

# WINDS Magazine

## Winter 2017

**"What is best in music is  
not found in the notes."**

*Gustav Mahler*



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Texas February 2018

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# The Celebratory Highland Spring Fling 2017

*By Lochaber Community Wind Band*



On Friday 12th and Saturday 13th May, 20 Brass, Woodwind & Percussion Players from all over Scotland and beyond ventured to Lochaber. They were heading along the winding roads to Fort William and the wild and wonderful Highlands. They had been invited by the Lochaber Community Wind Band to come and join us for a weekend of music making at the foot of Ben Nevis and to celebrate our 21st year of operation, under the leadership of guest conductor Charles Hine of Colchester, Essex.

As community band conductors all over the country will know from experience, it's hard to pick music for an unbalanced ensemble with players of widely disparate musical abilities and tastes. Playing in such a group is also a very different experience from playing in a full band. The "Celebratory Highland Spring Fling" set out to provide an opportunity for members of relatively small, unbalanced bands to take in the thrill of playing in a 40-piece band with players on every part, and with sufficient numbers of experienced players to take the pressure off the novices. Repertoire was chosen for the Spring Fling weekend, based on our firm conviction that musical development is achieved through grappling with challenges.

At the start of 2017 repertoire was sought of a wind band grading up to 4 / 5 and included new compositions alongside standard repertoire. An emphasis on Scottish based composers or arrangers was the main element of the weekend, from the concert programme.

## Lux Aurumque (Eric Whitacre)



Lux Aurumque began its life as an a cappella choral work that was written in the autumn of 2000, when the Texas Music Educators Association and a consortium of bands commissioned Eric Whitacre to adapt it for symphonic winds.

## The Olympic Flame (Franner Otter)



Franner won the BASBWE RAF Composers Competition in 2012 with her stunning overture 'The Olympic Flame' for wind band. The winning piece was premiered by the Central Band of the RAF to high acclaim.

## Tuba Odyssey, The Journey Of Innertuba (Franner Otter) (Soloist: Jon Hodkin)

Written for Jon Hodkin of InnerTuba. A composition for solo tuba with wind band to reflect Jon's journey across the country on his recumbent bike. This arrangement was originally written for brass band, but we are delighted that Franner has agreed to arrange this work for a full wind band especially for our weekend. You can read all about Franner and Jon at their websites:

[www.frannerotter.com](http://www.frannerotter.com), [www.innertuba.org.uk](http://www.innertuba.org.uk)

## Mull Of The Cool Bens (Adrian Drover)



One of the many traditional Scottish airs arranged by Glasgow's well known composer and arranger Adrian Drover. The beauty of this piece comes from the lyrical flugal horn sound and the simplicity of the arrangement itself.

## Four Dances From West Side Story (Leonard Bernstein)



From 1961, West Side Story is the award-winning adaptation of the classic Shakespeare romantic tragedy, "Romeo and Juliet" and the underlying dynamics of social and

racial strife. Now a concert piece in its own right, the symphonic dance music has been excerpted and scored for band by Ian Polster. The "Scherzo" is the first of four movements; it displays a characteristic lively and animated rhythm in triple time interspersed with soft, almost tentative rhythms. The transition into the "Mambo" is abrupt and dominated by the percussion and brass. The third movement, "Cha-Cha" is soft and graceful, in contrast to what has preceded it. The "Fugue" is built upon a swing style "bop" rhythm that underscores the conflict between the Sharks and the Jets.

*"With just the right mix of laid-back congeniality and concentrated musical focus."*





All fears were allayed the moment Charles lifted his baton. With just the right mix of laid-back congeniality and concentrated musical focus, he coaxed and motivated, insisted and encouraged, with what appeared to be an instinctive ability to sense where his efforts would be best spent. Fully appreciating that the weekend was more about musical challenge and experience than putting together a flawless concert, Charles and the band worked through the seven pieces at the all day rehearsal on the Saturday and again on the Sunday morning.

At the concert on Sunday afternoon, Charles fronted a band of players who were red-cheeked with excitement and smiling from ear to ear, at having overcome what had seemed insurmountable challenges only the previous morning. With the help of dedicated sectional instructors from as far apart as Fort William, Ullapool and Glasgow, Charles transformed the Spring Fling group from a tentative scratch band to a musically assertive and attentive ensemble.

#### Paris Sketches (Martin Ellerby)



Noted British composer Martin Ellerby calls this work "my personal tribute to a city I love." Each movement pays homage to a specific locale in Paris and to the composers who lived, worked, or passed through it. A theme of bells, a prominent feature of Paris life, runs through the entire piece. The first movement "Saint-Germain-des-Près" evokes the bohemian Latin Quarter with shades of Ravel. "Pigalle" depicts the Soho of Paris, with its car horns and police sirens. The third movement, "Pere Lachaise" which is named after the city's largest cemetery, recalls Satie's Gymnopédies and closes with a quotation from the Dies Irae. The fast, bursting finale "Les Halles" reflects the old market area of Paris and contains themes from Berlioz's Te Deum, which was first performed in 1855 in that district.

#### John Whytes Reel (Alan Fernie)



Alan Fernie is one of the top arrangers of his generation with brass bands all over the world playing his music; this is what he had to say about our Musical Director. "I first met John whilst in Lochaber with Caledonia Brass, and experiencing the first of many long and wild nights in the legendary Glenfinnan Hotel, with all stops in between! He was then kind enough to ask me, frequently, to work with the young people, not only just in Lochaber, but with the Highland Schools band too - great times, with great, great folk. And as always, it is an exhilarating ride with John, in every respect! It was never less than wonderful, and also a slight relief when it was over, just to slow down a bit!!! (Thus explains the slightly frantic and impatient nature of the piece I wrote for him!)



We are well aware that what we witnessed in Fort William that weekend was teaching excellence at work, and will forever be grateful to Charles Hine for giving so generously of his talent for our benefit. We had such great fun at the weekend that the committee and band are now looking ahead to running a similar event in the future. Perhaps one of the most challenging aspects of organising such an event is acquiring funding and we were delighted that BASBWE and local organisations had generously contributed towards the educational and organisational aspects of the weekend, through financial and in-kind assistance.

Amongst the many positive aspects that came out from the weekend celebration. Two former players of our band came back to join us for the weekend, having not played a wind instrument for 10 years or so. They are now looking forward to joining bands in their local area having met visiting players near to where they now live.





Think of the great musical institutions of Vienna and Berlin today, and top of the list would probably be their orchestras. But that hasn't always been the case. Period-instrument ensemble **Boxwood & Brass's** mission is to recapture the moment when wind ensembles ruled the roost.

# Boxwood & Brass

By Robert Percival and Emily Worthington



**B**oxwood & Brass is a Harmonie, and we play on historical instruments, made literally of boxwood and brass. The Harmonie was an 18th-century wind ensemble, best known today through a handful of wind serenades and partitas by Mozart, Beethoven and Krommer, but these pieces are just the tip of the iceberg. Tucked away in libraries, archives, monasteries, and private collections across Europe are thousands of pieces of 'Harmoniemusik', most unplayed for two centuries or more, left to moulder in the backs of cupboards, or even walled up, washed over by the turbulent sands of 200 years of central European history. Many of the pieces that now survive do so only in a single copy, and wind music today still seems to be a low priority for digitisation for many modern libraries. We are working to revive this repertoire, and raise public awareness of the important role that Harmoniemusik played in music history, through concerts, and resources on our website.

[www.boxwoodandbrass.co.uk](http://www.boxwoodandbrass.co.uk)

Harmonien became popular in around 1780, when the music-loving Austrian Emperor Joseph II formed an ensemble from the finest musicians in Europe, including Mozart's clarinetist Anton Stadler. It flourished until the 1820s, when larger and louder military bands took their place. Princes, Electors and Archbishops all employed Harmonien, whose size and instrumentation varied according to the local availability of players. As an example, our recent CD project *Music for a Prussian Salon*, includes works for four different combinations of clarinets, horns and bassoon. Larger ensembles were based around pairs of oboes, clarinets, horns, bassoons, double bass or contrabassoon, sometimes supplemented by cors anglais, basset horns, trumpet, trombone, serpent or flute.

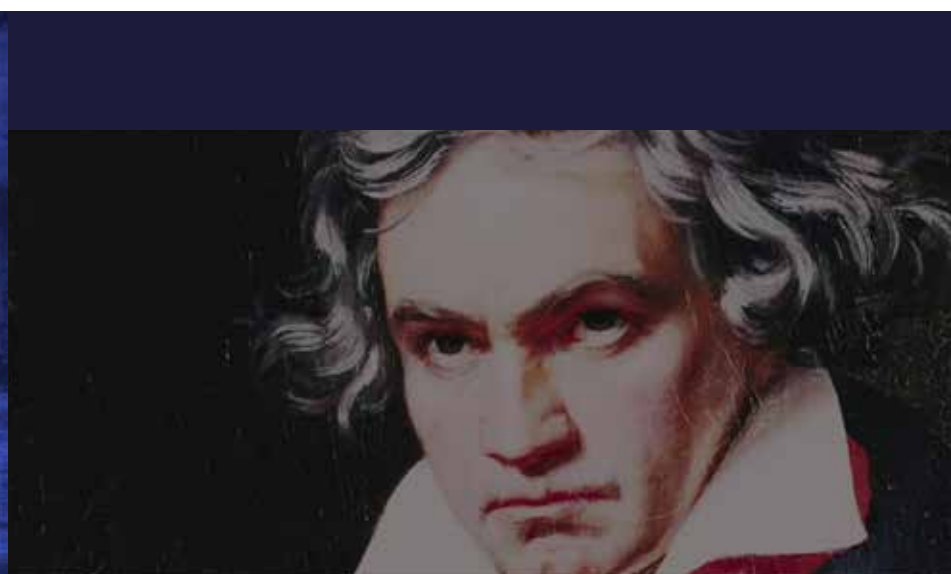
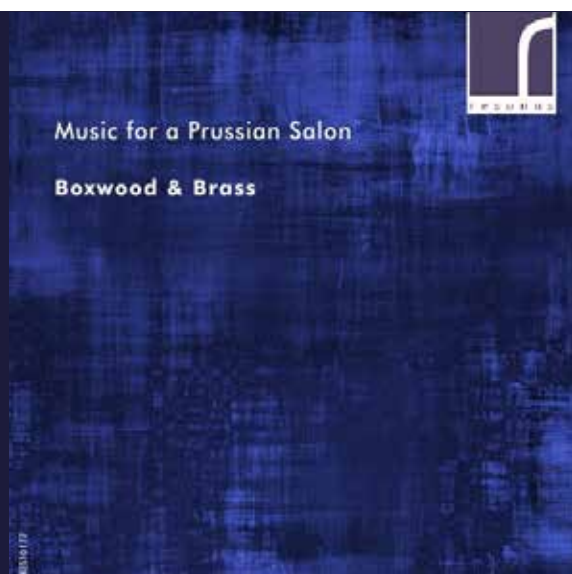
**M**odern programme-note writers often fall back on the cliché that Harmoniemusik was 'background music' for noble events, but this doesn't do the ensemble justice. Just like orchestras, Harmonien did play for outdoor events, and provide 'tafelmusik' (table-music) and 'nachtmusik' (night-music), but they

also played at funerals, processions and weddings, and gave public concerts.

There is ample evidence that Harmonien were more than merely a living jukebox, most notably in the music itself. Much of the repertoire is sophisticated, sometimes technically exceptionally demanding, and certainly intended to be played one-on-a-part – hardly suitable for a lowly band at the back of a noisy banqueting hall.

**F**or the nobility of 18th-century Europe, having a Harmonie was a public display of musical culture and patronage, of power and social status. Inspired by the example of Emperor Joseph, courts across Europe used Harmonien to bring their subjects latest music from Paris, Vienna and Berlin. Court musicians became extremely proficient at creating sophisticated arrangements for the ensembles in which they played, not only of opera, but also symphonies, oratorios, and even string quartets. Later, leading players, such as the oboists Johann Went and Josef Triebensee (both members of the Imperial Harmonie), and the clarinetist Wenzel Sedlak, cashed in on the large volumes of music they had created by selling published volumes to the general public.

The music Boxwood & Brass plays was therefore created by players who knew the instruments they were writing for intimately, which is why it makes so much sense to use historical instruments. We love the sound they make, but also what they bring to the music. For instance, when a piece in (concert) E flat major modulates to A flat major, the Harmoniemusik composer knew that the particular combination of open and closed tones of the natural horn in E flat and the large proportion of forked fingerings required on the bassoon would produce a very particular colour, atmosphere and most importantly character, quite different from the generally 'open' sound of the home key.



Boxwood & Brass's debut CD, *Music for a Prussian Salon*, featuring the music of Johann Stamitz, Franz Tausch, Bernhard Henrik Crusell, and Heinrich Baermann is available from Resonus Classics at:

[www.resonusclassics.com](http://www.resonusclassics.com)



We usually focus on music for the wonderfully versatile and intimate six-part ensemble of clarinets, horns and bassoons, which actually makes up to the largest proportion of surviving repertoire, but in February 2017 we are scaling the Mount Everest of harmoniemusik: Beethoven's Seventh Symphony. From around 1810 the Viennese publisher Steiner published a series of virtuosic arrangements of popular works, often by his in-house composers. The most famous of these was Beethoven, whose Seventh Symphony and Sonata Pathétique were issued in anonymous arrangements that surely must have had the composer's approval, if not his input. The symphony arrangement was actually advertised at the same time and with the same prominence as the 'real' version for orchestra, a mark of the high status that harmoniemusik held. Unlike other Beethoven arrangements, this one survives probably in a single copy, maybe a sign that it was a bit too ambitious, even at the height of the Harmoniemusik rage!

We're coupling the symphony with another of Steiner's publications, the overture to Boieldieu's *Jean de Paris*, which was so popular in early-19th-century Vienna that it was made into over a dozen arrangements for Harmonie. We're also playing an exceptional original partita by Triebensee, who played chamber music with Beethoven. Through these concerts, we want to give people a different view of the musical world of Beethoven's Vienna, and the hugely important role that Harmoniemusik played in it.

# Jodie Blackshaw

www.jodieblackshaw.com



Have you ever played a 'Blackshaw' with your wind ensemble? If you have, then you know that a work by this Australian composer-educator is different from the norm. You will also know that it takes you, the Director, on an alternate educational pathway that for some, is a little uncomfortable at first. That said you would also know that it is a surprise package, an audience favourite and presents you the director with interesting conducting challenges.

Such is the work of Jodie Blackshaw.

Jodie Blackshaw (b. 1971) grew up in the Riverina, NSW, Australia and after completing high school, studied a Bachelor of Music (Composition) with Professor Larry Sitsky at the Australian National University School of Music. Since then, she has worked in a range of schools teaching classroom/instrumental music and conducting ensembles.

Through her teaching, conducting and composing, Blackshaw has passionately searched for a compositional approach to band that offers Directors a product that centres on musical elements other than melody and harmony. In 2006 Jodie won the inaugural Frank Ticheli Composition Contest with her work 'Whirlwind' and since then has traveled throughout Australia, the United States, Canada and the UAE as a guest composer and creative music teaching clinician.

Highlights of these travels include twice presenting at the prestigious Midwest Clinic in Chicago, the première of her emotionally compelling work, *Soulström* with the UNT Symphonic Wind Band under the baton of Professor Dennis Fisher and her residency as the Joy Anthony Douglass Visiting Master Teacher at the Crane School of Music, State University of New York (Potsdam).

In 2016 Jodie launched her 'Off the Podium' professional development webinar series, connecting like-minded, creative band directors throughout the world. She is currently studying a PhD in Composition at the Australian National University with a focus on composing music for children influenced by brain-based educational principles.

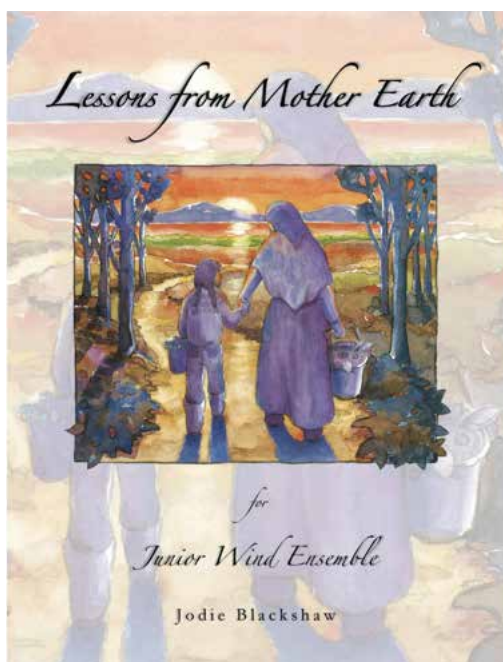
Blackshaw is fanatical about producing quality, meaningful works for band and is frequently commissioned by various groups throughout the western world to do just that. She desires that her music not just be "another piece, but an educational and spiritual journey for both the players and the director". To find out more about Jodie and her works please go to:

[www.jodieblackshaw.com](http://www.jodieblackshaw.com)

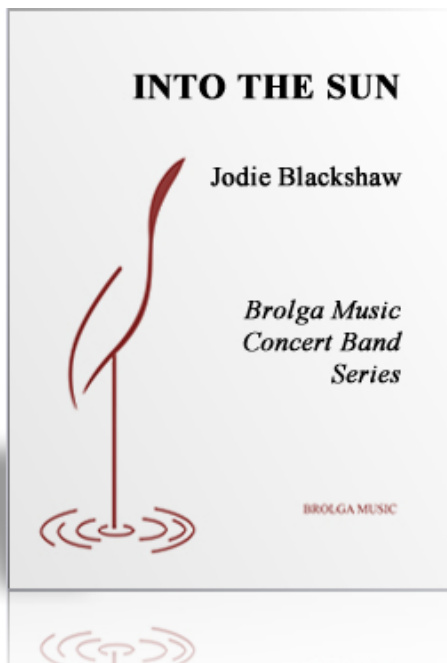


...“an educational and spiritual journey for both the players and the director.”

# Latest Works

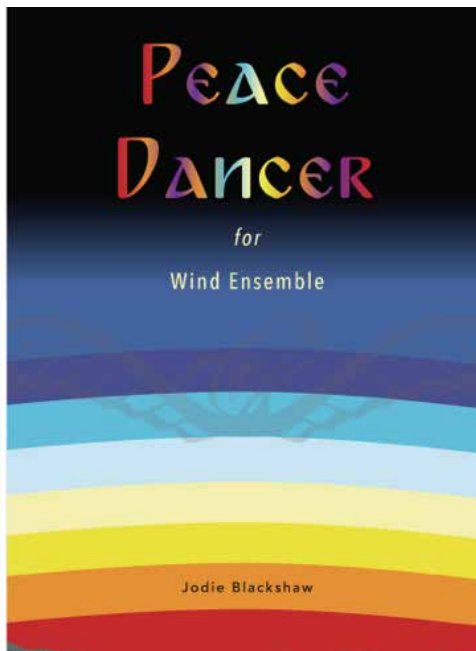


Title: Lessons from Mother Earth	Instrumentation:	Programme note:
<b>Level of difficulty:</b> Grade 2		
<b>Time:</b> 6min		
<b>Commissioned by:</b> The University of British Columbia Conducting Symposium Consortium		
<b>Published by:</b> Self-published. Please contact Jodie directly on <a href="mailto:jodieblackshaw@bigpond.com">jodieblackshaw@bigpond.com</a> for PDF purchase.		This work has been inspired by the children's book Lessons from Mother Earth written by Canadian author Elaine McLeod (Na-Cho Nyak Dun First Nation) with illustrations by Colleen Wood. The text explores the need to love and respect the Earth and all the gifts that it affords.
<b>Recording &amp; perusal score:</b> Available December 2017. Please contact Jodie directly on <a href="mailto:jodieblackshaw@bigpond.com">jodieblackshaw@bigpond.com</a> for more details.		
<b>Teaching aspects:</b> Additional "Warm-up material" is included to teach the main theme and counter melody. A suggested teaching approach is also included in the score notes. Students engage in body percussion, composition of soundscapes and explore the statement and ongoing development of the melodic material. This is placed in the context of the text to which it is linked, Lessons from Mother Earth written by Canadian author Elaine McLeod.	<p>Flute  Clarinet in B<math>\flat</math>  B<math>\flat</math> Bass Clarinet  Alto Saxophone in E<math>\flat</math>  Tenor Saxophone in B<math>\flat</math>  Bari' Saxophone in E<math>\flat</math>  Bassoon  Trumpet in B<math>\flat</math>  French Horn in F  Trombone  Euphonium T.C. / B.C.  Tuba  Mallet Percussion</p> <p><b>Percussion 1:</b>  8-10-12" Toms, Concert  Bass Drum</p> <p><b>Percussion 2:</b>  Suspended Cymbal,  Floor Tom, Tambourine,  Crash Cymbals</p> <p><b>Percussion 3:</b>  Ride Cymbal, Concert  Bass Drum</p>	<p>Hence, the musical composition is shaped around the familiar happenings that occur in the life of a human child. The first light that stirs us from sleep, the moment when we awaken from our dreams, through to a full stretch and rise. The music then elevates in volume and complexity to represent activity and purpose. The piece ends as it begins; quietly and humbly as we return to our slumber and need for rejuvenation.</p> <p>Early in the work you will hear 'windy soundscapes' interrupt the musical activity, representing the soul and voice of Mother Earth. Each of these soundscapes has been composed by the students.</p>



Title: Into the Sun	Instrumentation:	Programme note:
<b>Level of difficulty:</b> Grade 3.5	Piccolo	"Into the Sun" is a scrapbook of stories told by many of
<b>Time:</b> 8min	Flute 1	their passage to Australia; whether it be as free settlers
<b>Commissioned by:</b> This piece was commissioned by the Western Sydney Public School Concert Band for PULSE 2013: Showcase of Excellence in the Arts, Sydney Opera House - NSW Department of Education and Communities	Flute 2	in the 1800s, post-World War II immigrants or refugees
<b>Published by:</b> Brolga Music ( <a href="http://www.brolgamusic.com">www.brolgamusic.com</a> ). A UK distributor is currently under negotiation. Contact the publisher directly for more details: Email: <a href="mailto:jemima@brolgamusic.com">jemima@brolgamusic.com</a>	Oboe	seeking asylum. It is roughly in six sections:
<b>Recording &amp; perusal score:</b> Available here: <a href="https://www.jodieblackshaw.com/into-the-sun">https://www.jodieblackshaw.com/into-the-sun</a>	Bassoon	<b>I – ARRIVAL</b>
<b>Teaching aspects:</b> In the trio section labelled "Acculturation", the Director has the option to hand-pick their trio. Students have the option to break into their own trio groups (or sextets with two on each part) and prepare this movement as chamber music groups. It is recommended that time be made for this opportunity and then groups perform for each other. Students can then vote on the most convincing performance and hence select the soloists to be used at this point in the work.	Clarinet 1 in B $\flat$	The piece begins looking through the eyes of a 6 year old
	Clarinet 2 in B $\flat$	child in the late 1940's. She is with her Mother and Father
	B $\flat$ Bass Clarinet	when after a 6 week voyage she sees the lights of Sydney
	Alto Saxophone 1 in E $\flat$	for the very first time.
	Alto Saxophone 2 in E $\flat$	<b>II – A NEW LAND, A NEW LIFE</b>
	Tenor Saxophone in B $\flat$	Once on Australian soil, a train or bus took people to a
	Bari' Saxophone in E $\flat$	migrant camp. Imagine finding yourself on a train with
	Trumpet 1 in B $\flat$	hundreds of strangers, few possessions, little money and
	Trumpet 2 in B $\flat$	completely surrounded by a foreign landscape. Here you
	Horn in F	may hear the trains, coloured with a feeling of trepidation.
	Trombone 1	<b>III – CAMPS &amp; CONFUSION</b>
	Trombone 2	Western Sydney housed immigrants in St. Marys,
	Euphonium T.C. / B.C.	Windsor and often the train travelled through the region
	Tuba	to the Bathurst Migrant Camp. People lived in basic
	String Bass	accommodation previously used for Army personnel
	Piano	during the War. For many, arriving to these camps brought
	<b>Mallet Percussion:</b>	anxiety and sorrow; married couples were separated and
	Wind Chimes,	men were sent to work shortly after their arrival.
	Xylophone, Glockenspiel	<b>IV – ACCULTURATION: A YEARNING FOR HOME</b>
	<b>Percussion 1:</b>	For anyone who migrates to a new country there is a time
	Hi-hat, Medium Tom	of acculturation; the process of adapting to a new way of
	<b>Percussion 2:</b>	life. This was documented in the poetry of Australian born
	Cymbals, Small Tam	Emily Matilda Manning in the 1800's for it seems even
	Tam	then, new free settlers to Australia were referred to as
	<b>Percussion 3:</b>	'emigrants':
	Bass Drum, Tibetan	<b>V – OPPORTUNITY: WITH NEW FOUND ENTHUSIASM</b>
	temple bowl, mounted	Whilst the initial experience is one of shock and hardship,
	castanets	many people have created a very good life for themselves
	<b>Percussion 4:</b>	in Australia. This includes the more recent arrival of
	Rock tambourine,	refugees from a vast range of countries. When refugee
	Lagerphone	Anisa Memari arrived in Australia in 2002, she was able
		to reach her full potential through hard work and quality
		schooling. In the words of Anisa "Here in Australia, I am
		able to dream". The music in this section returns to the
		sound of trains to symbolise positive change, another
		journey in a whole different direction.
		<b>VI – REFLECTION: WITH INNER PEACE AND</b>
		<b>CALMNESS</b>
		Whilst the journey has been challenging for many,
		Australia has afforded a new life that is both rewarding
		and prosperous. Hence the opening indigenous-inspired
		sounds return, as does the initial melody although it is
		slightly altered to represent the changes endured in such
		a life.





“What makes you vulnerable,  
makes you beautiful”.  
Brené Brown

Title: Peace Dancer	Instrumentation:	A note from the composer:
<b>Level of difficulty:</b> Grade 4/5	ccolo	Peace Dancer is inspired by the First Nations text of the
<b>Time:</b> 5min	Flute 1	same name by Roy Henry Vickers (Squamish Nation). In
<b>Commissioned by:</b> The University of British Columbia Conducting Symposium Consortium	Flute 2	the words of the author:
<b>Published by:</b> Self-published. Please contact Jodie directly on <a href="mailto:jodieblackshaw@bigpond.com">jodieblackshaw@bigpond.com</a> for PDF purchase.	Oboe	<i>"The story Peace Dancer is about a song and dance that is thousands of years old originating from the time of the flood. Songs have been composed for different Chiefs up and down the Pacific Northwest coast. The Chief who is chosen to do this sacred dance is recognized as a healer in each community and the songs and dances are a reminder of the great flood and how the people lost their way and their love for all things in creation. During the dance, there is a time when the dancer shakes eagle down from their headdress to remind people of the flood."</i>
<b>Recording &amp; perusal score:</b> Available December 2017. Please contact Jodie directly on <a href="mailto:jodieblackshaw@bigpond.com">jodieblackshaw@bigpond.com</a> for more details.	Clarinet 1 in B $\flat$	Whilst this text afforded many music making opportunities, the composer chose to focus on one moment:
<b>Performing aspects:</b> Solo opportunities for various members in your senior ensemble, including Flute, Horn, Soprano Saxophone, Alto Saxophone, Euphonium and Oboe. The work is delicate and highly vulnerable. New scoring techniques are explored and balance and intonation are tested. To truly achieve this work, emotional attachment and the willingness to be vulnerable by all involved is paramount.	Clarinet 2 in B $\flat$	<i>"We have really lost our way, we have not taught our children love and respect".</i>
	Clarinet 3 in B $\flat$	This is achieved by dividing this short piece into 'moments': meditation – awakening – realization – humility. It takes you, the audience, on an emotional journey, similar to realizing you have been in the wrong; maybe you have been unkind or acted in a way that does not become you. Once you realize the consequence of your actions, remorse and the understanding that there is a need to move forward with humility and grace follows. Thus is the lesson of Peace Dancer.
	Clarinet 4 in B $\flat$	<i>"What makes you vulnerable, makes you beautiful".</i> Brené Brown
	B $\flat$ Bass Clarinet	
	Soprano Sax' in B $\flat$	
	Alto Saxophone in E $\flat$	
	Tenor Saxophone in B $\flat$	
	Bari' Saxophone in E $\flat$	
	Bassoon	
	Trumpet 1 in B $\flat$	
	Trumpet 2 in B $\flat$	
	Trumpet 3 in B $\flat$	
	1st Horn in F	
	2nd Horn in F	
	3rd Horn in F	
	Trombone 1	
	Trombone 2	
	Bass Trombone	
	Euphonium T.C. / B.C.	
	Tuba	
	String Bass	
	<b>Mallet Percussion 1:</b>	
	Vibraphone,	
	Glockenspiel	
	<b>Mallet Percussion 2:</b>	
	Vibraphone	
	Timpani (4):	
	+ Suspended Cymbal	

# Latest Works



I hope it will touch hearts and help others find freedom.

Title: Soulström	Instrumentation:	A note from the composer:
<b>Level of difficulty:</b> Grade 5/6		
<b>Time:</b> 12 mins		
<b>Premiered by:</b> The University of North Texas Symphonic Wind Band, conducted by Dr. Dennis Fisher.		
<b>Published by:</b> Manhattan Beach Music. To purchase PDF set go to: <a href="http://store.manhattanbeachmusic.com/whatsnew.html">http://store.manhattanbeachmusic.com/whatsnew.html</a>	Piccolo Flute 1 & 2 Oboe 1 & 2 Bassoon Contra Bassoon Clarinet 1 & 2 in B $\flat$ Clarinet 3 & 4 in B $\flat$ Clarinet 5 & 6 in B $\flat$ B $\flat$ Bass Clarinet B $\flat$ Contra Bass Clarinet Alto Sax 1 & 2 in E $\flat$ Tenor Saxophone in B $\flat$ Bari' Saxophone in E $\flat$ Cornet 1 & 2 in B $\flat$ Trumpet 1 in B $\flat$ Trumpet 2 in B $\flat$ Trumpet 3 in B $\flat$ 1st Horn in F 2nd Horn in F 3rd Horn in F 4th Horn in F Trombone 1 Trombone 2 Trombone 3 Bass Trombone Euphonium T.C. / B.C. Tuba String Bass Timpani	
<b>Recording &amp; perusal score:</b> All links available here: <a href="https://www.jodieblackshaw.com/soulstroem">https://www.jodieblackshaw.com/soulstroem</a>		
<b>Performing aspects:</b> This piece calls for a range of playing techniques, multiple solo opportunities and pure emotional investment. Not for the faint hearted.		
To learn more about this work please visit the composer's website: <a href="https://www.jodieblackshaw.com/soulstroem">https://www.jodieblackshaw.com/soulstroem</a>	<b>Percussion 1</b> Glockenspiel, Tubular Bells, Nailenspiel, Ride Cymbal, Large Tam Tam, Triangle <b>Percussion 2</b> Vibraphone, Xylophone, Nailenspiel, Suspended Cymbal <b>Percussion 3</b> Bass Drum, Nailenspiel, Siren with crank (med-high) <b>Percussion 4</b> Nailenspiel, 23" Timpani, Suspended Cymbal, Small-Med-Large Toms, Crash Cymbals, Large Tam Tam <b>Percussion 5</b> Nailenspiel, 25 or 26" Timpani, Large Chinese Cymbal	





# The young person's guide to wind orchestra

I love playing the saxophone. It all started in year four when I was asked if I wanted to play an instrument and after trying many different instruments I chose the saxophone. At first it was just an instrument but then it turned into a saxophone and then into something I liked, then something I loved and now it is a passion. Playing the saxophone helps me to express myself when times get tough or when I just want to show people what I can do.

*By Naomi Walker  
(aged 12)*

## Why you should join a wind orchestra

You know that feeling you get when you achieve something that you have been working on for ages? Well that's how I feel every single time I play with the Maghull Wind Orchestra (MWO). And you might think that it is scary playing with so many people who are all amazing musicians but they all make you feel welcome and the first time I played with them I felt right at home. All of these reasons and many more added together, are why I travel forty minutes each way to be a part of MWO.

Another great reason to join a wind orchestra is because it can help you develop a greater understanding of your instrument, with your grades, with your confidence, and even with your social skills, as there is a big age range of people in the orchestra and in the audience at concerts.

Some wind orchestras are free like MWO, which makes it accessible for people from all walks of life and there is no requirement to audition – any level and age of performer is welcome.

## Different Concerts

If you are a part of a wind orchestra I am sure that you will play at lots of different venues, and in MWO we play all over the place. Sometimes we have concerts at the Baptist Church, Maghull – in fact this was where I experienced my first concert. We have played in Archbishop Beck Secondary School and in June this year we played in the Palm House in Sefton Park, Liverpool.

The Palm House is my favourite place to play because you feel amazing playing in a glass building with the sunlight seeping through and when it rains you can hear the pitter patter, which always seems to keep in time with the music as if it wants to be a part of MWO.

## 40th Anniversary

This year is our 40th anniversary. I am so excited because there are so many different events happening (details on our fantastic new website!). In addition, we have a social secretary who organises fun things to do outside of the orchestra and these help to make it feel even more welcoming and part of a fabulous community.

## But there is a down side

There are two main factors that might stop some people from joining. I live quite a distance from Maghull, which means I get home really late on our practice night and this is also a school night, when I have to get up early the following morning. However, since there is no orchestra quite like the MWO nearer to my home, my mum and I make the 80 minute round trip each week – because it's worth it!

The second factor is that there are few children who play – out of more than 150 members there is only a handful of children. Perhaps this is an area that MWO could promote and encourage more children to join.

On the other hand, the people who already play in MWO are so nice that they sort of make you forget that there aren't many children. In particular, our conductor Phil Shotton (also an amazing saxophonist) makes me want to play well because he is just so kind, funny and talented. When he is conducting you can just see the passion oozing out of him like a firework and he is what makes the orchestra what it is today. It started with just a few members and has grown and grown to the incredible size that we are today. I hope that we will keep on growing over the coming years and that many more young people will join us.

*Don't waste any more time – find your local wind band and join today!!!*



# BASBWE Salutes Outstanding Service !

## Q&A

with retiring Director of Music of the Royal Marines, Lieutenant Colonel Nick Grace

by WINDS Editor: Bruce Hicks

**It seems like a good place to start, “tell me how did you get to your present rank” ?**

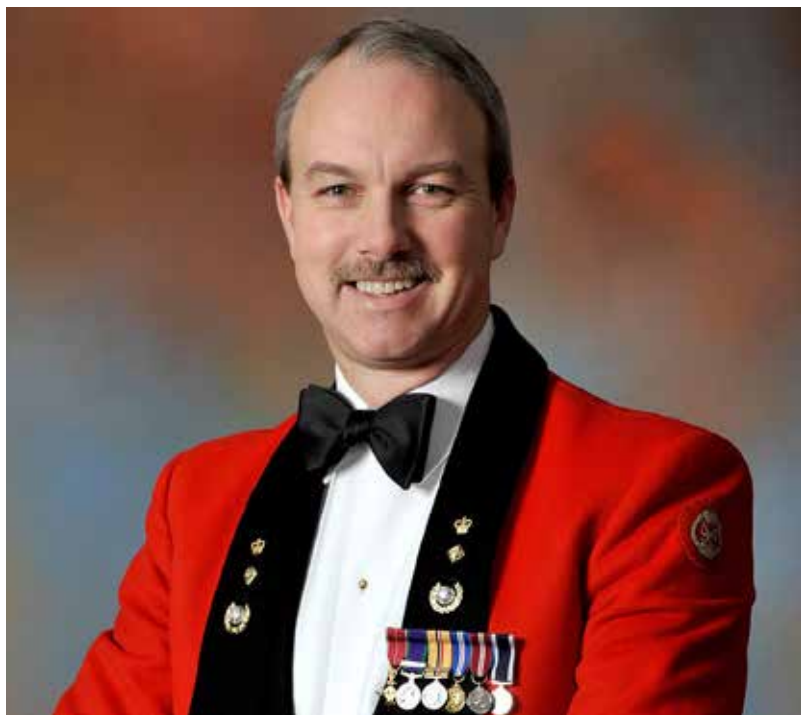
*I joined the Royal Marines Band Service in April 1982 as a Euphonium and Cello player straight from school at the age of 17 years old. After 2 years and 8 months training, which included military training as well as our instrumental training on both instruments, I joined the Royal Band Plymouth in January 1985. I was fortunate to move to the Royal Marines Band in Portsmouth that provided the band for the Royal Yacht Britannia where I was able to travel and enjoy seeing the world. After moves to London, Scotland and then Deal in Kent for a couple of promotional courses, I returned to Portsmouth and joined HMS Illustrious as the Volunteer Band Instructor on-board for 18-months. It was at this time that I got selected for commissioned rank that allowed me to study conducting and composition at the London College of Music. My first Director of Music appointment was with the Royal Marines at the Commando Training Centre in Devon and then after a couple of jobs in Headquarters, I became the Director of Music at the Royal School of Music in Portsmouth prior to leading the Royal Marines Band Portsmouth, known as the ‘Royal Band’ which was the band that had provided the Royal Yacht Band previously. It was from there that I was selected for promotion to Lieutenant Colonel and appointed the Principal Director of Music Royal Marines in March 2009.*

**What were your expectations as a conductor leading one of the worlds premier service ensembles ?**

*My expectation was one of excitement, anticipation and a real privilege to work with very high quality young musicians. What has made my job easier has been their enthusiasm and commitment to keep improving their individual and collective performances.*

**How long have you been conducting and what has been your career pathway in the Royal Marines?**

*I began conducting in 1994 when I attended the Royal Marines M1 Course, which is a 12-week academic music course that I had to pass before gaining promotion to Sergeant. Our conducting tutor on the M1’s course was Malcolm Binney who provided an excellent introduction to conducting where I was able to learn and understand the basics of conducting both in rehearsal and performance. I thoroughly enjoyed the experience and decided to undertake the 12-month Royal Marines*

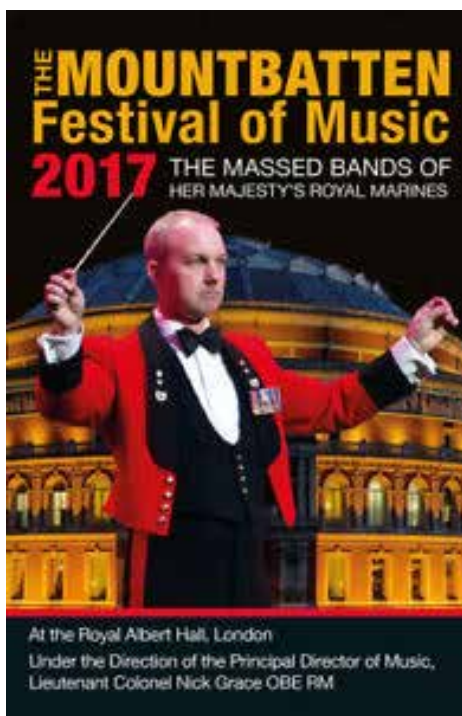


*Bandmasters’ Course. This incorporated a considerable amount of conducting, again with Malcolm as our tutor. Here I experienced not only conducting the symphonic wind band, but also the orchestra. With further promotion, I was selected for promotion to Director of Music in 1999 and began 2-years studying conducting and composition at the London College of Music. The excellent Patrick Bailey was my conducting tutor and Martin Ellerby was my tutor in composition. This was where I met and worked the composer Nigel Clarke and Clarinetist Linda Merrick, who is now the Vice-Principal of the Royal Northern College of Music. After successful graduation with a 1-1 B Mus First Class Honours degree, I returned to the Royal Marines as a Director of Music in the rank of Captain. Through promotion I eventually became the Principal Director of Music Royal Marines in 2009 in the rank of Lieutenant Colonel.*

**What has been some highlights of your career ?**

*There have been so many highlights throughout my 35-year career in the Royal Marines from my first performance in full ceremonial uniform as a Euphonium player, through to conducting the International massed bands at the Royal Edinburgh Military Tattoo, it is difficult to choose just a few. Obviously conducting in the Royal Albert Hall is always a highlight and I’ve been fortunate to have played and conducted in the venue over many years, especially for the annual Mountbatten Festival of Music. Then there would be conducting the stage band for Her Majesty’s Diamond Jubilee in the grounds of Windsor Castle in 2012 and then conducting the 65-piece stage orchestra for ITV’s BAFTA winning live event ‘HM Queen’s 90th Birthday Celebration’ at Windsor in 2016 supporting fellow artists such as: Gary Barlow, Imelda Staunton, Beverley Knight, Alfie Boe, Katherine Jenkins, Kyle Minogue, Andrea Bocelli and Dame Shirley Bassey. Perhaps the most challenging was conducting the film score, composed by Simon Dobson, for the world premiere performance of the acclaimed restored silent film The Battles of Coronel and Falkland Islands at the 2014 London Film Festival. The following year I conducted the Royal Marines Bands at the opening ceremony of the 2015 Rugby World Cup at Twickenham. However, the consistent highlight for me has been working with the talented musicians and buglers of the Royal Marines Band Service who are the most committed, dedicated and enthusiastic musicians you could ever wish to work with.*





## Could you tell us about some of the outstanding repertoire you have conducted during your career? Was there a favorite piece?

Again, there has been a huge amount of repertoire, which was either old or new, orchestral, wind band or even show band that I have conducted throughout my career. I have already mentioned Simon Dobson's film score, but then I have really enjoyed conducting Martin Ellerby's huge contribution to the wind band repertoire with my conducting favourites 'Paris Sketches', 'HMS Charity', 'Amphibiosity' and his most recent piece 'Gallipoli 100 Suite'. In fact Martin's Gallipoli Suite features on my final CD recording which includes seven pieces composed by six British composers that have not been recorded previously. These include; Kit Turnbull's 'Between the Lines' and 'Far from Home', the title track to the CD which is Peter Graham's 'Metropolis 1927', Nigel Hess's 'Chansons de Normandie', 'Danceries (Set II)' by Kenneth Hesketh and Bill Connor's revision of his 'Fictitious Folk'. The CD 'Metropolis 1927' is recorded on the Chevron Label and will be available from October 2017 from the Royal Marines Band website: [royalmarinesbands.co.uk](http://royalmarinesbands.co.uk). Recently I conducted the massed bands in the Royal Albert Hall performing the extremely challenging 'Short Ride in a Fast Machine' by John Adams. But if I had to choose my favourite, it would be Adam Gorb's 'Eternal Voices'. With funds from the Royal Marines Charity, I commissioned Adam Gorb and the librettist Ben Kaye to produce a major work for Symphonic Wind Band and Chorus. It includes a mezzo-soprano and treble boy voice that demonstrates that wind bands can combine successfully with vocals, as long as the composition and orchestration are sensitive to the issues. Although it is over 30 minutes long, the brilliant writing takes the audience and performers on an emotional journey and for me it was perhaps the most demanding conducting challenge I have had, but also the most rewarding personally. There is a recording available from the Royal Marines Band website of the live performance that took place in Exeter Cathedral in 2010. I have subsequently conducted performances in Coventry, Chichester and Salisbury Cathedrals.

## In addition to your wind band work what will you now do to relax?

I enjoy playing golf and perhaps I might get the opportunity to reduce my handicap into single figures? Otherwise, it is listening to music and conducting where hopefully I will now have the time to conduct other wind bands, orchestras and ensembles passing on my experience and knowledge that I have gained from my long career in the Royal Marines Band Service to a wide range of people.



## What did you see as the most important role of a conductor?

For me it is to ensure the ensemble perform together with a clear idea of my [the conductor's] interpretation of the music and to enjoy it. Ultimately, it is getting musicians to perform to a standard they did not think or believe they could attain. Making musicians to reach their potential in collective performance and for them to enjoy that experience, musical journey and then convey it to the audience.

## 8. What did you find to be the most challenging part of being a conductor?

Keeping everyone in the ensemble fully engaged throughout rehearsals. Every day is different and you have to react to what is going on in a positive manner to get the most from the time available.



# Archbishop Beck

## Primary School Band Programme



## Band News 2016/2017

Archbishop Beck Catholic Sports College, is an inner city school in Liverpool, UK

### Primary School Band Masterclass

Our second Primary School Band Masterclass took place at Archbishop Beck on Saturday March 4th 2017. Musicians from both Blessed Sacrament Catholic and Longmoor Community Primary Schools took part in a morning of intensive sectional and full band rehearsals that culminated in a massed band performance for family and friends.

Guest Clinician for the morning was Gavin Holden, Bandmaster of the Duke of Lancaster's Regiment Band in Liverpool. After the performance Gavin said, "It was such a fantastic opportunity to work with such talented young musicians that were keen to learn and work as a musical team to achieve our main objective of a well-balanced performance with exciting dynamic range, good intonation, listening to each other whilst watching the conductor. This was achieved to great effect, so well done to all the young musicians for a splendid performance for the parent's concert in the afternoon. We all had fun on the day but this was mixed with enthusiasm and a hunger to learn and achieve. Music is such a powerful medium that brings joy to all and this was clearly vibrant in all the schools involved."

### Friendship Concert

March 2017 proved to be a busy time for the Primary School Band Programme. On Wednesday 22nd the combined bands took part in a 'Friendship Concert' with Maghull Wind Orchestra and Archbishop Beck Catholic College Concert Band.

### Wirral Music Festival

On Friday March 24th 2017, the Year 6 Band from Blessed Sacrament Catholic Primary School took part in the Wirral Festival of Music, Speech and Drama. The pieces performed on the night were 'Bugler's Dream' by Leo Arnaud and 'Samba de Soleil' by Roland Barrett. As a result of their hard work and preparation, the band achieved 1st place with a mark of 85.

### A Concert Only a Parent Could Love

2016/2017 also saw a number of beginners concerts at Blessed Sacrament Catholic and Longmoor Community Primary Schools. 'A Concert Only a Parent Could Love,' gave our beginner musicians the opportunity to showcase their hard work as both soloists and as part of their school band since beginning tuition in November 2016.

### Archbishop Beck Family Fun Day

To round off another busy and successful year of music making, the combined primary school bands performed a selection of pieces at the 'Archbishop Beck Family Fun Day.' Included in this selection was the March from the Nutcracker, Beethoven's Ninth and Make You Feel My Love.' Once again the young musicians gave a fantastic and polished performance that reflected their hard work and dedication to the music programme over the past year.



# A Rumble in the Sky



## BASBWE Working in the Community

Week 1

It was an exciting day because our class got a great opportunity! A brilliant composer, Bill Connor, came into our class, and told us we were going to compose and perform a new piece of music! When Bill came, we felt nervous, curious and excited. We started by getting on the floor and tapping, stamping, banging and clapping the pulse and different rhythms. My good friend, Sophia, thought about it and said, "it sounds like rain falling." Bill thought that was a good idea, and asked us for other things that sound like rain falling. Then another good friend of mine, Keira, said "pitter, patter." Bill was very pleased!

Week 2

The following week, Bill came back and we listened to some music. We closed our eyes and we could see all different things. Then we started to decide on different tunes that we might use. We came up with some good ideas and Bill wrote them in his special notebook. Bill said he would take these ideas away and they would help him write the piece. Before he left he said that someone was coming to meet us next week and we all got very excited to meet this person!

Week 3

The next Monday, Mrs. Shotton (our teacher) said that Bill wanted to see us in the Hall. When we went in, we saw Bill and Mr. Shotton – who was going to conduct our piece! Bill introduced him and then put us into groups to think about words and phrases for our piece. Chloe and Igor thought of 'ducks are jolly' and 'jump up high'. We put that in the piece. We also decided that we wanted to include a train, that magically appeared outside of our school. This train would go on a journey in our piece. Bill said he would take our ideas away again and have the lines ready by the next week for us to learn.

## A Y3 Perspective

Week 4

Bill came in a few times this week so that we could learn the lyrics to our piece. It was so good how the song told a story, and a very exciting one too! It started with the rain, then the train arrived and we went on an adventure! We struggled to remember the lines at first, but we handled it.

Week 5

It was time for the performance! We went to Scarisbrick Hall and met Mrs. Shotton. Then we went for a rehearsal with Maghull Wind Orchestra and heard them play their part for the first time. It was very loud! We thought it sounded great. Then we practised our part and put it all together. Soon it was time for us to perform! We were all very nervous but we sang our best and it was great! Everyone was very proud of us all, especially our Head-teacher, Mrs. Hillsdon. She said we were amazing! We really enjoyed working with Bill and it was very special to write and perform our very own piece with Maghull Wind Orchestra. But remember, not everybody will have an opportunity like this so if you do get the chance, accept it and do the best you can!

*By Amelia Booth (with a little help from Sophia Carr, Keira Pearson & Chloe Pierce)*







Maghull Wind Orchestra

1978 - 2018



## Maghull Wind Orchestra at 40 – the first BASBWE ‘Ambassador Band’

**The Maghull Wind Orchestra, directed by Phil Shotton have been busy collaborating with BASBWE over the last twelve months and even more exciting projects are in the pipeline for next year...**

A Northern Conference of The British Association of Symphonic Wind Bands and Ensembles took place at Scarisbrick Hall School over the weekend of 26th and 27th November 2017. The conference was a huge success with over 180 musicians taking part during the weekend's activities. World class soloists and tutors including Andy Scott, Jonathan Pippen, Sean Chandler, Andy Roberts and Jonathan Booty led sectional rehearsals. Phil Shotton directed the massed band rehearsals and performances. The Chair of BASBWE and prolific composer, Bill Connor led creative improvisation workshops.

The Saturday night saw the massed band perform several new works for wind band composed by Andy Scott and Michael Betteridge alongside some more familiar repertoire. The highlight of the evening concert was the world premiere performance of 'Voyage of Valour' composed by the emerging young composer Adam Roberts. This was a BASBWE commissioned work especially for the weekend. The Sunday started with a composer's workshop where up and coming composers, had the opportunity of hearing their works performed live by a full-scale wind band and receive valuable feedback from established composers Bill Connor and Andy Scott.

This was followed by another world premiere performance, which was the culmination of a term's work by students from Scarisbrick Hall School and Our Lady of Lourdes Primary School in Southport. Having had weekly workshop sessions with Bill Connor the students had composed of 15-minute piece of music entitled 'A Rumble in The Sky' which Bill skilfully orchestrated for full wind orchestra. The students then combined with the wind orchestra for the premiere performance in front of a packed audience as the grand finale to the weekend.

Maghull Wind Orchestra are delighted to be invited to be a BASBWE Ambassador Band for the North West of England. As such we will be gathering information on the other bands in our area to aid BASBWE in completing a list of active bands in the UK. Together with BASBWE, MWO will be supporting other bands with musical arrangements and new compositions for wind ensembles, as well as working with community groups and professionals alike to provide a central point of contact for all those working with wind ensembles at every level. Aiding collaborative working, a sharing of ideas and a sharing of expertise.

2018 sees the 40th anniversary of MWO and a full calendar of concerts are planned to celebrate the anniversary. The main concert being held on 17th June at The Royal Liverpool Philharmonic Hall in collaboration with BASBWE.

Saturday 18th November 2017	7.00pm	Maghull Baptist Church
Sunday 3rd December 2017	2.00pm	Palm House Christmas Concert
Saturday 3rd February 2018	TBA	Dave Denman Memorial Concert
Sunday 18th March 2018	2.00pm	Palm House Spring Concert
Sunday 17th June 2018	2.30pm	Liverpool Philharmonic Hall
Sunday 24th June 2018	7.30pm	Prescot Parish Church
Saturday 13th October 2018	7.00pm	Maghull Baptist Church
Tuesday 4th December 2018	7.00pm	Saint Nicholas Church Christmas Concert
Sunday 16th December 2018	2.00pm	Palm House Christmas Concert





BASBWE have funded several commissions for the programme of music and will be leading an extensive educational project with local primary school children, building on the work of

'A Rumble in the Sky' from the 2017 project. MWO's conductor Phil Shotton said about the 40th anniversary programme,

'The fantastic programme of music we have planned includes three world premiere performances; a three-movement work by our own bass trombonist and composer Adam Dutch, a Bass Clarinet Concerto composed by Bill Connor (soloist: Andy Roberts) and a work by award-winning Scottish composer Tom Harrold who has had one of his recent compositions featured as the opening piece at the last night of the Proms.

We will also be performing 'A Rumble in the Sky' by Bill Connor which is the culmination of a two-year educational project between the composer, the wind orchestra and local primary school children. This piece will also feature several school and community choirs.

We will also be performing some show stopping works for wind orchestra alongside music from the stage and screen. We are extremely grateful for the support from BASBWE and are looking forward to further collaborations with workshops and rehearsals as we head towards the big 40!

For more information about MWO and all our concert dates please visit: [www.maghullwindorchestra.co.uk](http://www.maghullwindorchestra.co.uk)

For more information about Phil Shotton and to make contact about the Ambassador Band programme please visit: [www.philshottonmusic.co.uk](http://www.philshottonmusic.co.uk)



## Calendar of Concerts

2018 sees the 40th anniversary of MWO and a full calendar of concerts are planned to celebrate the anniversary

*Do come along to the concert, you can expect fun, frolics and fireworks!'*

# TMEA conference in Texas

## February 2018



## TMEA Clinic/Convention

**The nation's premier music educators convention**  
February 14-17, 2018, San Antonio, Texas

Bruce Hicks and Chris Tratt from Archbishop Beck Catholic College, Liverpool will be representing BASBWE at his conference, one of the finest music educators conferences in the World.

**Please make sure to visit the BASBWE wesbite:**



**[www.basbwe.net](http://www.basbwe.net)**