepts from the method book(s).*
- : *Create a piece that is fun to play: music that motivates practice and continued involvement in music.*


The esteemed conductor and educator, Ray Cramer, once made a list that attempts to answer the question,

"What comprises music of artistic merit?"

Although this list has been quoted many times, I feel it is appropriate to revisit it for this discussion.

- A well-conceived formal structure?
- Creative melodies and counter-lines?
- Harmonic imagination?
- Rhythmic vitality?
- Contrast in all musical elements?
- Scoring which best represents the full potential for beautiful tone and timbre?
- An emotional impact?

DOES THE
MUSIC
POSSESS/
CONTAIN





Expectations on the BANDSTAND

I HAVE BEEN MUSIC DIRECTOR OF THE WIND ORCHESTRA (OR CONCERT BAND IF YOU PREFER) MAIDSTONE WIND SYMPHONY (MWS) SINCE 2010 AND I HAVE LOVED EVERY SINGLE MINUTE OF IT.



Jonathan Crowhurst

Performing open-air or bandstand type events are part and parcel of most concert band calendars and MWS is no exception. As well as 6-7 formal concerts a year, the MWS season also includes between 2-4 open-air events during the summer period, usually in locations all over Kent.

Performing open-air events presents many challenges, but amongst all these, the main issue that seems to arise again and again is the question mark over appropriate repertoire- what should we play on the bandstand? For me, the important thing when planning any performance, whether it is a formal concert or an open-air event, is finding the right balance of programme and the constant question I ask myself is, do I/we get it right? My process for programming remains largely the same for any performance with the same key questions however, I take chances and perform as much original repertoire for band as I dare too, whilst finding elements that an audience can always access if given the opportunity.

I recently watched a TED talk by the conductor Benjamin Zander and was reminded of a story of two salesmen who were sent down to Africa in the early 1900's to see if there were any opportunities for selling shoes. They each sent telegrams back to Manchester and one of them wrote, 'Situation hopeless. Stop. They don't wear shoes', and the other one wrote 'Glorious opportunity, they don't have any shoes yet!' This story, particularly the latter salesman's response, mirrors my thoughts on the current status of concert bands in the UK –

GLORIOUS OPPORTUNITY, NOBODY KNOWS ABOUT CONCERT BANDS YET!
PLEASE KEEP THIS IN MIND THROUGHOUT THIS ARTICLE...

This season I have attempted to showcase some of the pieces Maidstone Wind Symphony will be performing in their 2014-15 concert season. This includes New London Pictures by Nigel Hess, the first two movements of Martin Ellerby's Clarinet Concerto, the second movement (Harry's Song) of Peter Meechan's euphonium concerto Origins and at the latter end of the open-air series, MWS will perform Torstein Aagaard-Nilsen's Arctic Funk, Johan de Meij's new arrangement of Bill Whelan's Riverdance (Celebrating its 20th anniversary this year). I have done so for a number of very clear reasons:

When I converse with musicians about repertoire on the bandstand the key word that seems to repeat itself again and again is expectation, usually with reference as to what the audience expect i.e. 'we must perform this because this is what the audience expect'. I do not have a problem with the word expectation per say; when someone speaks of expectation it is usually, amongst many things, with reference to looking forward to hearing something familiar, to feeling comfortable and being entertained in the process. My issue here however, is very specific and with direct reference to the expectation and representation of concert bands.

Recently, I learnt that the top work bought by concert bands this summer (2014) for bandstand events is an arrangement of Happy by Pharrell Williams closely followed by Stephen Bulla's arrangement of Let It Go from the musical Frozen. Why is this so? Because it is what people want or expect to hear? In my opinion, all any orchestra or band achieves by performing such music is to create a pale imitation of the music in question. You cannot better what the audience already know, nobody is going to turn around and say, 'I much prefer the brass or concert band version of that song' – not one. Please do not misunderstand me, light repertoire whether it be an arrangement, or a medley or a selection are perfectly worthy of performance and if a programme contained a balance of this and other types of repertoire then there is no problem, my issue is that many bands fill their bandstand programmes predominantly with this type of music and by so do very little to promote the concert band medium.

Whom do we serve by performing such repertoire? If the above statement is correct then we certainly are not serving ourselves - the orchestras, the bands. This is of course unless we are playing it safe by performing uninspiring, yet simple music and picking up easy money in the process, but I

think we can certainly do better – though I am fully aware of financial circumstances and time restraints which will always be a consideration.

Maybe I am being, for want of a better word, snobby, but the simple fact is that the vast majority of this kind of music would not find its way onto an MWS concert programme. It is my opinion that there is a far more repertoire that is more deserving and appropriate for performance.

Therefore, by programming such music, what this presents is an issue of representation or indeed misrepresentation. We do not reflect what MWS do in the concert hall; therefore we will not encourage greater audience numbers or develop the profile of the orchestra or the music we play. People will just associate with the original music whether it is Happy or Let It Go, and this does very little for the recognition or profile of the ensemble and ultimately we reduce ourselves to background noise. We may as well bring a CD player and stick on Radio 1 or Classic FM or Magic 105.4.



- It more clearly represents what MWS do in the concert hall
- To present something to audiences that is still fresh and new and yet (in my eyes) accessible
- It provides solo opportunities for some of the very talented musicians within the orchestra
- It maintains the technical and music level of the orchestra as a whole during the summer months

In the same TED talk by Benjamin Zander and, amongst many things, this quote stood out for me:

"It is one of the characteristics of a leader, that he not doubt for one moment the capacity of the people he is leading to realise whatever he is dreaming."

I have tried to apply this to my own role as a music director; however, the reason I find this quote interesting is because of its wider connotations. Joe Public on the whole know very little about wind orchestras and concert bands; it is not wholly aware of the diverse instruments or the vast repertoire at its disposal; as such we are in a position to inspire and surprise. In this case, wind orchestras are the leader and we must have faith that whatever or wherever we perform whether it is in the open air or a formal concert, the music we perform will engage and entertain provided the quality of the music and performance is sufficient. To paraphrase Dame Evelyn Glennie, our job is to make people listen, but we must trust them to do so.



How to go about them!

In recent years, recordings of wind bands have moved away from being solely in the domain of professional ensembles and have become part of the mainstay of the amateur and semi-professional group. Organising recording sessions and releasing.

CDs and downloads is much easier than ever before, and this article will highlight the main areas to include during your planning and explain what happens before, during and after your recording sessions. For those who aren't fortunate enough to play for ensembles that are paid to make recordings, there are several reasons we may choose to make one of our own. These include the experience of making a recording and the benefits it brings to your band's performances, to raise funds for your group and to raise awareness and the public profile of your band. Although the cost is lower than it has been previously, the first in isolation is becoming increasing uncommon and in reality, all three can be seen as intrinsically linked.

There are three key ingredients to making a good recording.

- Choice of venue
- Choice of repertoire
- Quality of your performance

Each of these aspects is directly under your control – diligent rehearsal, choosing your material carefully and selecting a room that is appropriate for the band and the music are of paramount importance. Of course, you shouldn't be on your own for some of these decisions – using a recording company that can advise on aspects of all three can be of great benefit.

Once you've decided to make a recording, you then have to make some more decisions.

The first is who is your intended audience?

Does it include your regular concert goers, family members and friends; is it being made for something more specific like collectors of 'serious' music or is to send as part of an advertising package?

How big is your target market?

This has a profound impact on costing later on, and whether or not it's a financially viable project. For example, if you only think you'll sell 100 CDs at £8 each you may be surprised to find that you'll be in the red when all the costs are taken into consideration. Obviously, if you're making the CDs as a promotional tool, then different rules apply as the costs may be recouped by engagement fees, for example.

Finally, what music does your target market want to listen to? Remember this recording ultimately needs to appeal to your audience, and the experience of doing the recording is what you take away – rather than having a CD full of your favourite pieces!

Choosing a Venue

The cost of a venue can range from free to many thousands of pounds. However, selection of an appropriate room is of prime importance. There are several factors that need to be taken into account when you're making your choice. First is exclusivity.

Avoid facilities that may have other concurrent functions in adjacent rooms. This is also impacted on by location and isolation – is it near a busy road?

Are there playing fields outside?

Do the windows and doors keep noisy weather 'outside'?

How quiet is it inside? Check for buzzes from lights or fridges for example.

Can the recording equipment and recording space be left set up overnight?

Secondly, how accessible is the venue for both the recording company and the performers?

Is there adequate parking?

Can you gain entry or access to the keys at the times you need them?

What shape and size is the recording space?

Some performers are louder than others, and sound needs space to develop. Avoid rooms that are too small, or your recording may suffer. Additionally the quality of the reverberation should be taken into account (square rooms, for example, may be problematic without special consideration), and the reverberation time should – if possible – be appropriate for the repertoire. The bottom line here is that the room should sound good!

Choosing Repertoire

In order to maximise sales, you need to choose repertoire that your target audience like to listen to. If you want to sell your CD to the general public like your usual concert goers, then it's likely that they'll want to hear the same kind of music that you play in your concerts. Quite often when you sell CDs at a concert, you'll be asked if you have a recording of something that has been heard during that performance. Under these circumstances you're less likely to sell CDs of avant-garde music or major works if your audience is used to listening to a lighter, more popular style of music. That said, inclusion of an amount of lesser known repertoire can also act as a sales handle – programming a piece that has few other recordings available may be enough to make someone buy your CD, as well as maintaining interest for the performers.

One thing to remember is that each piece you choose should stand up to repeated listening and as such, you should choose material that is within your capabilities. A CD recording is not a place to find your limitations, as it makes for a very expensive rehearsal session. Pieces that can be 'got away with' in the context of a one-off performance in a concert (for reasons of technique, for example) do not make for good recordings. Risks can of course be taken with one or two pieces, but be prepared to drop them from the final product and have backups prepared if the risks don't pay off!

If the budget allows – or if indeed you have any

CD Recordings

KMJ Recordings

Keith Johnson | 07766 950170 | keith.johnson@kmjrecordings.co.uk

composers or arrangers within your organisation – it's worth considering commissioning new music for your recording. Fees charged can vary greatly, but the investment can give a high return both in terms of sales and profile. Remember, though, that commissioning arrangements may involve paying copyright permissions as an additional cost. At this point, it's also worth mentioning that you should ensure that all the material you want to record is actually legal and available for use. Most recording companies will not record arrangements which are known to be illegal – this is for everyone's benefit as releasing unauthorised material may result in legal action and forced withdrawal of products.

Quality of your Performance

What happens at the recording?

Every production team will have a differing approach to running a recording session. The number of microphones and their positions will differ depending on the material being recorded and the venue. However, following a sound check where equipment may be adjusted or moved around it's likely that the session may follow a fairly standard format.

Unless the length or difficulty of a piece precludes it, often you'll be asked to perform at least one run-through followed by shorter edit pieces or patches. During this time there may be periods of silence where the Producer is checking aspects of the performance for anything that may be required to be retaken – this is perfectly normal, don't panic! Remember that you will be more familiar with your performers' abilities than the recording company. If you need a break between items, don't be afraid to ask, but try not to split pieces between sessions or have a break in the middle of a piece.

Soloists should be in a position where they can see the conductor. Each feature will require a new sound check to adjust the balance of the soloist and the accompaniment. The soloist and MD may be asked to approve the balance or to listen to sections during the recording - if that's the case it's important that the soloist returns to the same spot. Above all, be prepared to be flexible – the production team are there to guide you into making the best recording possible. This may involve last minute changes to recording orders or apparently doing things in illogical orders (aka doing the high bits first!), but each change is with the end product in mind.

What happens next?

Next up is the editing. The material will go through an iterative process within the production team until the executive producer is happy with the product. At this point listening copies (also known as edit masters) will be issued to your representatives. If you have any issues or concerns with the audio at this point, you should ask the production team if it's possible to address them. If possible, your issues should be addressed and a new listening copy released. It's important to remember that sometimes changes are not always actionable. Remember you will need to be realistic in your expectations – recording sessions are time limited and the Producer must cover the material to the best extent possible – and the final results may reflect this. When you're satisfied with the audio, you will likely be expected to sign a declaration of "Acceptance to Press" meaning that you accept the last issued listening CD as that which will be manufactured.

Other Considerations

You may choose either to design your own artwork, booklets and so on or you may choose to have someone do it for you. Either way, it's important to get your materials together in a timely fashion. Quite frequently, hold ups in artwork design (including, for example, provision of photographs of the band or biographies) can slow down your release. Should you be designing your own artwork, but the recording company is mediating the manufacture of the release, ensure that you ask them for the templates for the artwork which will be specific to the manufacturer that is to be used.

Often you'll be asked to supply press-ready PDFs or specific file types – make sure you know what is required of you.



Fergal Carroll

Irish composer

His works for wind include:

Song of Lir

Winter Dances

Amphion

Blackwater

Silverwinds

Tipperary Rhapsody

A New Song's Measure for
choir and band

Jubilo

His four works for Grade 2/3
school band are:

Chapel Royal

Dance of the Fir Darrig

Juan for the Road

The Piper of Brafferton

Fergal Carroll has completed a new piece for a high school in Rhode Island, USA. It is called **'Spring at Nine Stones'** and is a sort of sequel to 'Winter Dances', with 3 linked movements titled February, March and April, and a duration a little over 9 minutes.

The Nine Stones is high up on Mount Leinster on the County Wexford/Carlow border and affords great views over the surrounding countryside.



It's a little easier than Winter Dances, I would classify it as a Grade 3.5'. Marc Blanchette is the conductor and the premiere is scheduled for 21 April 2015 in Bunclody, Co.Wexford, when the Mount St Charles Academy Band are on tour in Ireland.

Fergal Carroll was born in Clonmel. He studied music at the Waterford Institute of Technology and in 2000 he graduated from the Royal Northern College of Music, Manchester, with a Master of Music degree in composition. His teachers have included Eric Sweeney, Anthony Gilbert and Adam Gorb.

He has been commissioned by various organisations including RTÉ lyric fm, "The Rescue" (2007), the Association for Music in

International Schools, "A New Song's Measure" (2009) and Warrington Borough Council, "Winter Dances" (2002). His music has been performed in significant venues around the world, including Carnegie Hall, New York; the KKL, Lucerne; St Andrew's Cathedral, Sydney and Ford Hall, Ithaca, New York.

Many of his works have been recorded commercially and are available on the Klavier, Mark Custom and Amos labels. He is published in the U.K. by Maecenas Music and Brasswind Publications.

Since 2005 Fergal Carroll has served as a band officer/conductor with the Irish Defence Forces and is currently based in Dublin as staff conductor of the Army No. 1 Band.

Archbishop Beck College welcomes Duke of Lancaster's Band



As part of the opening of the new college campus recently, A "Year of Celebration" has been instigated by the College. As part of this yearlong celebration we welcomed The Band of the Duke of Lancaster's Regiment to the College on Saturday 15th November 2014. The day comprised a series of master classes as well as full rehearsal culminating in a combined concert at the end of the day. Part of the music training day was also given over to the college training band who also performed in the concert.

The theme of the day was giving 100 % and what that means as a musician in a performing ensemble.

In concluding comments Warrant Officer Class One, Bandmaster Gavin Holden said, "it's one thing to join a team, but quite another to perform as a team member, to put it simply, teams don't work without teamwork. We have seen an incredible amount of team work today; the standard was amazing, well done to you all"

The next event will be the regional round of the English Speaking Union competition at the college on Wednesday December 3rd at 6.00 p.m.





San Antonio



TEXAS



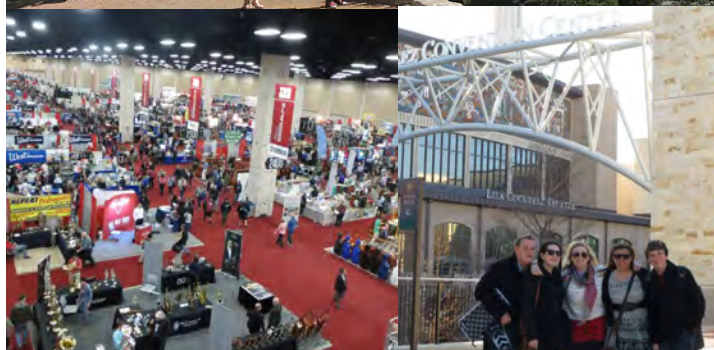
The Texas Music Educators Association Convention 2014 was held in San Antonio, Texas.



On Monday 10th February students from Archbishop Beck Catholic College, Liverpool travelled to San Antonio, Texas for the Texas Music Educators National Convention.

TMEA hosts the nation's largest music educators' convention at the Henry B. Gonzalez Convention Centre in downtown San Antonio. In most recent years, the convention has drawn over 25,000 attendees. Through this annual convention, TMEA offers its members professional growth, inspiration, and motivation to help them deliver the best music education experience possible for their students.

Rachael Patterson a year 13 student on the tour said, "After our visit to the Mid-West Conference in Chicago, a few years ago this exceeded our expectations on music education, at the conference we learned so much."

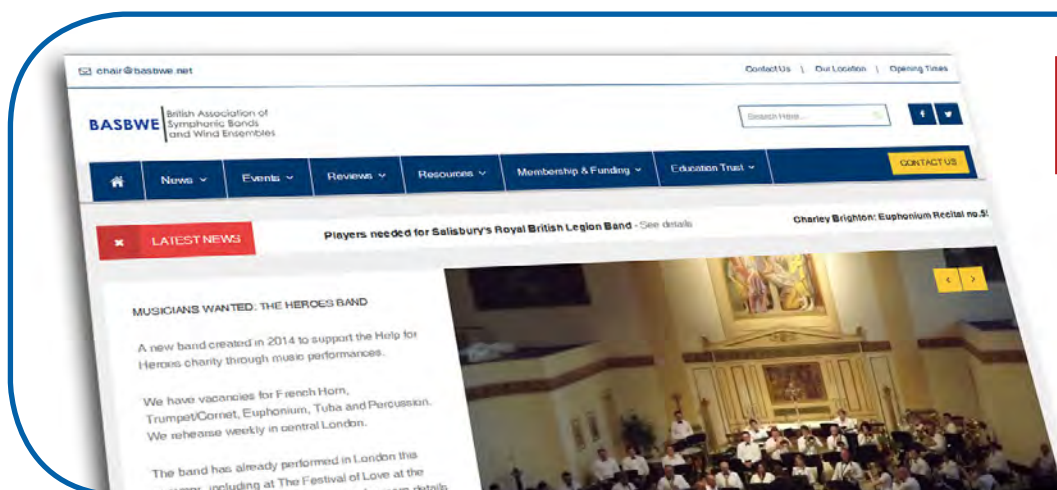


The annual convention features over 200 workshops for Band, Orchestra, Vocal, Elementary and College educators and more than 50 performances (from elementary through college and professional groups), including performances by TMEA Honour Orchestras and Honour Bands, middle school and high school ensembles selected through a multi-tiered audition process. The convention also showcases over 1,000 exhibit booths representing all facets of the music education industry. Over 25,000 people from Texas and beyond attend the clinics, concerts, research sessions and presentations by internationally-recognized educators.

The convention culminates on Saturday with the TMEA All-State Concerts sponsored by the Band, Orchestra, and Vocal Divisions.

Director of Music Bruce Hicks said, "Music education is so important to students in our schools. We must provide them with the skills, knowledge and motivation to develop outstanding instrumental and vocal ensembles in our schools."

Mr Hicks added, "As Andre Previn said in 1972 'There are a million things in music I know nothing about. I just want to narrow down that figure'. This conference is a way of narrowing the gap."



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** The SimpleFit is designed to fit only Rico reeds at present. It will be possible to use certain other makes of reed in the future.

- **Will fit any Bb Clarinet or chalumeau/saxonn**
- **All parts of mouthpiece and ligature secured, so can't be lost. (Cap is separate.)**
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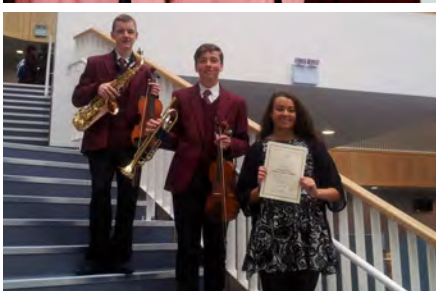
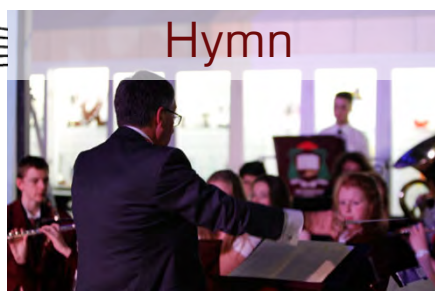
Archbishop Beck College Concert Band

commission new wind band work

'Music for an Occasion'

This new work, composed by Dr Peter Meecham, was premiered as part of this official opening ceremony of the new College Campus, Long Lane on Friday 3rd October 2014.

Inspired by the construction of the College, the new work is in three movements:



Each of the movements broadly outlines the process of building the new campus, so the first movement is titled BUILDING, opening with percussive sounds of metal being played by the percussion section to portray the builders building the college. This permeates the work in the first and last movements.

The next movement is called HYMN and is meant to provide a reflective movement to thank all those who have made this new campus possible. (This movement has an optional choir.)

Concluding with the third and final movement titled KEEP BUILDING, which tells the College community to keep building on the excellent foundations both physical and academically that have been laid for future generations.

played by **Archbishop Beck Concert Band**
conducted by **Mr Bruce Hicks**

The College also commissioned in 2012 Maiden Voyage.

"The more we encourage composers to use the wind ensemble, the better it's going to be, particularly with the generation of wind players that's out there now."

Sir Simon Rattle



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info@upgradeyourmedia.com

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