

WINDS Magazine

Summer 2016



This edition of the BASBWE Winds Magazine is dedicated

Guy Woolfenden. OBE

Born: 12 July 1937

Died: 15 April 2016

"Truly a man for all seasons" RIP

BASBWE |

- British Association of Symphonic Bands
- & Wind ensembles




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Thoughts from the Chair

"The object of BASBWE shall be to advance the status of Symphonic Bands and Wind Ensembles in the United Kingdom, and the education of the general public".



Hi Folks! . . . hope you're all well and thriving! . . .

Here I am bringing together the various strands of the WINDS Summer edition to pass on to our hard working (and BASBWE exec member) editor Bruce Hicks to shift and shape as space and relevance dictates while I shift and shape and turn by turns from personal reflection to representative info and back to where-the-hell are we in the light of Brexit and the enormous cultural loss in the passing of Guy Woolfenden, Peter Maxwell Davies, George Martin, Victoria Wood, and earlier in the year Prince, Pierre Boulez, David Bowie, . . . regardless of our personal stylistic persuasions they were all shifters and shapers and I make no apology for putting these diverse names together in the same sentence, all innovators, all individuals pushing the boundaries and possibilities of known and practiced art forms, all through example saying; you too can do this if you put in the time and energy and go with your ideas, say what you want to say not what you think others wish to hear . . . we'll come to creativity later . . .

You'll find in these pages an obituary of Guy Woolfenden from his lifelong close friend and colleague and BASBWE instigator Tim Reynish. Guy's memorial service took place in Stratford-On-Avon on 6th May. It was a very moving and insightful celebration of Guy the Man and Guy the Music with memorials from Guy's Son James and our own Tim Reynish with, among others, actors Anthony Sher and David Suchet. James and Tim both, under difficult circumstances; public address and personal loss, gave virtuoso performances that made us all laugh and cry in equal measure. Guy's music was performed by Keith Allen and the Birmingham Symphonic Winds who played before and after the ceremony (*a heartfelt thank you to Keith and the players, as ever sensitive and powerful by turns even in the cramped corner of the church*) and we in BASBWE send our love and best wishes to Jane and family and a huge roar of gratitude to Guy and his timeless legacy!

It was heart-warming to hear Tim talking about Guy on the pre-recorded Radio 4 programme "Last Words" in celebration of his years with the RSC and all Shakespeare's plays (*and many others besides*) some of which ideas spawned Guy's best known pieces; SPQR, Illyrian Dances, Gallimaufry.

The spirit of Guy permeates this edition, composer, conductor, inspirational leader, thinker, broadcaster, entertainer, husband, father, friend and much much else besides, always supporting and aiding others to find and hone their own potential. This is anecdotal on my part never having had the pleasure of meeting Guy, but his music I came to know and love greatly!

Since the ratification of "Brexit" some composers and arrangers have contacted asking about the consequences for and impact upon copyright and royalty returns. They, being active paid up members of BASBWE deserve a printed response to their questions in this our journal and it ties up with the on-going contacts I have had re copyright/new materials/on-line access to scores and parts.

Copyright is decided and controlled within the bounds of a national legal system. Those legislative decisions are respected and upheld by other countries who similarly have legislated for intellectual property rights so our exit from the EU will not impact on those rights directly. The manner in which the distribution of monies accrued through the use of those copyrights may well be affected in the future. PRS (Performing Right Society) members will have received information from Chief Executive Robert Ashcroft who has issued the following statement regarding the European Union referendum result:

"The European market is important to the income of our members currently representing around 60% of PRS' international income. We have over the last few months been examining the possible impacts of BREXIT on our operations and members. However, in reality the impacts of leaving the EU remain unclear and will be determined by the terms of our exit. In the meantime we don't expect any immediate changes to our operations. Revenues will continue to flow from other societies and we will continue to make distributions to all our members and partner societies, whether they are resident in the EU or outside the EU, but we will closely monitor the situation in order to minimise any potential barriers affecting the flow of royalties from the EU which would adversely affect the members."

Also a note from BASCA (*British Association of Songwriters, Composers and Authors*) CEO Vic Bain: *It was BASCA's position that the UK would remain in the European Union. We believe strongly that music creators enjoy more benefits, better protection and support within its membership. However, it's more important than ever to remain positive, and make sure that leaving the EU doesn't mean less protection for the rights we've fought for. Please be assured that BASCA will not waver from its main objectives and intends to work with the new government to keep EU Intellectual Property legislation firmly in place. We must ensure the rights outlined in the E-Commerce Directive, the Copyright in the Information Society Directive and the Collective Rights Management Directive are all retained once we*

quit the EU. This process could take a number of years, so please continue to support us as we work throughout this crucial period, and beyond.

You may well ask "what's that to do with us who do not write, compose, arrange?"

Since my "thoughts from the chair" in the last WINDS magazine and my recounting of phone conversations with various MD's across the country I've had quite a few emails and several more phone calls about performance materials and the question of who pays for what and why. We are engaged in the performance of music; ideas that have been created by someone somewhere, intellectual property that belongs to someone somewhere, it's not an inalienable right for anyone to expect they can acquire and perform someone else's ideas without respect of origin, ownership or remuneration. This is our collective responsibility as practitioners of a performance art, without these materials, there are no performances.

Ever consider hiring from a library? (*hence the article on libraries and the dangers they face!*). There are many around the country and all are suffering from the same under-use and under-funding. The facility is there so let's use them. If we don't, local councils will shut them down as superfluous to requirements and once gone they are nigh on impossible to reinstate. The value is far greater than the cost!

Thankfully there are many bands out there who relish the idea of someone writing a new piece for them and are seeking to raise funds for commissioning. Something BASBWE has pursued with purpose since it's inauguration in the early 80's. The Redland Community Band in Bristol is one such band. You'll find the story of their path to a new piece here too.

. . . and should you wish to record your band? . . . how do you go about it? . . . have a read of the Southampton Concert Wind Band's journey to producing a commercial CD and all it entails. . . **bravo!**

Last November I paid a visit at the invitation of Lt Col Nick Grace OBE of the Royal Marine's Band in Portsmouth to see where they are, what they do and a subsequent invitation to the Royal Albert Hall Mountbatten Festival of Music performance in April which was stunning to say the least with new pieces and film projection, fun, musical antics alongside serious reflection on pivotal moments of our country's history but all of it superbly delivered with such skill and panache, you just can't do that sort of performance without having some of the best players and leaders in the land!

BASBWE continues to commission new pieces with our recent focus being on the community bands in the country. The Maghull Band (*conductor and MD Phil Shotton*) outside Liverpool is involved in the commissioning of Adam Roberts to provide a piece for them. Adam has taken on board the idea of writing something, taking it to the band for them to try out, then develop further as a result of the interaction and responses so the players feel part of the evolution of the piece. This is not an easy path to tread but the sense of belonging for the band and the learning curve for the composer is invaluable and were I a hat wearer I would take it off to the band and Adam both! . . .

So before we get into the mag proper, please put in your diaries: **BASBWE Conference and AGM!**.....weekend of **November 26th/27th** at Scarisbrick Hall School outside Southport. The Conference will be focused on creativity in the community. We will have first performances of Adam Robert’s new piece, a new piece from composer/conductor Michael Betteridge and a new piece written with kids from local primary schools and members of the Scarisbrick school band performing alongside the Maghull band and other local bands (TBA) We’re delighted that Jonathan Pippen will be guest conductor/clinician . . .

We’re delighted that Andy Scott will be leading our composer workshop on the weekend. We’ll have Sibelius/computer playback making comparisons between a variety of Sibelius software driven sounds and the reality of the live sounds. Look on our Website to see how and when composers can put forward their ideas. They don’t need to be finished ideas, this is an opportunity to try stuff out unconditionally!

We have also commissioned Tom Harrold to write a new community band piece; see commissions. Tom’s new BBC commission “RAZE” will open the last night of the Proms.

We need new folk to come on board and lead by example, it’s voluntary and always has been. Come and join us; we need regional reps, people who know the bands on the ground in your area. I’ve mentioned this before and it’s very important for us to know and represent all bands across the country. That’s what we’re here for, the original focus of BASBWE; **to advance the status of Symphonic Bands and Wind Ensembles in the United Kingdom, and the education of the general public.**

ECWO is coming to the UK in 2020 (*have a read of the article herein*) it will be a large and important undertaking to bring together the best bands from across Europe under one UK roof and share best practice and pass those skills and experiences on . . . pipe dreams? . . . nope . . . it’s a promise . . . read Eynsford band’s experience at ECWO 2016 held in Utrecht at the end of May.

Many best wishes
(Bill Connor chair)



BASBWE CONFERENCE & AGM

Saturday 26th & Sunday 27th November

Presented by Andy Scott
(composer, amateur, saxophonist)

Special Focus

CREATIVITY IN THE COMMUNITY
and much much more

At Scarisbrick Hall School outside Southport, Merseyside

PLAN TO ATTEND
FULL DETAILS WILL BE ON THE WEBSITE IN THE COMING WEEKS



BASBWE

Come and join us
REGIONAL REPRESENTATIVES
for all bands across the country



TOM HARROLD

Scottish composer Tom Harrold (b.1991) is a recent graduate of the Royal Northern College of Music, where he was a Radcliffe Trust Scholar under the tutelage of Professors Gary Carpenter, Adam Gorb and Dr David Horne.

Described as **“brazen...bold...confident”** [The Guardian] and **“packed with incessant energy”** [The Scotsman], Tom’s music has been performed across five continents at venues which include the Berlin Philharmonic, Cadogan, Queen Elizabeth, and Bridgewater Halls, the Maison Symphonique de Montréal, Western Australian Academy of Performing Arts, Universidad Nacional de Colombia, Kings Place, the Purcell Room, and St John’s Smith Square by groups which include the BBC Scottish Symphony, Bournemouth Symphony, Scottish Chamber, Aurora, and Birmingham Festival Orchestras, WorldBrass, Onyx Brass, SuperBrass, Total Brass, Manchester Camerata, the Edinburgh Quartet, the Maxwell Quartet, Psappha, the Lancashire Sinfonietta, Die Deutsche Kammerphilharmonie, the Endymion Ensemble, Trinity Boys Choir, the BBC Singers, and Exaudi. His music has been recorded by Linn Records and Bayerischer Rundfunk.

Tom’s recent engagements include a European tour of Skirll by WorldBrass (*which included a repeat performance at the Berlin Philharmonie*), Silent Shores for the Edinburgh Quartet, Darkened Dreams (*a Proms commission that was broadcast live simultaneously on Radios 3 and 4*), and Nightfires, a BBC SSO commission that was described as **“...among the most exciting pieces by a Scottish composer in the last 25 years...”** [the Herald]

Tom’s upcoming engagements include Raze, a Proms commission that will open the Last Night of the 2016 BBC Proms.

Tom graduated from the RNCM with a Bachelor with Honours in 2013, and a Masters with Distinction in 2015. He was awarded the Soroptomist International for Composers Award and an RNCM Gold Medal (*the highest award bestowed by the College*), amongst many other prizes. Tom is grateful to have received sponsorship from Dewar Arts Awards, the Scottish International Education Trust, the RVW Trust, Caird Travelling Scholarships, the Countess of Munster Musical Trust, and the Cross Trust during his studies. Tom was recently appointed an Honorary Associate Artist of the RNCM.

Prior to the RNCM, Tom was a BBC Proms / Guardian Young Composer winner, shortlisted twice by the NCEM / BBC Radio 3 Young Composers’ Award, and highly commended in the First International Competition for Choral Scores (ISCM / EC / JMI).



Tom also broke a Guinness World Record for his work Ticcatoctatina, for the greatest number of musicians performing on one piano at one time.



Redland Wind Band - Bristol

It all started with an email: Redland Wind Band in Bristol is planning to commission a piece to mark its 20th year in 2016. We have been building a fund to do this but would like to augment this with some grant aid in order to afford a few more bars of Music. Could you sign post us to organisations that may be interested please?

As I go round the country doing various creative projects with kids in schools and bands in their rehearsal rooms for no other reason than saying hello and making music for a couple of hours that might lead to more of the same, I responded to the email above saying I'd be in the Bristol area and would they like me to come and visit and "do stuff" together and see what we can hatch.

We spent part of an evening with a freeform sound workshop exploring communal performance, textural improvisation and seeking to discover what it is they would like.

Any band wishing to commission a new piece needs to let the chosen composer know what it is they are looking for. Not just in terms of circumstance or time length, delivery date, instrumentation, funding, but the purpose, maybe the form, the nature of the piece (*and never say "when you're ready", or, "in your own time" there has to be an agreed delivery date for score and parts allowing you enough rehearsal time to prepare for specified performance date.*)

It really is beneficial for the band members to feel a sense of belonging to the piece, part of the discovery, creative process as described re Adam Roberts and the Maghull Band/BASBWE commission.

So the band got together and sent this back in response.

Something that would work as a concert opener and probably in ternary format: fast, slower/more expressive, fast. If the piece is long enough it could break down into a three movement piece, where each movement could be performed separately.

Opportunities to feature all the sections (*flute oboes, clarinets, saxes, trumpets, horns, lower brass or wind, brass, percussion etc*)

Everyone or every section gets a go at the melody; a good melody/ies, melody that recurs with different sections.

Solo passages are not ruled out but this is not a priority.

The structure and development of the piece could reflect the big journey RWB has made from its beginnings to now. The band was born out of a training band that used to do a yearly cycle of work, each year feeding it's 'trained' members up a more experiences band. RWB was born out of a rebellion of players wanting to be in a band that moved forward itself.

The band started life with far fewer players than now and its music was much more ensemble work, with any small solos shared out. The pieces were much simpler then. Now the band plays much more challenging pieces with more showcasing of its talented soloists. Over the years the range of instruments has grown. Maybe individual 'stand-out' instruments joining along the way could be briefly highlighted, such as piccolo, concertina and baritone sax.

Specifics

About Bristol:

Maritime trading city but including a dark history associated with slave trade; engineering and aerospace, a very culturally diverse and innovative place.

Trips abroad memories:

Belgium: March of the Belgian paratroopers
Budapest: Hungarian rhapsody
Salzburg: Mozart and sound of Music

Other memorable experiences:

Challenges of playing in all weathers: wind and rain on bandstands. The challenges of festival performances, being confronted with 5/4 and 7/4 time. The annual Christmas concert.

The annual Redland Green Fair: including having to play across the rhythm of an adjoining samba band; folk dance music/Grainger?

Weston Super Mare park concert, troublesome youths being seen off led to national news coverage: event capture by music from "the Great Escape" St Georges concert celebrating centenary of Adolph Sax.

Weekends away at Haytor on Dartmoor: guest conductor, good food, ale and the Saturday evening soiree of unusual ensembles.

We usually do a hymn at the start of our rehearsals to warm up.

Termly visit to primary school to demonstrate our instruments: Wallace and Grommet theme always popular.

Scoring

Pic, flutes 1 and 2

Oboe

Concertina

Clarinets solo, 1,2 and 3

Bass clarinet

Saxes Alto 1 and 2, Tenor and Baritone

Horns 1 and 2

Trumpets 1, 2 and 3

Trombones 1, 2 and 3

Euphonium

Bassoon

Tuba

Percussion (to work with just one player on kit but with option to augment with other parts eg timps, tuned etc

We wish to explore the opportunity for including an optional SATB choir line that would work with joint concerts with one of Bristol's many community choirs. Sounds are more important than lyrics but a few people have suggested a negro spiritual as a theme . . .

we'll keep you posted on the outcome . . . they'll now get two pieces; one written by their chosen composer to the bands specifications as described above, and a communal composition that came out of our workshops and subsequent email/Sibelius software collaboration.



WIND SYMPHONIES



HAVE YOU AND YOUR BAND TRIED A SYMPHONY?
Composers across the world, especially those writing for Wind Bands continue to produce Symphonies.

Brett Abigana Symphony 3, *The Rose (for Choir and Wind Orch)*.

David Maslanka has written 9, 7 of which are for Wind Orchestra.

Derek Bourgeois has written 111. No. 111 "The Nelson" written this year 2016.

James Barnes has written 8 Symphonies the third of which "The Tragic" is very popular.



In the Brass Band world John Pickard's *Eden; Gaia Symphony* on BIS CD.

www.youtube.com/watch?v=-Z6H8jpd1fU

For Wind Band; Peter Meechan's *Korn Symphony*

www.youtube.com/watch?v=0ask7XC1U5U



Daniel Basford's *Symphony no.1 Prometheus (published by Maecenas)*

www.youtube.com/watch?v=GPhA6xNG-0c

David Lewiston Sharpe has written 4, the first of which for *Symphonic Winds* is described below.

The Symphony is alive and well . . . let your audiences in on the fact . . .

Have a look at Tim Reynish's homepage; therein are wonders to pursue!

www.timreynish.com





DAVID LEWISTON SHARPE

COMPOSER - WRITER - TEACHER

Symphonies for Wind Orchestras

My **Symphony No.1** arose from a commission from Kieran O’Riordan at the University of Nottingham. In 1999, at the time I wrote the work, Kieran was conductor and music director of the university wind orchestra; they rehearsed and performed at Nottingham’s wonderful Djanogly Recital Hall, and Great Hall in the main college buildings. A mutual friend, and associate, played the oboe – and so the commission came about fairly rapidly.

I’ve always been very happy to note that the opportunity to write a work on this scale arose in the arena of wind orchestras and ensembles. I feel it helps, in some way, to mark out the ‘wind band’ as something more than a ‘strings-less’ orchestra; in fact, as we know, it has a rich repertoire and a unique, very definitely orchestral, sound – and one to which I leapt at the chance to add something of my own.

I have since been writing my **Symphonies 2, 3** and **4**, using standard orchestral forces. But the unique distinction of the instrumentation of the first has kept me thinking about it ever since. I have been carrying out a plan to produce a standard orchestral version of my **Symphony No.1**, and, further to the original thinking of my first essay in symphonic form, wind orchestra versions of my other three symphonies.

In part this is due to a further commission to write a work for Brass Band – again, a chance I leapt at too. This was my Overture – The Lydian Fanfares, for which I was keen, too, to lend a seriousness of thought. The middle, developmental area, of the overture, comprises a fugue, surrounding which are successions of fanfares and cinematic gestures that strive towards being accompaniment to a powerful ‘film’ narrative. Perhaps a Biblical or ancient World movie epic, complete with Ray Harryhausen, or scintillating CGI, effects.

So, brass and winds are much in my mind. The **Symphony no.1**, happily, has been performed several times, at first a couple of times in the Midlands – including the premiere in Nottingham – and then in the USA (thanks due to the Chesapeake Bay Wind Ensemble) and then finally in London, with the energetic forces of the Trinity College of Music Wind Orchestra. For the moment it lays dormant, but I hope that readers – in particular, readers who are Music Directors of Wind Orchestras of their own, might like to take up the work and programme it themselves. There is also the chance of the premiere of the wind orchestra versions of my **Symphony of the Nile** (*Symphony No.2*), and the **Symphony No.3, Song of the Sycamore**. These also explore grand themes that attempt to conjure not just the imagined triumphal power, but also the truth, of the ancient world, in music.

Music is, undoubtedly, a prime tool for communication of any narrative. Mendelssohn said that the problem with music is not that it’s too vague, but that it’s too precise. And I agree. The symphony is as potent in the area of storytelling as novels in literature. I like to relate stories with music, and the ‘theme’ of my first Symphony is the dialogue of hope and despair – derived from the poetry of Shelley – and wind, brass and percussion can pack a punch with a grand hopeful message.

David Lewiston Sharpe





Guy Woolfenden

OBE

BORN: 12 JULY 1937 by
DIED: 15 APRIL 2016 Tim Reynish

Guy Anthony Woolfenden sadly died on Friday 15th April at his home in Sibford Ferris, Oxfordshire, aged seventy eight. From 1983 through until the present day he was a stalwart member and supporter of both WASBE and BASBWE, attending many conferences, serving as a committee member and as Chairman of BASBWE.

He read music at Cambridge, and after a brief period studying conducting at the Guildhall School of Music and Drama under Norman del Mar, and a year playing in the opera orchestra at Sadlers Wells Theatre, he joined the Royal Shakespeare Company at Stratford-on-Avon as deputy music director, eventually

becoming Head of Music, a post from which he retired in 1998. During this period, he composed incidental music for every play by Shakespeare, sometimes more than once, and this proved to be a fruitful mine for ideas for a stream of wind band scores from **Gallimaufry** in 1983 up to **Bohemian Dances** in 2005.



Sir Trevor Nunn, former artistic director of the Royal Shakespeare Company, said

“Guy wrote wonderfully original galvanizing and haunting melodies that audiences yearned to hear again, music to be treasured, recorded and turned into suites and performed in concert halls”.

One of the greatest problems with establishing wind music as an important musical genre in its own right is the comparative absence of the repertoire from national and international radio programmes, and the almost complete lack of critical review in the national press. Hence a review in The Independent by the late Robert Maycock of a BBC Radio 3 broadcast of Guy Woolfenden’s **Gallimaufry** has considerable significance.

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

Robert Maycock - The Independent

Birthday Treat	1998
Bohemian Dances	2005
Celebration	2002
Claremont Canzona	2006
Curtain Call	1997
Divertimento for Band	2007
Firedance	2000/2002
French Impressions	1998
Gallimaufry	1983
Illyrian Dances	1986
Mockbeggar Variations	1991
Rondo Variations for solo clarinet	1985
S.P.Q.R.	1988
Suite Francaise	1991

SUITE FRANCAISE

A recent email from Jane, Guy's wife and publisher, led me to look at my article, and of course it is incomplete, I had missed out his **Suite Francaise**, written for Rugby School for octet with no horns but with flutes. This performance conducted by Guy will give you a very clear idea of his style – wit, charm, felicitous tunes, great scoring – is that a quotation from Act 3 of **La Boheme** in the middle of the last movement, consecutive fifths outside the walls of Paris on a snowy night – happy memories of Sadlers Wells Opera? The great thing about his music is that it is genuinely funny.

Guy Woolfenden, composer, conductor, broadcaster and formerly a hornplayer with Sadlers Wells Opera, is perhaps the most successful BASBWE commissioned composer, bringing his experience of theatre to the medium; he was for many years head of music at the Royal Shakespeare Memorial Theatre, Stratford-upon-Avon, with scores for every Shakespeare play to his credit. Two early BASBWE commissions, **Gallimaufry** (1983) and **Illyrian Dances** (1986) both draw on music he has written for the Shakespeare canon; the language is a pastiche of late English renaissance, looking back to both 16th century and the early 20th century, but with twists in the metrical structure and a harmonic piquancy which avoid the obvious. More direct are **Deo Gracias** (1985 G&M Brand) and **S.P.Q.R.** (1988).

MOCKBEGGAR VARIATIONS

Other pieces include **Curtain Call** (1997), commissioned for performance at the 1997 WASBE Conference in Austria, **French Impressions** (1998) written for the Metropolitan Wind Symphony of Boston, and **Rondo Variations** (1999) a movement for Clarinet and Wind Ensemble. Most recent pieces are **Birthday Treat** (1998), **Firedance**, (2002), **Celebration** (2003, Ariel) and the charming **Bohemian Dances**, which received its first performance in St Paul, Minnesota on 6th May 2005. A year later, he wrote a five minute easier work, **Claremont Canzona**, for the 150th anniversary of Cheadle Hulme School, and for the WASBE Conference in Killarney in 2007, he wrote a **Divertimento** in three movements, a wonderful addition to the repertoire. Like Gregson, he has recorded most of the works on professional disc with the Royal Northern College of Music Wind Orchestra and other groups; his wife, formerly an oboist Jane Aldrick, has published most of his music under the name Ariel.

I wrote of the premiere:

*While it is relatively easy to find exciting and energetic music for the less experienced band, too many composers drop into sentimentality all too easily. A movement which I found quite beautiful was the second movement of Guy Woolfenden's new **Divertimento**, a traditional three movement work with a slightly contemporary feel to the first and a cheerful bounce to the third. Guy came to BASBWE and WASBE and wore his seventieth birthday lightly, conducting a wonderful performance in Killarney of his first wind work, **Gallimaufry**. If you only know **Illyrian Dances**, try **Gallimaufry**, **Divertimento** or **Mockbeggar Variations**, all containing movements of sheer lyrical charm.*




Ever since 1983, Guy has been an active supporter of WASBE and BASBWE, and several of his works have been premiered at Conferences. For the 1991 WASBE International Conference, he wrote a fine set of variations, **Mockbeggar Variations** (1991), one of his few works not based on music originally written for a production at Stratford-on-Avon. There is a charming film by his son Stephen about how he came to compose "Mockbeggar Variations". It is also a peep into the world of a composer who has made the leap into composing with the aid of computers using "music notation software".

Mockbeggar Variations (1991)



This work was composed to a commission from Berkshire County Music Service in Reading, whose headquarters were in Mockbeggar House – hence the title. It was first performed by the Berkshire County Youth Band on July 20th 1991 conducted by Robert Roscoe. A short introduction leads to the theme which is split between several different instruments, to be followed by five contrasting variations.

Gallimaufry
Featuring the Wind Music of Guy Woolfenden
The Royal Northern College Wind Orchestra
Directed by the Composer



WINDBAND
DOYEN
SERIES
Digital D-D-D

These works of Guy Woolfenden are perhaps typical of a new wave of music for wind orchestra of the past three decades, demonstrating both charm and wit, grateful part-writing for all players, enough harmonic, melodic and rhythmic twists to entertain both players and audiences with music rooted in tradition without ignoring developments of the last hundred years. I believe that it is ignorance of the medium, which leads to this repertoire being largely ignored.

A review in the online version of the Music Teacher's Journal perhaps sums up Guy's style:

*Guy Woolfenden's **Rondo Variations** is a graceful work written in a beguilingly simple style that skilfully avoids an overtly saccharine flavour. The rondo theme exploits well the instrument's character with playful leaps across wide intervals, a compact variation form that takes the listener through a series of mood changes away from the quirkiness of the opening towards more plangent and fluid melodic lines in the slower section; Merrick and the orchestra combine to make these changes highly effective.*

I find it difficult to be objective about Guy's music. He was a close colleague in the National Youth Orchestra of Great Britain, at Cambridge and in the Sadler's Wells Horn section, he was my best man over fifty years ago, and he was the first composer I commissioned for BASBWE, together with Philip Wilby.

In an interview in WINDS with John Robert-Blunn, Guy said of our early days together:

I first met Tim Reynish in the horn section of the National Youth Orchestra, For three or four years we played together on every course. Ruth Railton felt that I needed a different teacher. She suggested I went to Aubrey Brain, father of Dennis, which was a wonderful idea. Tim and I then found that we'd got scholarships to Cambridge University. We went up there on the same day. We spent the next three years playing in every orchestra, pinching all the best horn parts. I also started conducting, which Tim resisted until later. One of our tutors, Raymond Leppard, was the Music Adviser to the RSC, which needed a Deputy Music Director. He thought I would fit the bill. Initially I turned the job down as I was expecting to be called up to do my National Service as soon as I finished my degree. Tim meanwhile continued his professional horn playing career. He moved to London, where he was principal horn in Sadler's Wells Opera Company (now English National Opera). When they needed a fourth horn doubling second, he suggested me. I was auditioned by Colin Davis, and got the job. Thanks to Tim I had a wonderful year playing under many fine conductors, including Charles Mackerras and Reginald Goodall. Then our ways parted. I went to Stratford-upon-Avon, where I was deputy Music Director, then Music Director, then Head of Music. Tim started conducting, and founded BASBWE. Later on I was Chairman for a while.



All of his music for wind orchestra over the past three decades is attractive, superbly written for the instruments, and is basically musical, by which I mean that you can discuss phrasing, balance and articulation in a way which is impossible in more prosaic functional music.

He was a fine conductor, and I wrote in 2007 after the BASBWE Conference that it was *fascinating to hear the opening of the slow movement of **Illyrian Dances** where he encouraged the horn and woodwind to think orchestrally, sharing the phrase as if handed seamlessly from cellos to violas. This kind of sensitivity in timbre and dynamics was sometimes lacking in performances during the weekend. With Guy, we celebrated the 21st birthday of **Gallimaufry**, commissioned by the RNCM for the first Manchester BASBWE Conference in 1983, we explored **Illyrian Dances** commissioned by Tony Veal for the first Warwick BASBWE Conference, **Mockbeggar Variations** commissioned for the joint WASBE/BASBWE Conference in 1991, and two recent works, **Curtain Call** and **French Impressions**, while the Saturday evening gala had a performance of **Fireworks**.*

Some time ago I featured his Divertimento as Score of the Month. I wrote:

***Divertimento for Band** is strictly not a Discovery of the Month, since I first heard it at its premiere, conducted by Guy, at the WASBE Conference in 2007. I thought then that it was a particularly strong piece, and I was delighted to hear it again played by the Birmingham Symphonic Winds in their concert at the CBSO Centre on 9th April. It is through composed but falls into three sections, inevitably fast - slow - fast but with Guy the melodic invention is perennially fresh, phrase lengths are often not what you expect, and there are harmonic quirks, rhythmic subtleties and felicitous scoring which make the work as attractive as any other piece he has written.*

His own descriptions of each section cannot be bettered:

1: Toccata

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

11: Aubade

The Aubade contrasts a lyrical pastorella with a more intensive central section on the brass.

111: Scherzo

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

Divertimento for Band (2007)



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

Many of the principal musical ideas for *Divertimento for Band* are derived from music composed for a documentary film called *Country Camera*, which celebrated the work of the earliest photographers who recorded a way of life which vanished at the outset of the First World War.

The three movements: *Toccata*, *Aubade* and *Scherzo* are played without a break.

Many of the principal musical ideas for **Divertimento for Band** are derived from music I composed for a documentary film called *Country Camera*, which celebrated the work of the earliest photographers who recorded a way of life which vanished at the outset of the First World War. The three movements are played without a break. The world premiere of **Divertimento for Band** was given by Birmingham Symphonic Winds at the conference of the World Association for Symphonic Bands and Ensembles in Killarney, Ireland, on 13th July 2007 conducted by the composer

Guy Woolfenden - over the top!

Some time ago I worked in Portsmouth with the Royal Marines and in our concert was a performance of his delightful **French Impressions**. I wrote:



French Impressions was written some thirteen years ago in 1998; I was delighted to hear this work, to my shame, for the first time, and it should be far better known. Mea culpa. Guy has drawn inspiration from four paintings by the pointillist George Seurat, though he has not attempted to reproduce that technique musically. However, certainly in the first movement, **Prelude** there is a wonderful fluidity and lightness, this is a real wind ensemble rather than a 'band' piece, while the high spirits of the **Can Can** return us to the normal wind band world, two wonderfully contrasted and complementary pieces.

Like so much of Guy's music, I am thinking of the second movement of **Illyrian Dances**, the scoring of the first movement is beautifully transparent with a chamber quality. The indication *andante espressivo* is the clue to the movement stylistically - *un poco piu mosso* - *rall* - *accel* - *rall* - *a tempo* appear all within five bars at one stage. This is hard to bring off, but Sam Hairsine captured the lyrical spirit to perfection, giving solo passages plenty of space, moving through crescendi to settle back on harmonic changes, while the shifts from compound to simple time were beautifully judged.

The last movement is a bit of 'over the top' (Guy's words to me on the telephone) fun, but here again are challenges. Guy, like Mozart and almost every other composer, writes *ff* for the *tutti* band, the conductor and the band have to sort out a balance hierarchy in the melodic and harmonic progressions, and Band Sgt Hairsine managed this with aplomb. It helps of course to have such an expert group as the Portsmouth Band, who have a natural feel for good balance.

Five days after his death, I am still being surprised by Guy and his music. I vaguely knew of the existence of his:

Serenade no 2

Duration 10 minutes

2 flutes, 2 oboes, 2 clarinets, 2 horns, 2 bassoons

- I Allegro moderato
- II Andante espressivo in memoriam William Waterhouse
- III Andante con moto: Allegro subito

Shortly after I began work in earnest on *Reflections*, my second serenade for wind dectet, the great English bassoonist, William Waterhouse, died. We attended the same school (Whitgift in South Croydon), and I followed his remarkable career as he climbed to the top of the profession both as a performer and a teacher. He was loved by all for his wit, wisdom and scholarship.

The second movement begins and ends with a bassoon solo in Bill's memory. The outer movements which frame this 'In memoriam' are reflections on the witty, humorous side of Bill and my own memories of a happy childhood with musical parents - my father led a dance band and my mother was the daughter of a church organist and sang rather well.

Reflections was commissioned by Simon Payne and the Oxford Sinfonia, to whom the work is dedicated with affection. The first performance took place at St Mary's Church, High Street, Oxford on 26th April 2008.

Guy Woolfenden composed over 150 scores in his 37-year tenure as Head of Music at the Royal Shakespeare Company, and is known internationally for his compositions for wind ensembles of all sizes. The Oxford Sinfonia has rendered a valuable service to wind players everywhere by commissioning his attractive new work *Reflections: Serenade No. 2* for wind dectet. Two lively and energetic movements surround a reflective *Andante espressivo* written in memory of Guy's friend, the great English bassoonist William Waterhouse who died last year. Appropriately, this movement begins and ends with an elegaic bassoon solo, played with style and skill at the first performance by Simon Payne, the Sinfonia's chairman. This work will quickly enter the repertoire, joining works such as Woolfenden's attractive *Suite Française*, based on music originally written for "Love's Labour's Lost" at the RSC.

GUY WOOLFENDEN COLLECTED WORKS

Serenade no 1 for the same combination, a double wind quintet, was commissioned as part of the BASBWE College Consortium and premiered in the Purcell Room in a concert of chamber music, all commissioned by the members of the College Consortium.

Duration 11 minutes

2 flutes, 2 oboes, 2 clarinets, 2 horns, 2 bassoons

- I Intrada
- II Dance
- III Finale

Serenade for Sophia was written to celebrate the birth of the composer's first grandchild, Sophia Isobel, in March 2001 and is dedicated to her with love. The work is scored for double wind quintet with no doublings, and begins with a short formal *Intrada* celebrating the happy event of Sophia's arrival. The *Dance* is melodic and friendly music that hints at warmer climates, and taps into the rich culture of Sophia's Jamaican friends and relations. The *Finale* plays on the juxtaposition of two contrasted moods: firstly a reflective, somewhat troubled idea, followed by a happy *Allegretto* passage; the reflective mood becomes more *espressivo* and is treated canonically, the sun once again breaks through the clouds, and shines even more brightly in a joyous coda.

This three-movement work is full of good-natured, warm-hearted music. It is well crafted and displays a wonderfully light touch - something that is hard to achieve. In particular, there is variety of texture throughout, which gives the music space to breathe.

In short, Guy has produced a steady stream of significant works since 1983, works of charming melodic invention and felicitous scoring. For anyone unfamiliar with his music, may I urge you buy the CD of Guy conducting the RNCM. To explore the Ariel publications go to their website: www.arielmusic.co.uk

To hear performances of all of Guy's wind band music, visit: www.arielmusic.co.uk



LONDON WOODWIND ORCHESTRA REVIEW

by Elizabeth de Brito

Saturday 23rd April was the first ever professional woodwind orchestra concert and I was there: partly because I helped publicise the event, partly because I adore wind music and partly because the man I've just started dating was going to be there. Mostly the love of wind music though. The concert was in the gorgeous setting of St. John's Smith Square, a surprisingly secluded yet popular concert venue in Westminster. St. John's is known for its glorious Ionic columns, tall glass windows and amazing acoustics; the perfect setting for this ground-breaking woodwind concert.

The concert was put together by the conductor, clarinetist and champion of wind music: Shea Lolin and his business partner, composer Christopher Hussey. They assembled the finest woodwind players in the country for this concert, many of the players are professors at the various music colleges in London and principals in the top orchestras. Players included John Orford, Simon Estell and Joy Farrell to name but a few of the fantastic line up.

The concert was a complete cross section of classical music: from the fun and light end of the spectrum, expansive and contemplative music, right through to the progressive bordering on the Avant Garde. From the deep sounds of the contra bass clarinet (I didn't even know they existed?!) to the thrilling top trills of the piccolo, the LWO offered us a glimpse into the possibilities of the genre, a tantalising taste of the capabilities of the woodwind ensemble.

Our introduction to the woodwind orchestra was **Overture for Woodwinds by Philip Sparke**. Everyone who has played in even a half decent wind band has played at least one Sparke piece. This overture showed us the reason. He creates brilliantly fun pieces with great parts for each instrument, not favouring one particular instrument or section, always capturing the range of the winds. Jovial, melancholy, expansive, this little overture had it all.

Next we had **Dreamtide by Christopher Hussey**. 3 movements – first ethereal and haunting, the second dark and menacing, the final was languid and reflective. My favourite part was the flutes in the middle, skating above a clarinet drone. The contra bass clarinet and contra bassoon were used to great effect. The bass clarinet provides a fairly low bass section in a regular wind band but this really dropped the other shoe to great effect. Hussey originally wrote this as a choral work, this came across in the breadth and expansive textures.

Pantomime by Gary Carpenter started out as the score for a theatre version of Aladdin many years ago. Not wanting to see his great music go to waste, Gary reworked the music into this delightful work. Pantomime is traditional English Christmas time entertainment and this work was just like it: vaudevillian, jazzy and humorous. The five distinct movements all had their own character and I could hear the melody lines rooted in song. Very enjoyable although it didn't have any flutes. Now I'm a clarinet player, I'm the first to dismiss the flute but I think the piece was often too thickly scored and it could have used the space and clarity that the flutes provide.



ST JOHN'S SMITH SQUARE

Bright Spirit by Judith Bingham, the sole female composer in the group, opened the second half. A BASBWE commission in 2003, the piece is tense and frenetic. Starting slowly and delicately as if the spirit is awakening, becoming incessantly more intense as the piece drives ever forward to the frenzied finale. To me the piece speaks of a primal earth, of a sea or wood sprite. A bit too atonal for me personally but nevertheless showing another colour in the spectrum of woodwind sounds.

The penultimate choice for the evening was **Battle Symphony by Adam Gorb**. The medieval themed piece took us back to the 14th century when Kings still led their subjects into battle. An interesting throwback to the history of wind ensembles as sovereigns often had marching wind bands to herald them in battle, very evocative of dawn marching, fanfares and processions. My favourite part was the entire band playing in unison with exquisitely placed precision. What else do you expect from some of the best players in the country?

Bringing the evening to a spectacular close was **Twisted Skyscape by Christopher Hussey**. My date said: 'It wasn't music; it was storytelling'. I can't top that, so I'm nabbing his quote, hope he doesn't mind. That's exactly it, complete storytelling from the primal beginning, the edgy and pronounced middle section to the broad and expansive ending, tinged with hope for the future. Still a fairly unknown composer, hopefully it's the start of a glittering career for Hussey.

It was an absolutely marvellous evening, hopefully the start of great events to come.

The woodwind orchestra has arrived!

For those of you who missed the concert you can still check out **Twisted Skyscape** - the CD, featuring every piece from the concert except **Bright Spirit**. Lolin and Hussey put it together using crowdfunding in 2014, recorded with the Czech Philharmonic in Prague.





A WHOLE NEW WORLD



EYNSFORD CONCERT BAND representing UK at ECWO 2016 Utrecht

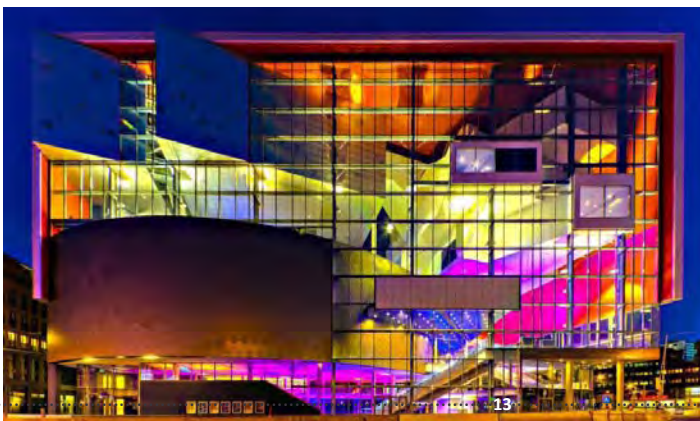
*wind band
competition
taken to new
heights*

So, here we were, a thriving community band from Kent off to the European Championships for Wind Orchestras. Like all good talent show competitors, we had an “emotional journey”. Unfortunately, ours consisted largely of a ferry and three hour traffic jam somewhere around Antwerp. But we were full of high spirits. The English love Europe and they love us, right? Our adventure eventually started on late arrival at our accommodation – a wonderful venue called Akoesticum, a specialist residential centre for the performing arts. OK, it looked a bit like an Army barracks – not surprising as, until a few years ago that’s exactly what it was but, once inside, we found world class rehearsal, food and leisure facilities. It was a real revelation to see how much the local government and community were putting into the arts – something we would see much more of over the course of the weekend.

The competition was due to run all of the following day and, lucky us, we were drawn to take the prime 10am in the morning slot. We decided discretion was the better part of valour and refrained from relaxing too much that evening. A 6am start beckoned and a long day of competition...

The big day saw us arrive at the venue at the crack of dawn at the Tivoli Vredenburg concert hall in Utrecht. It is a beautiful modern concert hall in a picturesque city but, at 7am in the morning, I have to say we probably weren’t as appreciative as we would normally be. An hour later though, having spent some time in and around the venue and our fellow competitors, the enormity and scale of the event began to sink in. This was wind band competition taken to new heights. Not only was there the main event in the concert hall but the whole city was alive to a fringe festival.

Other local bands were competing and entertaining the many visitors to the town – performing in pop up stages and on riverboats along the canal system. There was even a brass band playing as a support act inside the main venue – I don’t think we’d ever see that in the UK. On top of this, the whole thing was live on Dutch TV, so no pressure there then. Bet we weren’t there just as tourists, we were there to uphold the great tradition of UK groups in European musical TV competitions...



The competition itself was a bit of a blur. Each band had an hour to get on and off – to perform a test piece and an “own choice” programme. We were on early and, despite the journey and early start, I think we did ourselves proud. We played at the top of our game and we walked off confident that we’d given it our best. Sitting down to watch the rest of the day was a complete eye opener however. The standard of musicianship from the other bands was fantastic – but, hey, this was the European Championships – so that was to be expected. What was surprising to us was what the difference between our traditional Concert Band set up and the European “Wind Orchestras”. The sheer scale of some of the groups was amazing – 120 plus players, featuring multiple string basses, harps, cellos and in the case of the eventual Dutch winners, even augmented by a 100 strong choir.

It would be hard to imagine that size of group in the UK, both in terms of available instrumentalists and investment in facilities. Also, I couldn’t see how we’d get them all on the coach...

Anyway, when all is said and done, how did we do? Well, let’s just say we upheld the UK performance tradition in Europe but it was a tight battle – just 7 points out of 100 separating first from last place. Did we have fun? Yes, of course – we played with a smile on our face and enjoyed the delights of Utrecht afterwards. Would we do it again? Hmmm we’ll see – we probably need to hire another 50 players and a string section – but never say never...

David Walker



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Editor **Tim Reynish**

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THE MAKING OF A CD

Mission Accomplished

Southampton Concert Wind Band (**SCWB**) is a community band that was established in 1975. Initially a brass band, it converted to a wind band in 1994. Under the highly experienced musical leadership of MD Calum Gray (*former army Director of Music*) we have enjoyed a very stable membership, and with that, been able to develop considerable musical skills, qualities and discipline.

This is not a band that is meandering through performance life! Having thought we were improving and playing well, we decided to put it to the test. We entered the adjudicated performance arena by participating in National Concert Band Festival regional events in three successive years, achieving Platinum Awards each time.

There is an exciting programme of concerts with music that challenges, but as confidence grows, so does daring. We have had stunning performances playing with highly acclaimed guest soloists - Les Neish (*tuba*) and Brett Baker (*trombone*) for the last two spring concerts and we look forward to accompanying Steven Mead (*euphonium*) this autumn.

For the last three years, creating a professional standard CD had habitually been on our 'to do' list. Studio hire and music engineers do not come cheap. Having estimated what it may cost us, we had to look for some financial support to realise the dream of a CD.

An application for a grant from the Arts Council was made, and rejected. The project was shelved. Two years later saw another application, modified to try and address the reasons for the previous failure to secure funding – and was rejected again.

The hope of making a CD, however, was an itch we could not stop scratching.

Taking the budget apart, we looked at where compromises could be made with minimal impact to quality; how we could recover some costs from sales of the CD; activity to fund-raise for ourselves, and how much of band funds we could spare to support the project.

We found a school in Romsey that not only had a studio and equipment large enough to accommodate the band, but also a sound technician with the experience and expertise to record and produce the CD. Suddenly the sums added up, and the financial risk was well within the means of band funds. There was then an easy decision to make a go of it, as the possible net cost of producing the CD was well

worth the experience it would give the band in the process of its creation.

The seven members of the committee were fired up and ready to go. All we had to do was co-ordinate the fifty other members of the band, to be in a studio for a weekend, at a time when the studio was free, in a part of our performance year that gives us enough time to work on the music. It sounds easy if you say it quickly, but it was a slow and painful process of finding a date that fitted all the criteria it needed to, and of course making the hard decision of agreeing a date in the knowledge that some band members, keen as they were to take part, were not free. The decision to make the recording was taken in June 2015 and the date to make the recording was five months later, in November 2015.



Fund-raising for ourselves to support the project



After months of preparation, the weekend of the recording finally arrived. The studio was a small theatre attached to a secondary school which was being 'microphoned up' as we arrived. The recording engineer was in a room down the corridor, away from the studio, and linked to us by a speaker. We had two days to record 10 pieces of music. Our Musical Director, Calum Gray, has had much experience in the recording process from his days as a Director of Music in the Army and he had the foresight to ask an experienced retired Royal Marines Bandmaster to be his 'ears in the booth'. This allowed us to be sure we had enough good takes of each particular musical segment before moving on.



The actual process of recording the music was totally alien to most of us! To record a piece of music, we played it through first of all, and then played small sections – being satisfied that good versions of that section and the links were recorded before moving to the next section. A piece of music that runs five minutes top to bottom could easily take one hour to record. The entire band maintained concentration throughout, but the most pressure was on the MD, Calum, who had to not only ensure performance levels were kept high, but also tempi were perfectly reproducible between takes, corrections identified and dealt with, progress monitored to ensure we completed the task in the time available and that sufficient chops recovery time was had – oh, and provide high quality flapjacks for the breaks.

Time flew by, recording the pieces. Without exception, everybody felt they had achieved a huge amount from the weekend. We actually finished with an hour to spare.

The band were paid the best compliment by Calum, who said that quickly into the process, he stopped treating us as a community band, and started to work with us as he would with a professional band, given the level of concentration, commitment and responsiveness he was getting from us all.

Independently to that, the same thing was said by both the recording engineer and Don, our 'ears in the booth'. We went home that Sunday with our minds drained but our spirits high.

The hard work for the band was over, but the CD was far from production. Over the following three months, Calum and Gordon (*the recording engineer*) painstakingly went through every take to identify the best example to use, listening to hours upon hours of music, leaving Gordon to 'stitch' the edits together to make a seamless performance.



Both otherwise having full time jobs, this was something that had to be a labour of love, rather than enjoyment! While that was happening, I was getting quotes for the manufacture of the CDs. Luckily we have a player in the band who has made CDs before, and his recommendation was the one we went with.

It was at this point I started to explore how to purchase a licence that satisfies the copyright restrictions of using music, the intellectual property of somebody else. My guilty admission is that I forgot to include it in the initial budget proposal I presented to the committee, and was concerned that it was going to be an expensive and complicated addition to the workload. I needn't have worried, as it was a simple, on-line, process at a very reasonable cost. All performing bands will be very familiar of payments to the Performing Rights Society (PRS), who collect money and distribute it as royalties to composers. There is a similar scheme for when music is recorded. For CDs such as ours, which will not be distributed through third party retailers, there are two possible rates of Limited Manufacture (LM) licences, purchased from the Mechanical-Copyright Protection Society (MCPS).





The rate relevant to us was the MCPS only rate. The was because we were only recording our own played music. If we also using others' pre-recorded music which was under copyright, the rate would have been higher, at the 'MCPS and PPL' rate. The rate payable increases depending on the length of the recording, and number of CDs that are being made. There is a cap to the total number of CDs that can be produced under the licence, different in each rate. The full explanations are covered well on the PRS website, which is mentioned at the end of the article. Once the correct payment was worked out, the certificate of payment was just a few clicks and a credit card payment away.

Once we had purchased the licence, we could get on and have the CDs made. We decided to have our CD in a standard jewel case, with an 8 page booklet, all kept fresh in a cellophane (ie impossible to open) wrapper. The sleeve notes were written by Calum, and my task was to create the cover artwork. Before the artwork, of course, a title is needed. Suggestions were taken from the band. Voting narrowed it down to three favourites, and a final vote from those three left us with a clear winner. The title of the CD was to be 'Mission Accomplished'. Inspired by the fact that one of the tracks was the theme tune to 'Mission Impossible', this title also reflected the completion of the mission of creating a CD, and doing it in such an accomplished manner!



Entire venture cost £1,500

Sales so far £1,000

With the title decided, I found an image on the web which I could pay for and use, royalty free, and started to put the information together. As very much an amateur graphic designer, I had to use the tools to hand, which meant using a combination of MS Word, Publisher and Photoshop to get to the finished product. After much checking and changing, the finished documents went off to the manufacturer, the master CD followed to them within days, and two weeks later, five hundred CDs arrived in five neat boxes.

The CDs arrived just in the nick of time, as they went on sale the next day at our first major concert of the year, where our guest soloist was the trombonist Brett Baker. He, of course, took one home with him. At the time of writing, two weeks and two concerts have passed since receiving the boxes of CDs. In very round figures, the entire venture cost about £1,500 and we have recovered about £1,000 in sales so far. Mission Accomplished.





MISSION ACCOMPLISHED
Southampton Concert Wind Band

New Music
See All >
Dr Chris James
Chairman, SCWB (Tenor Saxophone)

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Artists- **Southampton Concert Wind Band**
www.southamptonconcertwindband.org
Recording Studio- Lantern Theatre, Romsey, Hampshire

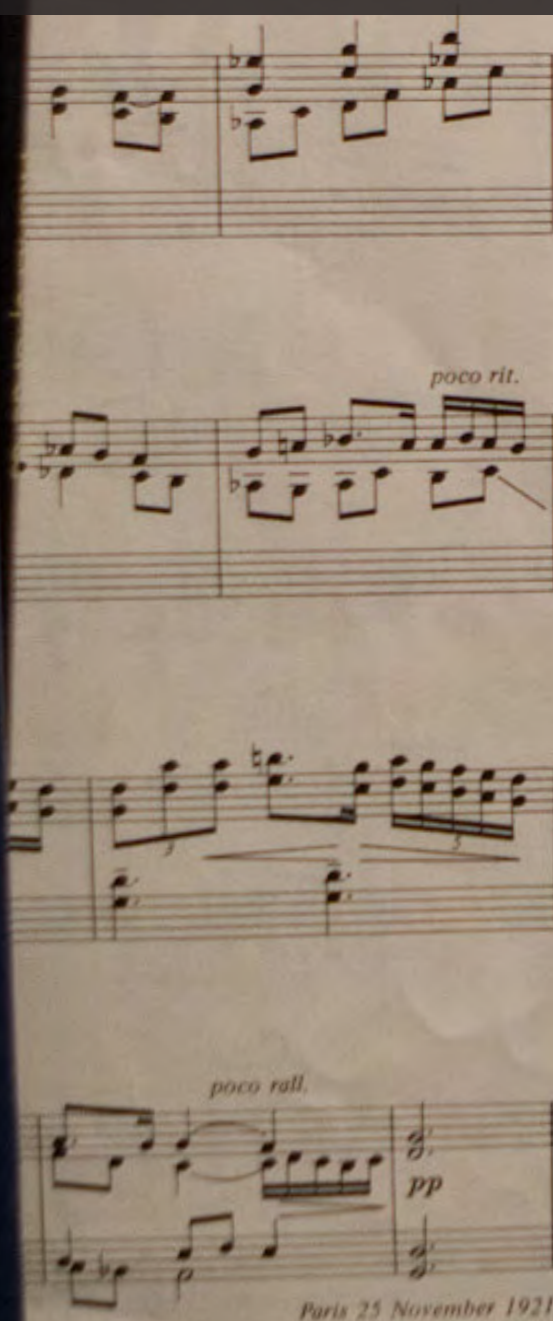
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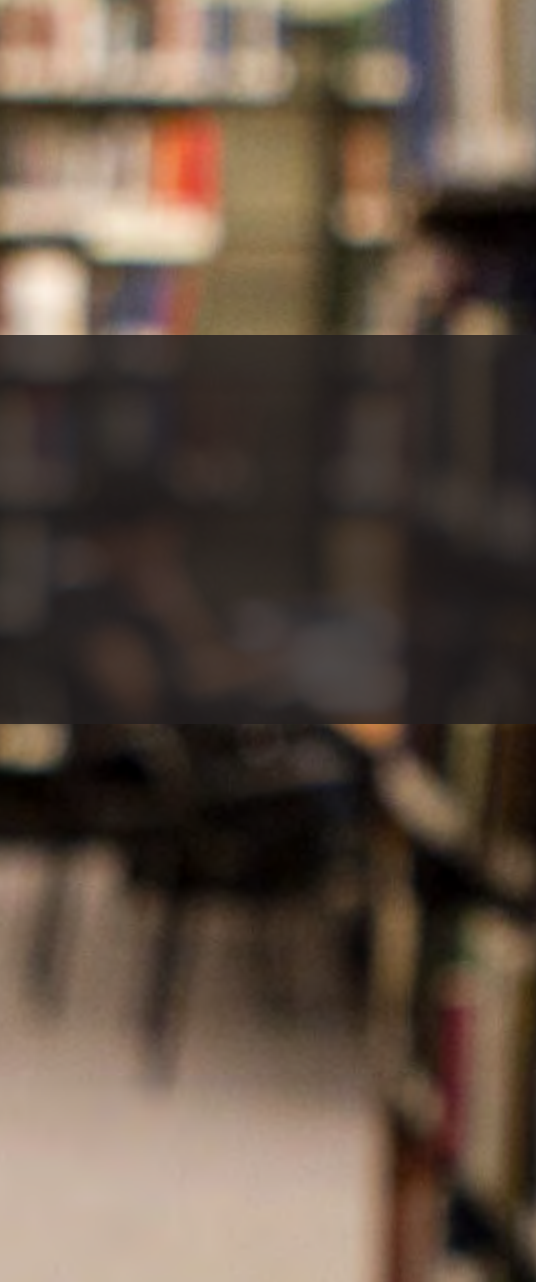
CD Tracks:

1. Midway March John Williams arranged by James Curnow	9. Titanic - Medley James Horner arranged by Takashi Hoshide
2. Walking the Dog George Gershwin arranged by Derek Bourgeois Clarinet Soloist - Ros Cooper	10. Mission Impossible Theme Lalo Schiffrin arranged by Toshio Mashima
3. to 6. Second Suite in F (4 movements) Gustav Holst	11. Gallimaufry Guy Woolfenden
7. O Magnum Mysterium Morten Lauridsen transcribed by H. Robert Reynolds	12. Against All Odds Phil Collins arranged by David Stout Alto Saxophone Soloist - Jim Whitcher
8. The Sun Has Got His Hat On Noel Gay arranged by Philip Sparke Tuba Soloist - Tim Norris	13. Sinatra! Arranged by Stephen Bulla

MUSIC LIBRARIES

CAMPAIGNS UPDATE AND YORKSHIRE
MUSIC LIBRARY NEWS





Music libraries continue to be under threat as local authorities struggle financially, and the Yorkshire Music Library has closed, only four years into its new management arrangements.

Local authorities are implementing cuts of unprecedented scale for the financial years 2016/7 and music libraries continue to be targets, most recently in Norfolk, where the Music Sets Service costs £10,000 per year.

NORFOLK MUSIC SETS SERVICE - SAVED FOR NOW

Making Music and music groups in the county took up arms – well, pens, keyboards and telephones – successfully; the county has now agreed a stay of execution, provided groups work with officers on developing a long-term financially sustainable solution, and that some short-term fundraising is undertaken to buy the time to negotiate and implement such a model. For further information, see the letter from the Head of Libraries or contact barbara@makingmusic.org.uk

YORKSHIRE MUSIC LIBRARY - CLOSED FOR NOW

Not such good news in Yorkshire where the parent company of the Yorkshire Music Library (YML), the social enterprise Fresh Horizons, went into liquidation last week, with the result that YML closed and its staff, the splendid Sophie Anderson and her assistant, were made redundant.

We have been inundated with letters of support since then from groups in Yorkshire and further afield, some of the 1,100+ users of this amazing resource, the single largest collection of performance sets in the UK, and therefore of great significance for amateur music as a whole.

As we understand it, the Society of Chief Librarians Yorkshire and Humberside – the legal custodians of the stock which originally came from 15 different local authorities – are fully aware of the repercussions of the closure and are working hard on finding a solution which will continue to make this wonderful resource available to all. We will update you as soon as we know what that solution may look like.

In the meantime, if you have a query about a reservation you made or about returning material, as an interim measure you may contact the music library in Leeds on musiclibrary@leeds.gov.uk and staff will hopefully be able to assist you.

WHAT YOU CAN DO RIGHT NOW, FOR ALL MUSIC LIBRARIES?

Support them by becoming a user, if you aren't already. This will help make the case to officers and elected representatives.

Tell us if there is a consultation on libraries or music sets services in your area or if unhelpful changes are being implemented – working together, we really can make a difference!

Talk to your local councillor, invite them to your events and explain what your group does for individuals, for the community, for the next generation – and how the music library is vital for you. Then that elected member will understand the issues when the music library – or other crucial resources, e.g. venues - are debated by the council.

BIRMINGHAM - RE-OPENED

Birmingham has re-opened, but no longer operates Inter Library Loans and has much reduced staffing (though better than none, which was the proposal in last year's local authority budget until hundreds of groups wrote in!). And Henry Watson in Manchester, once a much-lauded facility for groups, have not reprised Inter Library Loans for performance sets since opening last year, thus reducing their usefulness to groups. Plus: pick-ups in central Manchester only? Urgh.



"Slick professional presentation of the highest levels of performance skills".

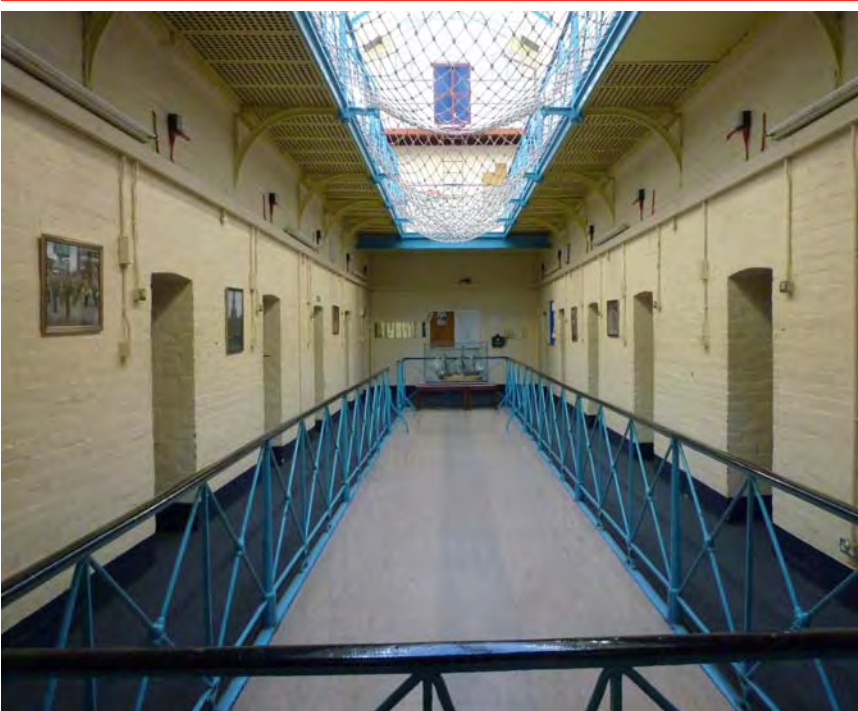
ROYAL MARINE'S SCHOOL OF MUSIC

Mountbatten Festival of Music & visit to Whale Island



Last November Lt Col Nick Grace OBE invited me down to Whale Island Portsmouth to talk about present projects, future possibilities and to see how they functioned. He took me round the Music school and rehearsal rooms; former Royal Naval Detention Centre whose thick walls are eminently suitable as practice rooms, for one to one tuition with some rooms combined to create larger ensemble rehearsal space.

Across the quadrant are the rehearsal rooms for large ensembles and a resource centre, CD library, computer facilities, a rest area and bar. In the Music Library (for me the engine room of any performance based musical organisation) the team talked about the wonders and vagaries of Sibelius software and the production of scores and parts and I showed them a new sound software from Wallander called "Notepformer" which embeds itself in Sib, no complicated installation processes to go through (check it out).



There are many musicians at the Royal Marine's School of music who go on to take courses given at Salford and RNCM for master's degrees in conducting, composition, arranging it's an all-embracing focus on musicianship with benefits not just for the individual musician but the skills those musicians gain can be passed on to others in the wider community through concerts and outreach.



This was slick professional presentation of the highest levels of performance skills. Everything from Symphonic Band to Swing band with string ensemble, rock band, comic variety with two highly skilled tuned percussionists to the visceral drive and stunning choreography of the Corps of Drums via their pristine pulse; a searing synchronisation of sight and sound.

Nick Grace's conducting to film of "Jutland" by Michael McDermott showed just how good his musicianship is, from where I sat every mix and cut fell into place just as composer and film maker intended. It was a powerful performance all round!

John Suchet presented, the bands were conducted by Major Jon Ridley, Major Richard Long, Captain Ian Davis and Lt Col Nick Grace OBE with solo performers; Musician Alice Hudson, Band Corporals Mark Upton, Matt Bowditch, Michael Smith, Brian Lloyd, Ellie Lomas and Musician Joe Kemp. Lara Rebekah Harvey was guest Soprano from the RNCM...a night to remember!... look out for the CD from the Blue Band Shop; www.royalmarinesbands.co.uk

The obvious care and pride taken at every stage was heart-warming. Nick talked about the commemoration of the Battle of Jutland 1916 (*a film was in the process of being made and music was being written by Michael McDermott to accompany the film*) as he lead me through the corridor where the names of serving musicians down the years were commemorated on wooden boards hanging on the walls. Here was the reality of musicians in service, they too were expected to engage with an enemy when required and many did and lost their lives in the process.

In April I received an invitation to the Mountbatten Festival of Music at the Royal Albert Hall, the Massed Bands of Her Majesty's Royal Marines; the same musicians I heard in the November concert but in very different mode. It was a fabulous evening of entertainment and spectacular musicianship!



JOHN CORNWELL, WHO WAS 16 WHEN HE DIED IN THE BATTLE OF JUTLAND



Henry Wray



Nick Grace

In the evening The Band gave a concert in Portsmouth... precision playing....what I remember most was

Peter Graham's Metropolis 1927

Fabulous piece!...a revealing and instructive day...Thanks Nick!



The Community & Youth Music Library

A major source for wind-band scores

The Community and Youth Music Library's origins go back to about 1904 when the London County Council, responsible for education in London, started to collect sets of music scores for loan to schools and adult education institutes. Their collection grew rapidly and was in due course taken over by the Inner London Education Authority (ILEA). When ILEA was abolished in 1990, the library was entrusted to the Centre for Young Musicians (CYM), which provides Saturday tuition at Morley College to promising young musicians from London schools. Difficulties with space and staffing led, in 1993, to the library being put into store for two years. In 1995, Trinity College of Music, wishing to expand its own music library, offered shelf space and paid for a part-time librarian, who catalogued the library and began the loan of music throughout the United Kingdom.

In 2007 Trinity College decided it could no longer justify the funding of the library. Tony Lynes, the librarian for many years, was determined to keep the library running. He found patrons and directors and set up The Community & Youth Music Library (CYML), a charitable company, supported by a generous grant from the Wates Foundation.



In December 2011 the library moved to its present location in Hornsey Library, Crouch End in North London.

CYML is one of the most important sources of musical scores available for use by amateur music groups throughout the UK. The most used sections of the library are the vocal score sets of about 400 major choral works, 750 sets of orchestral parts and more than 1,000 wind band sets. The library also has an extensive collection of part songs. Together, this collection covers a large part of standard choral, orchestral and wind band repertoire.

In 1994, CYML was fortunate enough to have a very large donation of wind band sets from the Alan Cave Charitable Trust. This was added to the existing stock and is probably now one of the largest collections of wind band music in the country.



Alan Cave (1920-1991) began his musical life as an Oboist and studied classics at Oxford. He served with the Yorkshire Light Infantry in World War Two. After the war he became a full time musician, and gained a studentship at the Guildhall School of Music and Drama. Eventually he joined the Sadler's Wells Opera Orchestra as a bassoonist and then moved to the London Symphony Orchestra as third bassoonist and contrabassoonist. Much of his time was also spent teaching in schools, and by the time he retired he was the head of woodwind at the ILEA music centre. He was a notable collector of wind band music.

As well as music specifically written for wind, military and brass bands, CYML's extensive wind band collection has many arrangements for bands, ranging from classical and jazz works to Jesus Christ Superstar, Harry Potter and Tubby the Tuba.

The full catalogue of wind music, as well as the vocal and orchestral catalogues, can be viewed at CYML's website at www.cymlibrary.org.uk/catalogue-of-music-available

There is a modest monthly charge for loans. At present, the charge for a wind band set is £6 per month, plus postage.

For general enquiries, advice, or to borrow music from the library, please



tel: 020 3602 5214

email: cymlibrary@gmail.com

emails are monitored throughout the week.

Visitors are welcome, and the library is normally staffed on Tuesdays and Fridays from 11am - 5pm by Peter Smith (CYML director) and Ceri Mann (music librarian/administrator), with help from volunteers.



EUROPEAN CHAMPIONSHIP FOR WIND ORCHESTRAS



ECWO 2016
Chair Report; Reflections
Utrecht 20/21st May

Hosted by the Royal Dutch Music Association, KNMO with wind orchestras from Belgium, Denmark, UK, Germany, Latvia, The Netherlands, Norway and Switzerland.

Main sponsors; Buffet Crampon, Adams Instruments.

The association's main non-profit objectives of international value are:

- Marketing of wind music and the values connected with wind music.
- Improvement of the musical level of harmony orchestras.
- Stimulation of international contacts and networking.
- Promotion and development of repertoire for harmony orchestras.

ECWO Board

Berit Handegard	(Norway)
Toon Peerboom	(Netherlands)
Jan Matthys	(Belgium)
Bill Connor	(UK)
Ulrik Spinkel Thomsen	(Denmark)

As you will have read in the Eynsford Band's Article on their visit to ECWO in Utrecht representing UK, this was the inaugural event of what could prove to be a very important coming together of the best amateur bands in Europe. Not just for competition but for the sharing of best practice, new pieces, forum for the exchange of ideas especially focused on supporting music education in schools and the community at large (IRTC – International Round Table Conference)

When ECWO was first suggested in 2014 (via Jonathan Crowhurst of the Maidstone Wind Symphony – National Concert Band Symposium and Berit Handegard of Norges Musikkorps Forbund NMF, Norway) I agreed to go to Utrecht (at my own expense, none of your BASBWE subs were applied!) along with several other reps of national Wind Band organisations across Europe to discuss the possibilities. Apart from meeting like-minded folk and sharing our thoughts on how we are in our various countries the hard-nosed questions were;



Why another competition?

Funding?
Timeframe?
Who attends?
How chosen/invited?
Instrumentation?
Test piece?
Outreach?
promotion of best practice?
Industry/publisher/pro support?
and multiple etc's . . .

Thoughts in the head on the journey over: A competition endeavours to ensure the pursuit of high performance standards, development of compositional practices that in turn enhance further applied techniques and the circle turns; all well and good for those at the top of their game . . . and when the trophies/prizes are awarded and the bands go home; what then? . . . After all that effort, time, money who benefits beyond the winners, the competing bands and the possibly aspirational performances attended by a physical and/or virtual audience? How can we all benefit from the experience, skill and understanding of those judged "the best"?

The winning band is an acknowledged resource for others to aspire to but also to engage with....but how? Beyond the competitions bands themselves have limited time frames and full rehearsal/concert diaries, should we expect them to consider altruistically engaging with other bands? . . . Shouldn't all competitions seek to clarify the wider benefits and how those participating can pass on their skills and experiences to others.

Winning bands could share their skills and experiences with other bands through workshops and communal play-days, be aspirational not just in terms of musicality but organisational practices, discussions and sharing re the team work involved, the support mechanism for artistic planning, audience development, fundraising, outreach into local communities etc. Leading band members could visit and sit in on rehearsals with bands within their local area? . . . are you already doing this where you are? . . . and we don't know about it? . . . if so let us know please!

It was a very lively and open discussion covering so many possibilities that were not just confined to running a competition. We discussed the running of “Big Rehearsals” alongside competitions with clinics and workshops for both performers and composers lead by winning band members who become the sectional leaders and the adjudicators become the clinicians and put their comments, experiences, skills into practice at the time of the event through engaging with other visiting bands under non-competitive circumstances . . . doable? . . . discussions are still in progress for future events but the will and openness to embrace other possibilities given the enormous practical time management questions and funding issues to incorporate these ideas is very much to the fore.
Your thoughts would be very much welcomed!

The Event
(part of the official report)

The attendees were impressed by the first ECWO including all side events (IRTC, fringe program, open rehearsals of participating orchestras, Simone Rebello solo performance). All run smoothly and there were no time overruns. The contest brought great music in a great day. There were about 1,250 visitors to the Tivoli Vredenburg Theatre/ concert hall complex in Utrecht (approx 950 paid tickets). This success was the result of a well operated international team project.

The events of the day were streamed live via a nest of high quality cameras with director and tv team to a streaming channel www.windmusicstv.com who reported approx. 18,000 viewers.

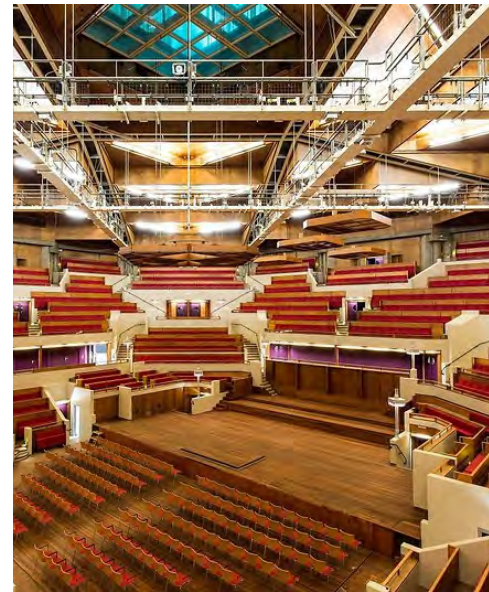


It's likely that Belgium will be the next hosts (EWCO 2018). The Winning band was Koninklijke Harmonie van Thorn.

alternative might be a collective performance by participating musicians at the end of the day.

With 8 participating bands it was felt that this could be sustained over one day giving 8 x 1hr performance/adjudicating slots. Were there to be more than 8 bands the contest would have been spread over two days with the inclusion of other linked events such as youth bands and clinics.

The gala concert after the event was the least interesting musical part of the day, not because the musicianship was any the less good but because the adrenalin of the day was focused on inclusivity and mutual support from band to band. However, it bridged the time between the contest and the prize ceremony while the adjudicators (Jan Van den Eijden NL, Simone Rebello UK, Jan van der Roost Belgium, Irene Anda Norway) pooled their thoughts and agreed their ratings. An



TIVOLI
VREDEN
BURG

For three days either side of the competition there were many outdoor performances of wind bands in various incarnations in the park, on stages, on boats on the Oudegracht canal and in the city centre creating a lively carnival atmosphere. On the Sunday, Youth wind and brass bands and percussionists (ages 8 -14) played music around the town on the central theme of “Movies and Games”. These events were hugely popular and well attended.

An official evaluation of ECWO2016 (orchestras, jury members, project team, ECWO board) will be sent to the ECWO board along with the organisation script and the budget to be passed on to the next organiser ECWO 2018.

I would like us to consider ECWO UK for 2020. It's a huge undertaking but worth doing so any of you who would wish to come on board and help plan and run this event please do get in touch!

Best
BC



Adam Roberts

Adam Roberts is a composer based in South Liverpool, England. Recently graduating from Liverpool Hope University with an MA in Music under the direction of Dr Ian Percy, Adam now wishes to pursue a career in composing for local music groups, Films and Video Games. During his time at University he composed for many groups such as 'The Sixteen' and the 'Liverpool 10/10'. At the last BASBWE festival in Liverpool Hope he co-arranged the Homeward Bound score for the Liverpool Hope Windband. This year his new work will be performed by the Maghull Wind Orchestra. Adam's approach to composition is simple; it must have meaning, be stimulating to play and be enjoyable to the listener.



BASBWE CONFERENCE & AGM

Saturday 26th & Sunday 27th November

Presented by Andy Scott
(*composer, amateur, saxophonist*)

Special Focus **CREATIVITY IN THE COMMUNITY** and much much more.

At Scarisbrick Hall School outside Southport, Merseyside.

PLAN TO ATTEND - FULL DETAILS WILL BE ON THE WEBSITE IN THE COMING WEEKS.

70th Annual Conference

December 14 - 17 2016

The "Midwest Clinic International Band Orchestra and Music onference" will take place in Chicago USA in December 2016.

Bruce Hicks will be leading a party from the UK, and will give a full report on the BASBWE website on his return.

www.basbwe.net

McCormick Place West
2301 S. Indiana Ave.
Chicago, Illinois 60616



THE WORLD'S GREATEST CLASSICAL MUSIC FESTIVAL



Tom Harrold's work *Raze*, (*a Proms commission*)
will open the Last Night of the 2016 BBC Proms.
Make sure you tune in.

