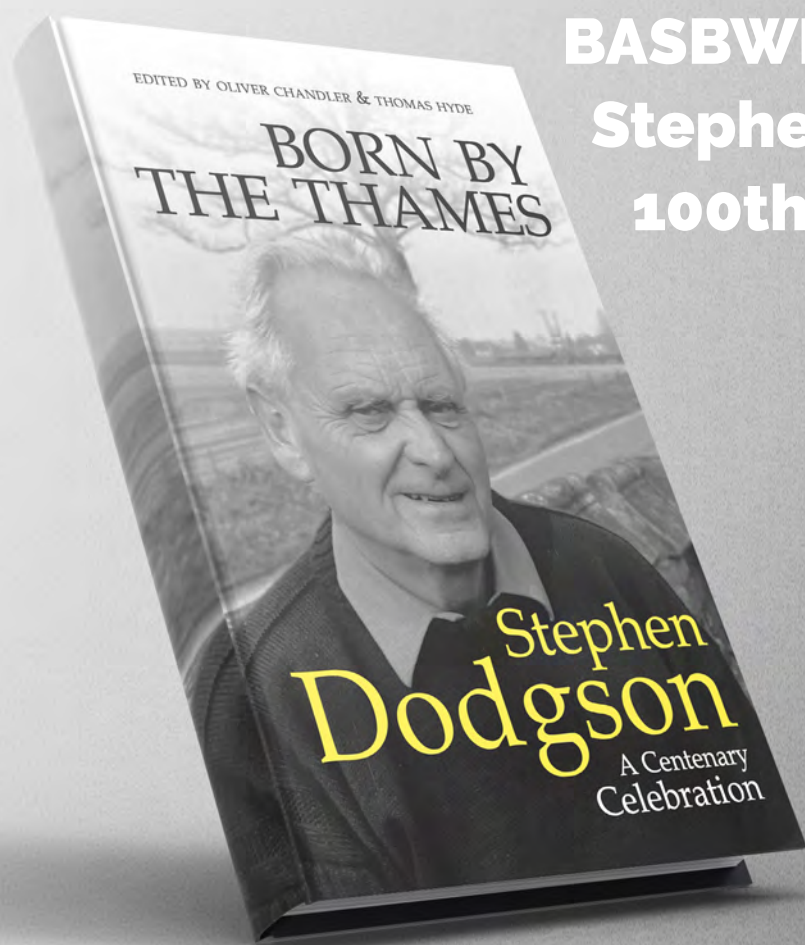


WINDS Magazine

Spring 2024



BASBWE celebrates Stephen Dodgson's 100th Anniversary

Tim Reynish

BASBWE: origins,
associations, commission



Kenneth Hesketh

Moving Forward,
work beyond lockdown



Angela Slater

a solo work spawns
invitation to a new tpt concerto



Mark Heron

Sherborne and return
to ECWO



BASBWE

- British Association of Symphonic Bands
- & Wind ensembles

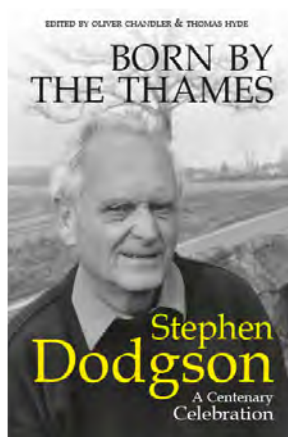


NEWS FROM THE CHAIR

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

in this edition of WINDS:

2024 is **Stephen Dodgson's** 100th anniversary. Stephen died in 2013 leaving behind a prolifically varied compositional output. He wrote an article for us in 2003 about his wind band music, I thought it timely in his centenary year to let him speak for himself rather than someone else, but that someone else has indeed spoken for him too; in a new Biography "*Born By The Thames*" at the behest of the Stephen Dodgson Charitable Trust and has gone to press and will be available very soon.



Ten years later in 2013, the year of Stephen's passing, Tim Reynish produced an article for us re BASBWE's origins in which Stephen appears alongside Guy Wolfenden, John Golland, Philip Wilby and some of the new pieces first performed back then in 1983 have become the backbone of Wind Band repertoire; Gallimaufry, Firestar, Illyrian Dances setting BASBWE on the road to many commissions that in their turn have become central to the world wide modern Wind Band repertoire.

We're delighted to have a follow-up article from Ken Hesketh on recent work since his report in lockdown.

NYCB



I was invited to the **National Youth Concert Band's** Easter course last...mmm Easter...we funded one of their players to attend and will be supporting them again this year at Warwick School from 30th March to 6th April during which time they will be rehearsing and performing among other pieces Stephen Dodgson's St. Elmo's Fire with a further performance at Chet's in Manchester next August.

ECWO



The 4th Edition of ECWO (**European Competition for Wind Orchestras**) takes place in Oslo Norway 24th – 26th May.

MARK HERON

Great to see **Mark Heron** has been invited to be one of the international adjudicators.

ecwo.eu



EYNSFORD

The **Eynsford Concert Band** are off on a tour to Malta in the Summer. They represented The UK in the first ECWO event in 2016.

eynsfordconcertband.co.uk



I've received emails from the RNCM about the endangered instrument predicament in the UK. We reported on this back in 2013 and the worrying trend is still downward for French Horns, Bassoons, Oboes, Tubas, Bass Trombones, violas, Double Basses...How are things in your area?... please get in touch and let us know. We'll be reporting on that in the Autumn edition of WINDS.

ANGELA SLATER

AND talking of communication, **Angela Slater** sent a letter to ECWO committee members seeking a confluential consortium of bands/organisations who might be interested in her emerging Trumpet Concerto...a good example of no nonsense seeking and sharing for a collaborative conclusion of creative endeavour....something BASBWE has engaged in several times over the years and will do so in the future; spread the fiscal burden for a fruitful musical outcome that doesn't break the bank of any one organisation!...win win...have a look and if you like what you read jump in and get in touch.....we'll keep you posted on progress in the Autumn edition of WINDS.

angelaslatercomposer.co.uk



Follow: "*projects*" > "*consortia projects*" > "*as the moon runs red*"



FOR THE ARTS

There's been encouraging news from the House of Lords via **Campaign for the Arts** with cross party endorsement for the Commons to understand the importance of engagement with the Arts in society as not just a product of entertainment for the well off!

campaignforthearts.org



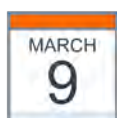
WIND BAND

Talking of things country wide; The **Wind Band Association** has been doing brilliant stuff across the country...if you're looking for Big Blow play days and much else besides have a look at these events. To be clear, These are NOT BASBWE events but we're absolutely delighted to pass on this information; we're all working in the same direction.

windbandassociation.co.uk



Follow: "events" for more details



Ilkley
Featured March 9
(9:30 am - 4:30 pm)

*Ilkley Baptist Church
4 Kings Road, Ilkley, UK*



Basingstoke
Featured June 15
(9:30 am - 4:30 pm)



Chester
Featured October 18
(4:00 pm)



Chester
Featured October 20
(2:00 pm)

*The Queen at Chester
52 City Road, Chester, UK*

Bill Connor BASBWE Chair



And now for something completely different . . .

I was astounded and excited when seeing and hearing **Felix Klieser** at the proms last year.

felixklieser.de



Felix, a 33-year-old professional German French horn player born without arms, decided age 3 he was going to play the French horn. He developed his own technique using the toes of his left foot, the horn being held on a tripod and his performance was... yes... astounding...but then I questioned myself as to why should I have been astounded? and was my astonishment a response to physical or musical processes or the convergence of both...was I so attuned to the expectation of two hands, two feet, two eyes, two ears all in perfect working order for us to apply the label Professional Musician?...and what is the validation of disability in terms of levels of self-expression through the manipulation of individually controlled sound sources? What about the disabilities we can't see?

There is fabulous work going on in the "**One Handed Musical Instrument Trust**".

ohmi.org.uk



Have a read of **Kat Browning's** article in the recent *Clarinet and Saxophone Society* magazine on OHMI – One Handed Musical Instrument Trust (yup sharing other organisations' materials... and why not?...we're all in the same one musical world with many inextricably interlinked connections and...looking back over Tim Reynish's illuminating article written for WINDS in 2013 looking further back to a time when there was no internet or social media (other than radio and TV, magazines, newspapers and hardwired in-the-home telephones) showed a very different world in 1981 to our accepted and often taken for granted social media, all now irrevocably interlinked and tied up to who pays for what and why so all this info can be garnered at home in front of a querty keyboard.

cassgb.org



...and while info sharing; BASBWE will be supporting one of the participants on Mark Heron's **Sherborne Summer Course** for conductors, composers, that will be blazing again this summer!

best wishes

Bill Connor



www.windbandassociation.co.uk

Presents

The Big Blow!



Ilkley Baptist Church

4 Kings Road, Ilkley LS29 9AD

Saturday 9th March 2024, 9:30am – 4:30pm

£10 for Wind Band Association members, £20 for non-members

**Do you play a wind band instrument or percussion?
Why not join us for a day of making music with other like-minded
adult musicians in the beautiful town of Ilkley.**

**Please bring lunch, instrument and a music stand
(percussion instruments can be supplied).
Refreshments will be provided.**

**The event is kindly being hosted by Two Rivers Concert Band
and music is being provided by the Wind Band Association.
Two Rivers Concert Band may be able to offer limited home stays
for people travelling far - if this is of interest please let us know.**

**Please visit www.windbandassociation.co.uk to register or call/text
Jean Aldred 07946 724995 secretary@windbandassociation.co.uk**





MARTIN ELLERBY

SKETCHING FOR WIRRAL

*On Saturday 17th February the
Wirral Symphonic Wind Band
welcomed Martin Ellerby to
Birkenhead.*



wswb.co.uk



facebook.com/wirralsymphonicwindband



instagram.com/wirralsymphonicwind



twitter.com/wirralswb



The purpose of Martin's visit was to meet the band and collaborate with their musical director, Phil Robinson, on a new commission.

The Wirral Symphonic Windband is in its 37th year and recently performed 'Paris Sketches' composed by Martin Ellerby at the North West Regional Windband Festival in Oldham last November.

Phil and the band members were extremely excited to meet up with Martin and to see how their performance can inspire and shape Martin's musical thoughts.

About Wirral Symphonic Wind Band

Based on the Wirral, our membership is drawn from across Merseyside and the wider North West and North Wales region. The band has a long history – since being formed in 1987 we have grown from 5 to over 50 regular members. The band plays several concert dates each year in and around the Wirral

Honours

Platinum Awards at the Regional and National Wind Band Competition, NCBF

Quo Vadis, Venti?



In 2022 at the World Music Contest, Kerkrade, the Netherlands, the Royal Symphonic Windband Vooruit, directed by Erik Desimpelaere, performed an ambitious program of Bartok, Canteloube, and a new work specially commissioned from British composer Kenneth Hesketh. *Along Dark Paths* for large wind orchestra and solo cello received its premiere after months of rehearsal in Harelbeke and the Hague. A piece of notable challenges and demands, it is a continuation of Hesketh's ongoing interest in the use of pathways, ars combinatoria, and entropy as musical models.

Almost a year after the premiere, composer and conductor discussed ideas and topics arising from this project, including wind repertoire, composing for large wind orchestra, and the nature of the wind medium.

Kenneth:

We've known each other for some years now, and I've seen you work as a conductor on a number of occasions, both live and recorded; yet I feel I should know more about the foundation for your approach to music making.

When did your interest in massed wind ensembles begin? Did you play in wind bands or wind orchestras when younger? If so, what sort of repertoire was played?

Erik:

I started as a flute player with the Royal Concert Orchestra Vooruit in my hometown of Harelbeke at the age of 14. I had previously studied piano, so pretty soon I was also playing piano parts in the orchestra, if necessary. Vooruit had been a leading orchestra for many years in terms of standard and repertoire. We always played a mix of transcriptions of symphonic works and original music for wind orchestra. The latter ranged from standard works from the canon to global creations (competition pieces for Certamen de Valencia and WMC Kerkrade, for example). Since the founding of the International Composition Competition of

Harelbeke, Vooruit has also been responsible for performing the winning compositions. I consequently came into contact with a lot of new music for wind band, often written in a more progressive style, from a very early age.

Kenneth:

*That's interesting, as my own introduction to wind band music was less adventurous; British repertoire (RVW and Holst to Horovitz and Woolfenden). A little later, music by Bedford, Ball, and Gilbert and American works such as *Gazebo Dances* (Corigliano) and *Winds of Nagual* (Colgrass) - this work leaving a particular impression - opened my ears a little. Yet the wind music that generally came my way was not as progressive as the orchestral scores I was listening to at that time. In any case, it was some while before I felt I could write in my actual compositional voice and feel more confident to take a bolder steps in writing for band. However, in terms of scoring and colour I've always been interested in a vibrant, quasi orchestral palette when writing for band. Oddly enough, my early contributions to the genre are*

outliers in this regard, being quite conventional in terms of sonority.

Erik:

As the composer you are now, how do you look at the difference in orchestration between wind orchestras with 'double or triple' instrumentation (eg. six clarinets for each voice) and wind ensembles with one player for each voice? Are there maybe new possibilities of the wind orchestra that could be explored?

Kenneth:

*I feel that the two groups you mention are very different indeed - one cannot approach them in a similar manner. My work *Diaghilev Dances* (a musical homage of course but still fairly involved texturally - something of a halfway house to the musical change I spoke of before) really needs the soloist individuation of the wind ensemble. The make-up of the large wind orchestra certainly influenced my approach to the piece I wrote for you, i.e. multiple divisi of clarinets, so many wonderful bass sonorities etc. But I was also able to use reduced, ensemble-like groupings with unusual solos, interesting instrumental combinations and*



'consorts' so to speak. I feel sure the large wind orchestra has not been fully explored (I know I've only scratched the surface), and with players who have the dedication and ability as your orchestra does this would surely be an enormous attraction to composers outside the wind medium. My own musical language revels in multiplicity and superimposition, and the sheer number and tonal differences of personnel in the large wind orchestra - especially with celli and bassi - allowed me to enjoy many combinations and densities. Were I to be let loose on such an orchestra

again I would wish to include spatial diffusion and furthermore extended timbral colourations.

It should be mentioned that you are a composer and educator yourself as well as conductor - do you feel this informs your approach or gives you an added insight to bringing new works to life?

Erik:

Practising both disciplines (composing and conducting) has had a great mutual influence. On the one hand, as a composer I approach a score differently I think,

perhaps more analytically. This can be an added value for the orchestra during the rehearsal process. The analytical view is also a great advantage when creating works that have never been performed as everything then starts from the score, thanks to the lack of recordings. Conversely, conducting has also had a huge influence on me as a composer. I learned to think much more practically, with rehearsals in mind, and this allowed for more transparency in my own pieces.





Kenneth:

The number and combination of colour possibilities in a full wind orchestra is possibly daunting, however exciting the possibilities, to many composers (especially with the inclusion of multiple celli and bassi) - do you think mainstream composers still need to be encouraged to not shy away from contributing repertoire to the medium?

Erik:

I definitely think so! Numerous interesting new pieces have been added to the repertoire in recent years. Although these are often transcriptions of existing pieces for symphonic orchestra. I think that the colours and possibilities of a wind orchestra are a highly valuable challenge for any composer today. And the more different views and insights, the more diverse our repertoire will become.

Many unknown gems have also been written for wind band in the past. Within the Belgian repertoire, for instance, very exciting discoveries have been made, ranging from Jules Strens

and Paul Gilson to Frédéric and Godfried Devreese. This search for unexplored repertoire also fascinates me.

Kenneth:

Is this why you choose the type of programme you did for WMC, Kerkrade?

Erik:

The concept for our programme for WMC 2022 went hand in hand with our 100th anniversary and our orchestra's artistic identity. We combined two works of around 100 years old (The Miraculous Mandarin by Bela Bartok and La Delaissado by Joseph Canteloube) with a world premiere by yourself from 2022. The combination sums up Vooruit's artistic identity perfectly. We also feel it is important to preserve and present that identity on such a stage as the WMC. And with success, given the highest score we ever received at the WMC.

Participating in a contest like the WMC is also much more than just a concert. It is a milestone and benchmark in an orchestra's history. Many years of intense preparations precede this, both

musically and extra-musically. Preparations we make together, with the whole group of musicians, the board, and our supporters. And that is perhaps the most important aspect of all, apart from the result: bringing together a group of people to make and experience music!

What attracted you when Vooruit Harelbeke asked you to write a new piece for the orchestra and WMC?

Kenneth:

Having been previously sat on a judging panel for Vooruit Harelbeke's composer competition, witnessing first-hand the dedication and high performance standards of the orchestra, one could not fail to be drawn to such a request! I was also greatly impressed by your experience and serious approach to music of more progressive tendencies which made me feel my work would be in safe hands, and I was proved right! I was also very intrigued to write for such a large and varied combination of instruments on a reasonably substantial canvas, something which does not happen so often.

Erik:

*Specifically then, regarding your work *Along Dark Paths*, you use almost all technical and colour possibilities of the wind orchestra. Was that a basic structural principle while composing?*

Kenneth:

*I would say that a substantial range of colours is always something I seek to exploit in my work, and *Along Dark Paths* is no exception to this. However, the blending and phasing of colours, the quick-silver changes in the piece (and consequent technical demands) were certainly one of a few important features present during the planning and pre-compositional work and that I was keen to use as a specific compositional determinant. Another was the idea of a labyrinthine aspect in the structure of the work - again a favourite structural model in my work - in that the piece regularly retraces its directions and ideas to ultimately find different musical situations and atmospheres to recontextualise.*

Erik:

The celli are used in a very particular soloistic way. How did you get the idea to use the celli this way?

Kenneth:

I've never had the option to use multiple celli and bassi in a wind piece before, so I certainly wanted to use this wonderful sound in relief from time to time as well as to provide a colour reflection or distortion of other instrumental combinations. As part of the larger string group the celli provide a dramatic impulse and resonance, whilst providing gestures, harmonics (pitches and glisses) not available elsewhere.

Having talked a little about the composition of my work for you, I'm curious how you introduce a new piece to your players, particularly one which is perhaps more demanding than usual. How did the rehearsals process develop in the months leading to the premiere given the inclusion of a new work, a new arrangement (by yourself!) and a major work from the 20th century literature?

Erik:

*I always start on my own at home by studying the new score very thoroughly. As a conductor, it is extremely important to have an overview of the whole piece, its difficulties and possibilities. Based on that preparation, I then draw up a rehearsal schedule. In the case of *Along Dark Paths*, it was immediately clear that the individual technical challenge for each of the musicians was very great indeed, partly because of the many divisi. We therefore started partial sessions with each group of the orchestra to detect the technical challenges and set out how we would work on them together over the coming months. Starting with partial sessions was an exception rather than the rule but it seemed appropriate for this piece.*

*Over the following weeks, the musicians gradually form an idea of the piece. As a conductor, it is important to supervise this growing perception well. This by nurturing it and providing extra nourishment at the right moments, not too much at once. To achieve a mature performance, the orchestra's perception of the piece must grow gradually and steadily, preferably in one smooth upward trend. I think we achieved that very well for *Along Dark Paths*. Thanks to this approach, the band had collectively reached the peak of its musical ability in the days leading up to the WMC.*

How did you experience the final days of rehearsals with the orchestra before our WMC performance?



Kenneth:

My experience was one of complete joy! At no time did I ever feel I had written something out of the technical, emotional, or intellectual range of the players. I was aware of putting huge demands on almost all of the players but at no time was I ever made to feel that anything was a problem! I also think that the way in which the whole programme was rehearsed and the way in which each piece grew (Cantaloube and Bartok) during the final days of rehearsal was incredibly rewarding and revealing.

However, moving on from the commission of a new work to programming in general, you have a history of including more progressive repertoire in your wind orchestra programmes - why is this important to you? What do you think of the balance of repertoire in other programmes? Do you think there is naturally a hunger for adventurous programming with audiences? Could music directors be more fearless in their choices?

Erik:

I became interested in more progressive repertoire for wind band from an early age, through my membership of the Koninklijk Harmonieorkest Vooruit and the International Composition Competition of the city of Harelbeke. This is a rather unique combination within the wind and brass band world, I believe, which not only influenced me, but also countless other (young) musicians. That was also what Roland Coryn, founder of the International Composition Competition of Harelbeke, had in mind. Broadening the musical horizons of entire generations of musicians.

Programming more progressive music for wind band also usually goes hand in hand with a considerable technical challenge for the musicians in the orchestra. I feel it is important to have a good balance between technically challenging and less demanding programmes, which is what we always try to keep in mind at Vooruit. That way, we create a unique artistic approach with a mix of standard works, transcriptions and more progressive new works.

Kenneth:

Before we finish, I'd like to ask you about a competition you host for composers for wind orchestra with your own orchestra - The Royal Symphonic Wind Band Vooruit (I was lucky to be a panel member some years ago) - the International Composition Competition Harelbeke. What type of works are you looking for, or hoping to see amongst the entries?

Erik:

The aim of the competition is to integrate 20th century achievements into a 21st century piece of music. We notice that the world of music has never been as eclectic as it is today. In this competition, we are looking for composers looking to tell their story in their own musical language, which may well diverge from what is usual in the wind and brass band world. The competition thus hopes to contribute to broadening and expanding the spectrum of wind band repertoire. As a composer, would you say it is interesting that our competition emphasizes this idea?

Kenneth:

Not only as a composer but as a listener! I truly believe there is a hunger for repertoire that takes influences from the modernist canon, using a more bracing, angular, and intense language. I've always felt that the balance has been skewed in the opposite direction, with music saturating musical programmes that is tepid in comparison to young composers writing for other mediums. But of course, as a composer whose love of the modernist aesthetic is deeply felt I would say that! I would love to see programmes include works by Berg or Stravinsky, Henze or Berio, and with more recent works by composers such as Oliver Knussen (Chorales) Jacqueline Fontyn (who has more than a few works for the medium, but I love Créneaux) Augusta Read Thomas (again, there are many works but for example her Magnetic fireflies is certainly appealing) - I could go on. In the wider context of wind music one can see why the International Composition Competition Harelbeke is so necessary, and why it must thrive and bring new work to the attention of the larger musical world, helping to maintain a healthier mix of music and resources for the next generation of composers and wind players.

Thank you, Erik, for this opportunity to chat!

Erik:

Thank you, Ken!

Tour of Malta – April 2024

Eynsford Concert Band
is delighted to announce
its tour of Malta between
8th and 13th April 2024.



BOND OF FRIENDSHIP MALTA TOUR 2024



Eynsford Concert Band first visited Malta in 1986 and this will be our 6th tour to the island. Over the years, the band has formed a close relationship with the Imperial Band Mellieha, including involvement in the organisation of the Mellieha International Music Festival. We are thrilled to be invited back to further strengthen the bond of friendship that has developed between us over the years.

We are a symphonic wind ensemble that has been based in the small UK village of Eynsford since 1972. The band has 50 playing members from all over the Southeast of England that aspire to attain the highest standards of musicianship within a social and friendly environment. In 2016, we were proud to have been the first band to represent the UK at the European Championship for Wind Orchestras and in 2022 we celebrated our 50th Anniversary.

Directed by Mike Smith, we hope to perform a number of concerts in Malta and Gozo, concluding with a joint massed-bands concert with the Imperial Band in Mellieha on Friday 12th April.



eynsfordconcertband.co.uk



[@eynsfordband](https://twitter.com/eynsfordband)



imperialbandclub.com



visitmalta.com



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

Sir Simon Rattle

President of BASBWE

Celebrating BASBWE 2013 - Thirty years of achievements & commissions

BASBWE & THE ROYAL MARINES

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

1979 was when it all started for me; former Royal Marine Trevor Wye, my senior flute tutor at the Royal Northern College of Music, was conducting a wind spectacular, with our own students, amateur players, and students from the Manchester Schools – (we were into outreach already). One of our guests was Bill Johnson from California who was looking for a

site for the first ever International Conference of wind bands, and he had found it. With its two halls, rehearsal rooms, teaching studios, restaurant, and bar facilities, the RNCM was ideal, and his choice led to the College playing a major role in the development of wind music in this country for the past quarter of a century.

In 1981 Manchester hosted that first conference, and my life was changed from being a would-be orchestra conductor to a voracious enthusiast for this new medium. We formed WASBE and

BASBWE, the World Association for Symphonic Bands & Ensembles and the British Association of Symphonic Bands and Wind Ensembles, and the following year I travelled around the United States to look at training methods and new repertoire.

Right from the beginning we were

supported by former members of the Royal Marines. Trevor Wye of course continued to be a big inspiration, commissioning works, running festivals in Manchester and Canterbury, but I also came closely into contact with the late Fred Mathias, who was then a peripatetic teacher in the St. Helen's area. Fred until his death

a couple of years ago led BASBWE in two areas, Community Bands, and the National Contest, which began in 1984, carefully shaping the regulations and repertoire, running the Northwest regional competitions and being a tremendous support at committee meetings and in the WINDS Journal.



Sir Vivian Dunn & the offstage trumpets

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

The programme was:

'March Orb & Sceptre'	William Walton arr Dunn
'The Eagle'	Stephen Dodgson
'Concerto for Euphonium & Band'	John Golland
'Gallimaufry'	Guy Woolfenden
	World Premiere
'Firestar'	Philip Wilby
	World Premiere
'Prelude & Finale "Homage to the Queen"'	Arnold Malcolm arr Dunn

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

On the day of the performance, we had a couple of hours to rehearse in one room, and then 20 minutes in the hall. Guy arrived clutching the music, wanting to rehearse that night's world premiere, and

sat with his head in his hands, listening to Sir Vivian putting the final touches to his performance - again. We sight-read Gallimaufry, then took a short break, and at 7pm everyone moved into the concert hall. Sir Vivian at last could try the offstage trumpets from the balcony, so more rehearsal on Walton - and a quick run of the world premiere. Sir Vivian had the performance that he wanted, polished to the last semiquaver.

But then he made a fatal mistake. "Don't bother to count", he said to the trumpets, "I'll look up and give you a cue". Unfortunately, he looked up a couple of minutes early to check if they were there,

in crashed the offstage trumpets, and chaos ensued. It was a splendid noise, if not quite what he wanted after all that careful preparation.

However, in Gallimaufry and Firestar we had the first of a series of BASBWE commissions which helped to create today's incredible wealth of repertoire for military bands, community bands, schools, and universities. Gallimaufry remains one of our most successful commissions, rivalled closely by Guy's Illyrian Dances, and both can slot into the middle of any military band concert without causing alarm to the audience.

WORSHIPFUL COMPANY OF MUSICIANS

Sir Vivian was a doughty supporter of BASBWE from the start, serving as a vice-president and writing for the magazine about his experiences of new repertoire in the United States; it was his initiative which led to a composition competition run

by the Worshipful Company of Musicians in 1984, celebrating the 75th anniversary of the first competition of 1909. That first contest was won by Percy Fletcher with his Back to the Land. There is a theory that Gustav Holst entered the Suite no 1 in Eb, but no

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

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

'Big Sky Country'
'Celebrations'
'Lyric Suite'

Bram Wiggins
Bruce Fraser
Michael Short

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

The rules of the competition were few and simple – a suite in three movements, not to exceed 12 minutes, specifically scored for the competition by a British composer. Those entering with an eye on the prize of £1000 will have taken special notice of the words on the entry form: The winning work will be that which best continues the highest traditions in British Music by creative and melodious writing.

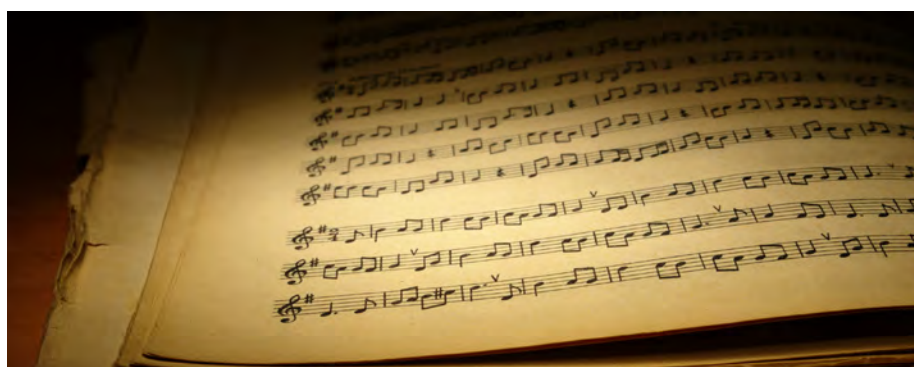
The adjudicating panel, Victor Fleming, Vilem Tausky and Harry Mortimer – pronounced Bram Wiggins to be the victor. His work has an immediate appeal as a tone painting of wide-open spaces where men are men, pleasures are taken boisterously and were looking after cattle can be a dangerous occupation.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

GORDON JACOB

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

WALTON O'DONNELL

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



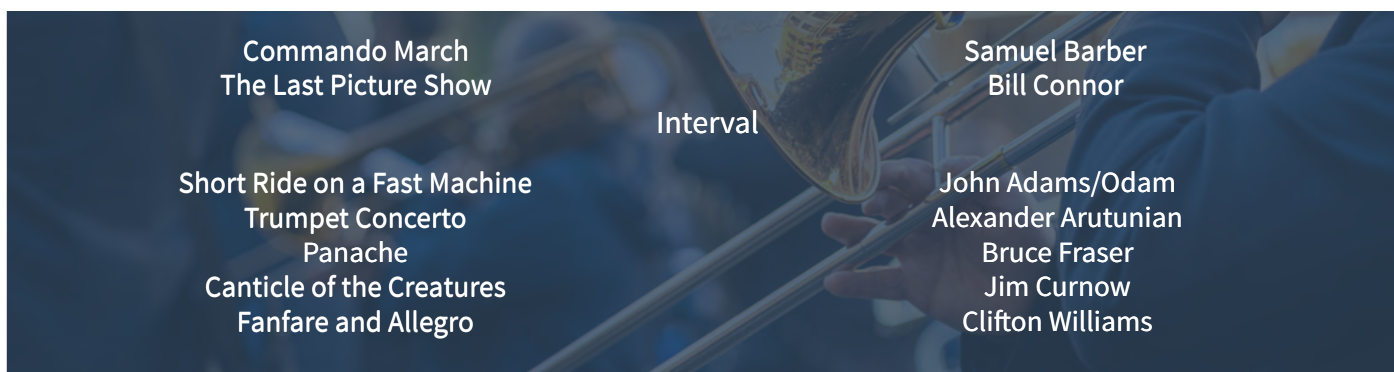
Marcher wrote:

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

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

GALA CONCERT

The Royal Marines continued to be involved in the growth of BASBWE. Lt Colonel John Ware was for many years a consultant, and in 1994 the Band of the Royal Marines gave the gala concert at the Conference in Huddersfield, conducted by the late Lieutenant Colonel Richard Waterer, Lieutenant Christopher Davis, and Lieutenant Peter Rutterford. Their programme was typically wide-ranging, with one of the great American concert marches, a transcription of a contemporary minimalist piece, a commission for the Rosyth band from 1992, two American concert band works, the Arutunian Trumpet Concerto with that great player Band Color Sergeant Jon Yates as soloist and the world premiere of a concerto for four saxophones with the young Apollo Saxophone Quartet, a work of 44 minutes by Bill Connor, The Last Picture Show.



Commando March The Last Picture Show	Interval	Samuel Barber Bill Connor
Short Ride on a Fast Machine Trumpet Concerto Panache Canticle of the Creatures Fanfare and Allegro		John Adams/Odam Alexander Arutunian Bruce Fraser Jim Curnow Clifton Williams

1995 RNCM

The following year Conference was back in Manchester, and the Royal Marines provided another Gala Concert with a blockbusting programme including works by Stamp, Grainger and Johan de Meij. They celebrated Edward Gregson's fiftieth birthday with his *Missa Brevis Pacem*, and again Jon

Yates was the soloist, this time in the Trumpet Concerto by Richard Rodney Bennett which the Band recorded in Spring (2006).

RNCM
ROYAL NORTHERN
COLLEGE of MUSIC

The Band of Her Majesty's Royal Marines
Royal Marines School of Music
Conductors Lt. Col R A Waterer, Lt P F Watson and Lt P J Rutterford
Manchester Boys Choir
Guest Conductor Edward Gregson

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

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

MILITARY ROLE MODELS

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

enormously from the sheer professionalism of the Royal Marines students who bring to the course a thoroughly competent and professional stick technique, a competence in score study and knowledge of history of the wind movement in this country and often an energy and musicianship which indicates their potential as future directors of music. I have enjoyed working with and occasionally examining, many Royal Marine students in Deal and

in Portsmouth and there were so many great personalities who enlivened our study sessions, including Nick Grace, and his brother Martin, Steve Savage, Dean Mc.Gain-Harding, Jon Ridley, Dougie Wright, Jason Burcham, Tony Smallwood, Andy Thornhill, Rich Long, many now holding senior ranks in the Service, and one having married a fellow Canford student.



STRAUSS FOR THE SERBS

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

calming influence on the Serbs and Croats. "Brick" Wall was a big personality in more ways than one; a very useful goalkeeper in the match against the orchestral conductors, I very much enjoyed meeting him again in Oman, with nightly visits to the resident jazz

group in the major hotel there. Brick used to send up impossible repertoire requests which they always knew and played; they on the other hand could not work us out at all, and suspected that we were both CIA or FBI agents.

WE'LL MEET AGAIN

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

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



CAPT. MICK DOWRICK

The former editor of the Blue Band, Captain Mick Dowrick, was associated with Canford for many years, as student, as instructor at the School of Music and now as a Tutor on the Canford course. He was the first Royal Marine to brave the RNCM for his postgraduate training, and he, like Jon Ridley AND Ian Davies, benefited greatly from the wide range of studies, working on composition with Adam Gorb and conducting orchestra and opera as well as band. Mick has been Military Representative for both WASBE during my presidency and BASBWE, and in 2004 he brought his band from HMS Britannia to the BASBWE Conference. Their contribution was two-fold, a late-night big band session, featuring the Corps of Drums with their hilarious “sweeping-up” sequence, and in the morning, they gave a clinic on new repertoire for school and community bands.

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

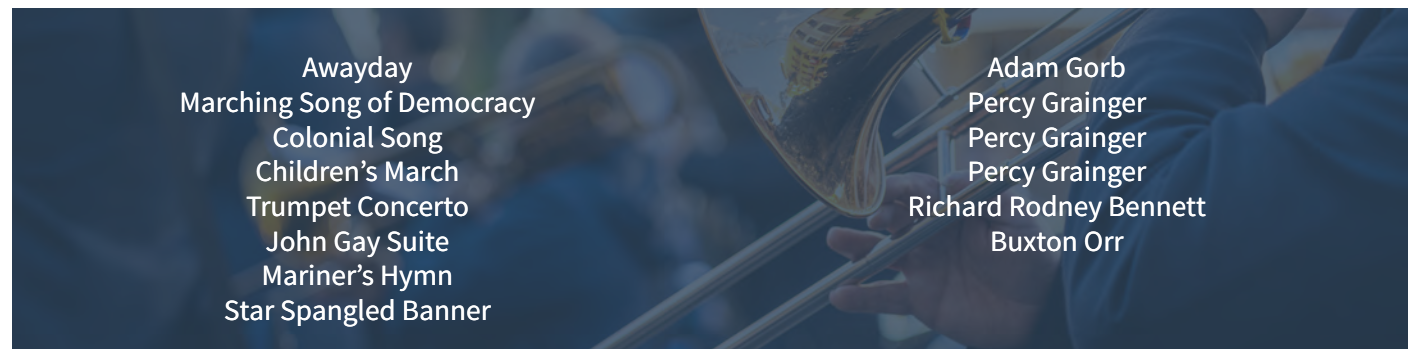
Some of the programme was used on their recording project later that year, and the repertoire for both concert and recording are typical of Mick Dowrick's broad range of interests. There were two stirring world premieres from the very experienced Peter Graham, ideal for community, school, or

professional concert, while the Tomlinson Suite is also excellent, one of the great pieces of light music from the mid-twentieth century. The programme ended with the great Toccata Marziale by Vaughan Williams, frustratingly the first movement of a projected but aborted Concerto Grosso for

Military Band, and it included an unfamiliar Sousa march, school band works from Gregson and Gorb, and two commissions for school band by the Luxembourg composer Marco Pütz and the Fergal Carroll from Ireland, both beautifully crafted works suitable for any programme.

PRESIDENT'S OWN

There are close links between our Royal Marines and the United States Marines Band, and many senior staff go to Washington to observe and work with the President's Own. The idea of graduate entry to military bands here is growing; in the USA, competition for places in the Washington bands is as tough as it is for the major Symphony and Opera Orchestras. My programme with the USMB was:



Awayday
Marching Song of Democracy
Colonial Song
Children's March
Trumpet Concerto
John Gay Suite
Mariner's Hymn
Star Spangled Banner

Adam Gorb
Percy Grainger
Percy Grainger
Percy Grainger
Richard Rodney Bennett
Buxton Orr

When BASBWE began, there were few Grainger works in print, and we tend to forget that there is now a great Grainger repertoire which the lay audience would thrill to. Colonial Song is incredibly beautiful and emotional; Beecham said in 1914.

Grainger, you have achieved the almost impossible – you have written the worst orchestral piece of modern times....but what did Beecham know? This was a couple of years after he abandoned one of his schemes for founding the Beecham Wind Orchestra in London. Had he continued with this, rather than getting caught up in the world of opera, ballet and orchestra, what a difference it would have made to 20th century history of wind band music.

Children's March is now available in a splendid new edition with the wordless chorus for the band to sing restored, while the Marching Song of Democracy is a superb Straussian tone poem.

The John Gay Suite with its wonderful tunes from The Beggar's Opera was such a success that the Band took it on their Autumn tour, and the soloist in the Bennett, Tage Larsen, is now fourth trumpet with the Chicago Symphony, such is the performance level in Washington.

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

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

ROLE MODELS & NEW COMMISSIONS

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

very active School of Music and Higher Training, is certainly in the vanguard nationally; clearly much of their job is to fulfil ceremonial and entertainment duties, but with so many very expert players in the bands, it is important to remember that there is no repertoire that the bands cannot tackle. The chamber concert at the Southampton University in Spring

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

CURRENT MAJOR COMMISSIONS

Former PDM, Lt Col Chris Davis, had a twin project developing, recording major literature, and placing major commissions. He writes in the Blue Band On-line

I have invited Joe Duddell, a young 33-year-old composer, to write a work based on the speeches of Sir Winston Churchill, for wind band

and narration, much along the lines of Aaron Copland's *Lincoln Portrait* and Mark Camphouse's *The Shinning City*, a work dedicated to the words of Ronald Reagan. Joe Duddell is an exciting and vibrant composer who has composed many works in his short life. Indeed in 2003 he was commissioned by the BBC to compose a percussion

concerto for the Promenade concerts of that year. The result was a piece entitled *Ruby*, performed by Colin Currie and the BBC Symphony Orchestra, which received great reviews at the time. I look forward to working with the composer and keeping you all informed of the works progress.

ANZAC TRIBUTE

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

Martin has contributed greatly to the Nation's musical output through his pieces for wind and brass and I have asked him to transcribe his work Terra Australis originally for brass band, for wind band. The work has been originally composed for the YBS brass band and their

trip to Australia this year and I was fortunate to be able to see composer and conductor work alongside each other in its conception. The work is twenty minutes long and uses musical representation of Australia's natural wonders as part of its inspiration. The central and initially more lyrical section features Martin's 'ANZAC moment' in a tribute to those antipodeans that lost their lives in the Gallipoli landings of 1915. On my way into work each day I pass the honour boards with names of those that lost their lives in both world wars, an inspiring yet deeply sad reminder of the sacrifice of those brave men. One entry, which has always interested me, is to three musicians who lost their lives at Gallipoli in



1915. They were part of the band of the Drake Battalion of the Royal Naval Division who served with Australians and New Zealanders in the Dardannelles from April 1915 to January 1916. Ellerby's recognition of ANZAC day within the work using his own 'ANZAC hymn', is, I believe, a fitting tribute to not just those 3 musicians who lost their lives at Cape Helles, but also to the other 365 other ranks of the Royal Naval School of Music who were killed during both World Wars.

TRIPLE RECORDING PROJECT



HARRISON'S DREAM	
Harrison's Dream A Maritime Overture HSM Trinidad The Sea Treaders James Cook – Circumnavigator The City in the Sea	Peter Graham John Ireland George Lloyd Francis McBeth Gilbert Vinter Nigel Clarke
MONTAGE	
Montage Wind Symphony Symphony for Band, Earth, Water, Sun and Wind	Peter Graham Stephen Dodgson Philip Sparke
DIVERSIONS	
Trumpet Concerto Downtown Diversions Diversions Terra Australis	Richard Rodney Bennett Adam Gorb Derek Bourgeois Martin Ellerby
(RMBS Commissioned work for 2006)	

LT. COLONEL NICK GRACE

The Principal Director of Music is Lt. Colonel Nick Grace, and under his leadership the Band of Her Majesty's Royal Marines have made two more important Compact Discs, one based on the band music of Gustav Holst and his contemporaries, a second which features an innovative commission from Adam Gorb of a work about the war in Afghanistan. Eternal Voices is for boy soloist, mezzo soprano, choir, and band, and is a moving account of action in Helmand province.

[Editor Note: Dr Nick Grace retired from the Royal Marines in 2017 as the nation's senior military musician after over 35-years' service]

nickgrace.co.uk



HOLST IN CHICHESTER

(as featured on BBC Radio 3)

Holst/First Suite in E flat for Military Band Op.28 No.

Holst/I Was Glad

Holst/Hammersmith, Op. 52

Stanford/Te Deum in B flat

Holst/Second Suite in F for Military Band Op. 28 No.2

Holst/Turn Back, O man

Vaughan Williams/English Folk Song Suite

Holst/Jupiter from The Planets Suite, Op.32

ETERNAL VOICES

1. Mars

2. Lux Aeterna

(a choral setting of Nimrod)

3. Totus Tuus

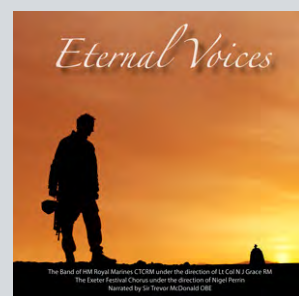
4. Eternal Voices

5. Hymn to the Fallen

6. Eternal Father

7. Sunset

8. Major General F H R 'Buster' Howes OBE speech



ROLE MODELS & NEW COMMISSIONS

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

I replied:

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

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

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

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

BASBWE

B A S B W E A N D T H E M I L I T A R Y

When BASBWE first began, Philip Sparke and Stephen Dodgson, together with the late Gordon Jacob and Adrian Cruft, were virtually the only composers writing regularly for the wind band. Now, largely thanks to BASBWE, Philip and Stephen are joined by a host of younger

composers with scores of works which should be in the repertoire of military, community, school, and university bands world-wide. I am not talking about the cutting edge of contemporary music, but thoroughly audience-friendly works such as those mentioned above. Philip Sparke and Peter

Graham bring vast experience to both brass and wind bands, writing music hugely enjoyable by players and audiences, but conductors can investigate many other British works without upsetting their audiences.

20th CENTURY MUSIC FOR MILITARY BANDS

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



Derek Bourgeois has probably more band music to his credit than anyone except Phillip Sparke. His **Serenade** is a long-time favourite but try his terrible punning **Metro Gnome** or even the **Symphony of Winds** which is easy listening. Most of these composers have written concertos, which not only serve to alter the pace of a programme, featuring star soloists from the band, but alternatively can bring in professional players from the symphony orchestras.



Together with the masterpieces of Holst, Vaughan Williams, O'Donnell and Jacob, British music has made a huge contribution to the international repertoire, and the part played in this renaissance by the bands of the Royal Marines and Directors of Music cannot be over-estimated. For the future I would like to see a planned series in London of concerts by the Royal Marines, the Guards, the RAF, and the leading conservatoires, even with the top amateur or county bands, with a return to radio broadcasts, exploring the rich heritage of the last century of British wind music, not isolated one-off concerts. I would love to hear the massed bands of the Royal Marines in the BBC Proms or at the Cheltenham or Aldeburgh Festivals. We are now exactly where the Early Music movement was fifty years ago, the potential is huge, but we in civilian life do need that leadership from the musicians of the Royal Marines and their colleagues.

Sherborne

This internationally recognised course is for conductors at intermediate and advanced levels with an interest in wind repertoire, or a desire to immerse themselves in issues relating to conducting wind and brass instruments. Up to twenty-five students will be accepted as "active" participants. Observers are also encouraged and will be fully involved in the course, but they will only conduct at the discretion of the tutors.

An integral feature of the week is that all active participants receive podium time with an ensemble each day and a performance opportunity at the end of the week. This year we are fortunate to have the eminent composer Adam Gorb join us. Adam will not only spend time with the class but will also assist in the preparation of his works for performance.

The course will begin at 14.30 on Sunday afternoon in order that all participants will have the opportunity to conduct on the first day.

Participants will explore the physical language of conducting, score preparation, rehearsal technique and repertoire knowledge. All conducting sessions are filmed by camcorder and students are asked to bring a standard SD memory card

to create a record of their work. This will also be used for regular review sessions during the week. The course runs concurrently with the Wind Ensemble Course and there will be close liaison between the two including the opportunity for selected students to work with that ensemble.

All participants should bring any instruments that they play to accommodate ensemble work within the class. (If for any reason you are unable to bring your instrument[s], please let the summer school office know when you enrol). Students should, as a minimum, prepare thoroughly the works marked with an * before commencement of the course. You may then wish to select further pieces from the remaining repertoire - it is usually more beneficial to know some of the music well, than all of it not so well. More experienced students may also wish to prepare works from the Wind Ensemble repertoire list.

Wind Conducting Course



In association with the
BASBWE Education Trust
Mark Heron
Course Director
with **Bjørn Sagstad**



MARK HERON



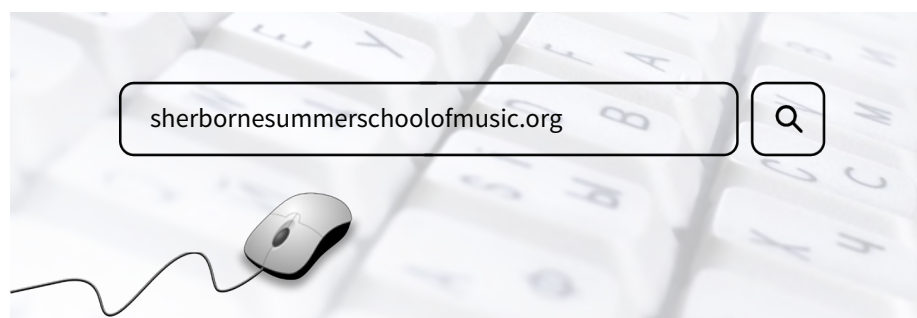
PROF. BJØRN SAGSTAD



AGATA ZAJAC



ADAM GORB



Settling Old Scores

In 2003, Stephen Dodgson reflected on his output for wind instruments, parallelling the development of the wind ensemble over 30-odd years from the 1970's, revealing fascinating insights with focused honesty into the process of composition and orchestration.

"Habits die hard" they say. My instinct has always been to finish one thing as best as I could and then go straight on to something new. Obvious errors apart, I'm resistant to go looking for possible improvements without incentive; the commonest being some eager enquiry about a piece I've neglected. This immediately puts me into self-questioning mode. If in addition there's a threat to print and publish, the reason becomes imperative.

Curiously, I find this is particularly so in the case of wind band repertoire. Only recently have I become aware of practical limitations which somehow didn't apply when I wrote the music in the first place, or that I was simply too inexperienced to know about. Moreover, in the 30 years since my initiation (Wind Symphony in 1972) the complement of wind band/orchestra has moved decisively toward standardisation. The way I wrote, and was encouraged to write in the 1970's, now looks even to me, who cheerfully scored as I did - a bit offbeat and eccentric.

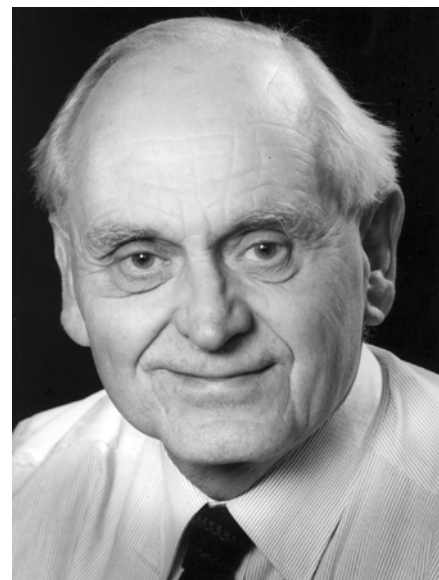
Apropos Wind Symphony, use of saxophones or not was left entirely to me. Keen to preserve the central register in clearest primary colours, I preferred not And, for some reason which I now forget, I wrote the horns in six parts. Interestingly, in no early performance (and there were quite a few) were these things ever questioned.

One of those earlier performances was at the Guildhall School of Music with conductor Denis Wick. By this time it lodged in an orchestral hire library, gently languishing, while I busily pursued other things. And Denis Wick, as ever, had more projects on the go than any musician I can readily think of but it was he who remembered it a few years back when launching Denis Wick Publications. I recalled my one unavailing attempt to rescue my old score from the half-light, but he achieved it immediately with one swift phone call. Change was in the air....

The actual beginning can be pinpointed; a summer's day, 1972, in Bromley; a large school hall and a rehearsal by the British Youth Wind Orchestra in progress. BYWO had been founded four years earlier at the inspiration of Eric McGavin, and was administered by the Schools Music Association, recognition of a populous rising generation of exceptional wind instrument talent in need of a challenging orchestral environment for its development. I was present because its conductor, Harry Legge, told me to come. The contagion spread, hence my vivid memory of the occasion.

The following summer, my Prologue and Scherzo featured in the BYWO end-of-course concert at the Dorking Halls.

And so, I believe was a work by Leonard Salzedo, another composer more than once encouraged by Harry Legge to write for a medium rather little explored at that date.



STEPHEN DODGSON

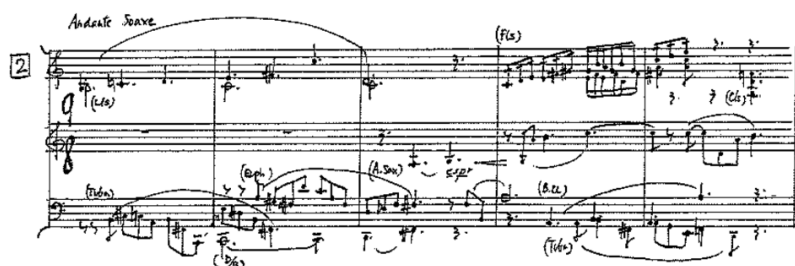
How soon was this to change! And how readily the advancing orchestral standard kept pace! Eric McGavin had been right about this too, new repertoire, well-conceived, for the orchestra of winds he had in mind, was a vital aspect of his vision. In summer 1974, I heard the BYWO again. By this time, Interlude and Procession had been added to complete the projected Symphony. There were plenty of minor accidents along the way in BYWO's performance at the Harrogate Festival, but nothing got in the way of the more elemental contrasts I'd aimed at. I was particularly proud of Procession, set in motion by a solo bassoon introducing a pattern of abrupt contrasts of slender and massive scoring:



The players' confidence had grown but so had mine, and along with it a heightened taste for the dramatic power lying in wait in the wind orchestra.

It was this which, shortly afterwards, led me straight to *The Eagle*, when invited to provide a 10-minute work for the National Youth Wind Band of Scotland. Col Rodney Bashford, its conductor, took an instant shine to the piece, enjoying its drama and even relishing its considerable difficulties, and proved it by writing out the parts in his own meticulous hand. This task, I noticed, had prompted his wise addition of the single saxophone in the tutti immediately preceding its sudden exposure in a long plaintive solo, almost naked above a weaving dialogue for two equally naked tubas. This choice alone perhaps reveals me as more an orchestral than a band composer.

In an extensive revision of *The Eagle* last year (ed. 2002) I believe I found ways to preserve the stark character of the three twisting lines but with a thin veil surrounding them to enhance the expressive reward for the players. I could not and would not have countenanced such a thing in 1976:



The Eagle comprises a severe and ominous theme as prelude to six compact variations, each an illustration of one line of a cryptic 6-line verse by Tennyson; five lines of solitary vigil on high, followed by the eagle's terrifying dive to its prey, the only all-out climax in the piece.

The following summer, Bashford and the Band visited Bergen, taking *The Eagle* (and me) with them. There was also a specially commissioned new piece of similar duration, purpose-built as a tribute to the host city. Inevitably, perhaps, I thought of Grieg and a mischievous streak in my nature led me to *Sailor's Song*, one of the *Lyric Pieces*, Op. 68; to me, a band

piece somewhat lost on the piano, and in any case too short for straight arrangement but what an invitation for variation and development! Remembering my own days in the Navy, I leapt on board Grieg's well-disciplined Sailor became my Matelot enjoying a wild night ashore:



All this music derives directly from Grieg, some harmonies admittedly turning a profounder shade of blue as my Matelot sways and collapses nursing a sore head. This score has also undergone some recent revision, but to a much lesser extent, and mainly to remedy a few anxious spots where the thin scoring I so often prefer had proved risky; evidence that's to say of my general motto already declared; only revise if a good reason appears.

A few years after this, David Hamilton directed my gaze toward the Surrey County Wind Orchestra, of which he was founding conductor, and whose reputation had risen to a prize-winning peak in the early 80's. Indeed, he assured me that it was the SCWO's performance of *Wind Symphony* which had pulled it off And it was this, presumably, that prompted the invitation to provide a showpiece for Michael Collins, then on the threshold of a brilliant career, but only a short time previously a youthful star of the SCWO. My response was *Capriccio Concertante*, a wild piece, obliquely related to the *Fantastic Symphony*, complete with a witches' ride, strokes of midnight embedded in a twofold

frenzy, and even a snatch of the *Dies Irae* to bring it to a shuddering halt; thereafter a prayerful, flute-rich peace for the dawn of All Saints' Day. Here again, there's been some revision in the light of experience, preparing for publication and a recent revival by NYWO under James Gourlay, with

with Gervase de Peyer as soloist. By 1984, with ten years experience to build upon, I'd become a more reliable score-builder and a more resourceful judge of the holes, gaps and hollows which vary the densities and which are indeed the lungs of the wind sound-fabric. At the height of the frenzy, solo clarinet and piccolo cavort almost alone. It needs to sound as if the whole thing is about to fall apart. Elsewhere this sensation is less desirable, and I'd become aware that some splutterings were too disjointed for comfort - offbeat activity in excess. I was delighted to discover tiny adjustments which not only do wonders for safety but actually generate a still more impetuous rhythm.

It's not difficult to tell that I'm a great seeker after a generally more open-textured approach to wind-band scoring I often seem to hear scores, new and old, which cry out for the pruning-knife Because it's a tutti and loud should not mean that everyone should play all the time. Holes have a way of getting automatically filled as the fair-copy score nears completion; doubling and re- doubling and not a rest in sight. If that's one extreme, you'll tend to find me at the opposite pole, a bit of a chill in the air but no risk of suffocation.

This must have been apparent to American musician friends working in the University of Texas at Arlington, who alarmed me one day in late 1986 with an urgent commission for a

Harpichord with a sizeable wind ensemble, including percussion. If I'd been given time to think I'd have said a definite NO, on the grounds that such a combination simply couldn't work. But there was no time; performance already scheduled in under three months. Faced with a double impossibility, we rang off with peals of laughter and I said YES.

Arlington Concertante was a challenge indeed. This began with thematic character, which had to be 'friendly' to both camps; only the harpichord allowed to make a speech, otherwise a conversation-piece but, importantly, able to build into a cohesive tutti sound now and then, thanks to the inbuilt staccato nature of the principal theme:



Elsewhere, light percussion provides an intriguing link between the largely incompatible contestants. For me, it's a fascinating hybrid. Linton Powell, with the 14-strong student band conducted by Ray Lichtenwalter, gave several performances at Arlington and nearby in Texas, one of which was heard by Richard Strange, an important figure in the College Band Directors National Association. This resulted in commission for the 1991 50th anniversary celebration of CBDNA in Kansas City My Flowers of London Town didn't go down too well I felt, being, as someone remarked, "too like chamber music". This was in fact what I meant it to be, though deep down I suspect the recent experience of Arlington Concertante, which I'd so much enjoyed, had left its imprint. Neither of these two works has yet been performed outside the USA.

Action and reaction. Each thing breeds its opposite Following one actual chamber concerto, and then a chamber-like work for a substantial American wind band (university of Kansas, conducted by Robert Foster), I changed course to follow my own urge. I had several times written sets of Five Occasional Pieces, individual character movements, for various duo combinations. This time I raised the stakes, opting for the grand palate of a large wind orchestra, a contrasted display of colour, energy, humour, beauty, and tunefulness. Essentially, it was an entertainment, for players and audience alike, with the overall title of Bandwagon, written for and premiered by the National Youth Wind Orchestra, conducted by Adrian

Brown in Salisbury Cathedral and the Queen Elizabeth Hall, London, on successive days in August 1992. NYWO had by this date grown up in an impressive ten years following its transformation from BYWO, independently managed and with expanded courses running parallel with the main orchestra. Through inescapable involvement as its willing chairman for 15 years, I got to know it well, not just its troubles and triumphs, but musically too, marvelling at its unstoppable advance, rapidly making sense of complex new scores, with steadily diminishing tuning troubles and ever-increasing accuracy of notes and ensemble Bandwagon reflected what I'd absorbed over the years and had that happiest of feelings - knowing just who you were writing for.

Only two of the five movements employ the entire orchestra. Omitting horns, tuba, and timpani, the second, Plaything; All the Fives is in a snappy 5/8, every phrase five bars long, and five phrases marking off the five constituent paragraphs. No interruptions permitted. So it stops punctually on the last quaver of its 125th bar. Leaping bassoons provide the kick-start, instantly defining the musical character:



My instinct has always been to finish one thing as best as I could and then go straight on to something new.

At this point I was beginning to tire of poring over many-staved scores of far too many transposing instruments, and turned to smaller ensembles: a Partita for 10 Winds (1994); Pieces of Eight (1997) for the classic paired windharmonic; Rendezvous (1997) including trumpets and double bass; but then reacting once again in 1998 for St Elmo's Fire, in effect an atmospheric tone-poem in miniature based on an episode in Moby Dick.

By the time of its première (RNCM Wind Band, conducted by Gourlay in November 2001) association with Denis Wick Publishing was firmly established, with some of the revisions I have described already accomplished. St Elmo's Fire, proof-read but still gently flickering on the computer screen, was able to undergo a little on-the-spot surgery to its final bars which had proved too abrupt dramatically.

The ball had started rolling with Denis Wick's rescue of the Wind Symphony in 1999, a detailed restoration which took some months. It wasn't long before I recognised this as a watershed Capriccio Concertante and The Eagle proved readily extractable from another dimly lit hire library. It turned out that the contractual agreement was already several years lapsed - the firm still less aware than was I. These two scores passed over the revision-bench only recently. Ahead of them came Marchrider, my only work for wind band to be premiered at a BASBWE gathering (Glasgow 1990; the Lothian Region Schools Wind Band conducted by Brian Duguid; commissioned by the Lothian Region Council) - a latter-day extension of my first happy experience in Scotland with The Eagle. I had decided during the journey home from Glasgow that Marchrider was seriously weakened by a badly related central episode. I even knew the remedy but lacked incentive until feeling Denis's pin-prick. I now need to hear this piece, in its new fully integrated shape, everything arising from its single-minded rhythmic engine:

Lastly, still in deep shadow, lies Stanzas (1980), commissioned by SE Arts for SCWO and David Hamilton, predecessor to Capriccio Concertante, and in itself virtually a compact concerto for orchestra I remember it as a bit uncomfortable for all concerned with its too-constant exposure of antiphonal lines coupled with short-rationing of subordinate accompaniment. Neglect may not be forever however The subtitle - The Gathering Winds (stolen from Shelley) - has acquired an ironic ring; echoing like a long-unkept promise.

Mending past errors is no doubt a worthy occupation for the elderly, but I also still need youthful refreshment

with something totally new, spurred on by a very positive nudge from Denis Wick, I embarked on a classically minded 3- movement Trumpet Concerto, completed last summer (2002) and dedicated to James Watson (we have been long associated 1991 through the Philip Jones Brass Ensemble) and premiered on 24th May, 2003.

(ed.) The NYCB are playing St.Elmo's Fire on their Eatser course in Warwick and again at Cheethams School of music in August. BASBWE Education Trust and the Stephen Dodgson Charitable Trust are both supporting NYCB/NCCB in Stephen's 100th anniversary.

Stephen Dodgson WORKS Symphonic Winds:

1974	Wind Symphony	21 mins
1975	The Eagle	9 mins
1976	Matelot	8 mins
1980	Stanzas	13 mins
1984	Capriccio Concertante (clarinet)	13 mins
1985	Arlington Concertante (harpischord)	14 mins
1990	Marchrider	8 mins
1991	Flowers of London Town	21 mins
1991	Bandwagon	22 mins
1998	St.Elmo's Fire	7 mins
2002	Trumpet Concerto	14 mins

Works for Wind Ensemble

1977	Epigrams from a Garden (song cycle for contralto and clarinet ensemble)	16 mins
1994	Partita for 10 wind instruments	16 mins
1984	Orion: nonet for clarinets and brass	10 mins
1997	Pieces of Eight	12 mins
1997	Rendezvous	8 mins

2001 Beyond Orion nonet for clarinets and brass 6 mins

All works published by The Stephen Dodgson Charitable Trust

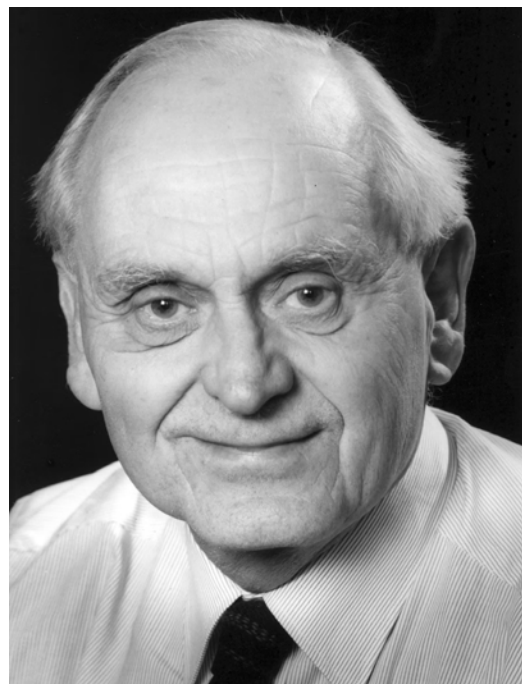


The players' confidence had grown but so had mine, and along with it a heightened taste for the dramatic.

Stephen Dodgson

Stephen Dodgson was a composer, broadcaster and Professor of Composition at the Royal College of Music

Stephen's manifold creative output (from solo instrument pieces to operas and large orchestral works) has been described as gentle but playful, ambiguously tonal, with independent lively spirit and wit, and often richly evocative. He wrote idiomatically for many types of instrument. His music and soundworld has been likened in different works to Britten, Martinů, Leighton, Tippett and Bartók, and he himself felt strongly influenced by and drawn to Janáček.



STEPHEN DODGSON

He has recently made quite a resurgence in the public eye and there have been a large number of recordings (see below) since his death in 2013 along with concerts by the likes of Craig Ogden and James Gilchrist, the Magnard Ensemble, Karolos and the Mēla Guitar Quartet. Recordings of particular note include: 3 albums of solo songs, multiple chamber work recordings (wind, guitar, string trios and quartets, cello and piano works) and his 4-act chamber opera Margaret Catchpole.



R O Y A L

C O L L E G E

O F M U S I C

London

Stephen Dodgson was born in London in 1924 and lived there with few interruptions all his life. He was educated at Stowe and served in the Royal Navy during World War II. He received his musical training at the Royal College of Music, and was subsequently for many years a member of its teaching staff in theory and composition. He started working at the College in the Junior Department where he also conducted the orchestra, for which he wrote several pieces. In 1950 he was in Italy with a travelling scholarship.

From 1957 he was often employed by the BBC; as provider of incidental music for many major drama productions, as well as a frequent and familiar broadcaster of reviews and other musical topics.

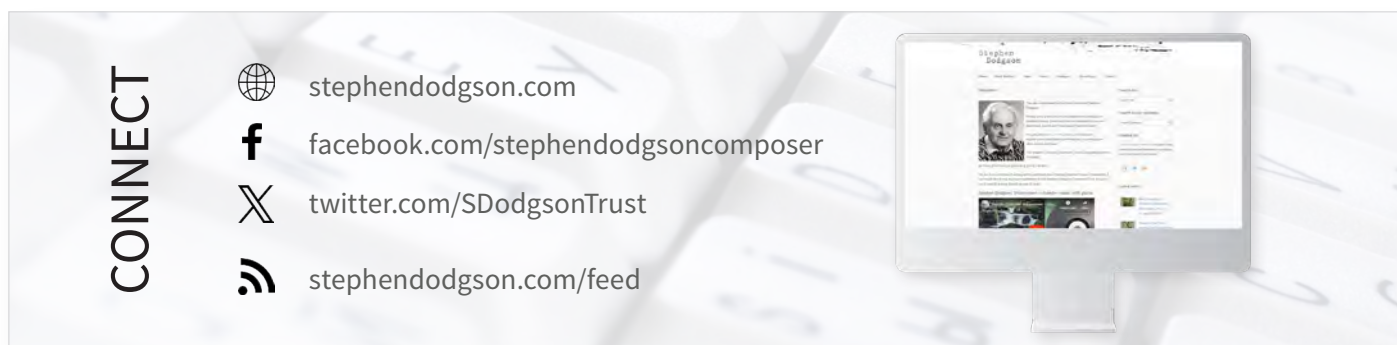
His compositions cover almost every genre, including opera (*Margaret Catchpole*, 1979), seven piano sonatas, nine string quartets and much other chamber music. There is also a substantial body of music for symphony orchestra & many concertos with chamber orchestra. His large output of vocal music ranges from a Magnificat and a Te Deum for chorus, soloists & orchestra through music for unaccompanied choir to songs for one or two singers with instrumental accompaniment. For many years Chairman of The National Youth Wind Orchestra he wrote music for this and other wind orchestras. For the Philip Jones Brass Ensemble he wrote and arranged music for various combinations of brass instruments. He is, however, probably best known worldwide for his numerous works for guitar.

His interest in this instrument was initially prompted by Julian Bream, and he came to understand idiom thoroughly and regularly for guitar throughout his composing career.

Much of this music has now been recorded, and future plans around the man and his work include a biography, solo piano works recording, a year-long international choral project (2023–24) and a song competition at the Birmingham Conservatoire.

2023 is the 10th anniversary of Stephen Dodgson's death and 2024 will mark his centenary.

Stephen Dodgson Charitable Trust



Press response to Stephen Dodgson's biography [Gone to press: 12th Feb 2024]

'A wonderful, utterly absorbing collection of essays, interviews and personal reflections, which paints a vivid picture of a congenial and intellectual man, who truly valued the craft of composition.'

Cheryl Frances-Hoad

'An invaluable guide to a fine, individual composer intelligently setting his life and music into the context of our time.'

Michael Berkeley

'A fascinating wide-ranging collection of writings and wonderfully reproduced photographs, which bring this lively, intriguing composer and clearly loveable man to life.'

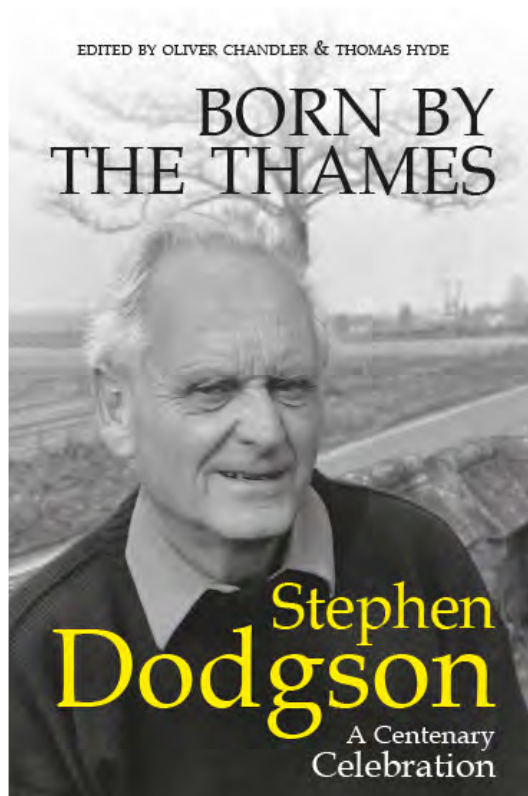
James Gilchrist

'This excellent, comprehensive tribute to Stephen Dodgson's life and music must surely help revive his unjustly neglected reputation.'

David Matthews

'A delightful, rich collection of essays, reflections and photos where, much like in his compositions, Stephen Dodgson speaks directly from the page, through the eyes of friends, via his music and in his own characteristically thoughtful, humorous and engaging voice.'

Paco Peña





NCCB

NATIONAL CHILDREN'S
CONCERT BAND



Why I LOVE National Children's Concert Band

There are two main reasons that I long to go to NCCB each year.

There are two main reasons that I long to go to NCCB each year. The first is because of the music.

I love sight – reading pieces of music (some which I may have heard before and some that are completely new to me) and love that by the end of only one week we have all perfected it and we can play it to an audience in a proper concert hall. The tuition we have is awesome as well as you can make bonds with your tutors while you rehearse. I knew this years tutors personally through one being my old teacher (he was amazing by the way) and by one knowing my new teacher. But

even so, they were really fun and good coaches – perfect for the job.

The second is probably the most important one to me. TO MAKE FRIENDS. Over the two years that I have been going, I have made over 15 friends. My roomies are always the best – this year one of my old roomies wasn't in the same room as me so the pastoral care let her come into our room all the time! – and I will be friends with them for (probably) FOREVER!!! Unfortunately, because they live all over the country (one even lives in Ireland!!) I don't see them much so I savour the time I have with them

as I won't see them for another year. They are always friendly and I try to be that way too. I also make friends with the people on my floor (especially this year as lots of them were my age) so we always are together in the breaks. The pastoral care are lovely too (especially our floor). I also love getting a week away from my parents!!

If you want to go but are worried, go for it. You will never regret it.

Betsy (age 11)



Being a part of the National Youth Concert Band for three years has been a transformative experience. It has allowed me to work with accomplished musicians and expert tutors who offer invaluable insight into my playing and my musicality. Throughout my three years the trombone tutor and head of brass have taken a genuine interest in my playing and how to better it. As a result, the improvement I see every year in just one week is monumental.

Rehearsals are intense but rewarding. In my first course I was playing 3rd trombone and I was completely lost in the first few days as it was such a step up from any

ensemble playing I had done before. The standard of musicians around and the help I got meant that by the end of the week I was fully confident in my ability to play the repertoire. Two years later I was named principal trombone. I really enjoyed the more challenging playing but also being able to help and influence younger less experienced players in the way I was helped and influenced in my first course.

Over my three courses I have formed friendships with fellow musicians that I see and am in contact with throughout the year. These relationships are so valuable as knowing people is everything in the music industry. What I have

particularly enjoyed is being around like minded individuals who share my love for music and understand me in a way many people in my everyday life do not. These relationships are not made without the help of an incredible pastoral team on the course. The team put on evenings of ceillih, karaoke or movies that are so much fun and filled with a lot of laughter.

I have loved my time with the national youth concert band and I can't wait for what next year's course holds.

Owen (age 17)

The National Youth Concert Band & National Children's Concert Band

with guest trombone soloist Helen Vollam



6th April, 2024 | 2:30pm
Warwick Hall | Warwick School

www.nycb.co.uk | admin@nycb.co.uk



Supported by
BASBWE | British Association of Symphonic
Bands & Wind Ensembles


british trombone society

The Stephen Dodgson Charitable Trust

My daughter, an 11 year old cornet player has attended NCCB for the past two years. To summarise what the course means to her; in short, it is her very favourite week of the year (even better than Christmas and her birthday) and she absolutely loves every aspect of it.

The most obvious gain she has made is in her enthusiasm for music and her drive to achieve the even higher standards she sees in other children and teenagers on the course.

Working to grade 7 standard at aged 11, in her school and local area she is one of the best young cornet players around; at NCCB she realises there are mountains still to scale and this inspires her to practise hard and complete her grades. Music practice is an entirely solitary affair at home; at NCCB hours of the day are spent playing the cornet – but in the company of others and with the thrill of recognising that together a really quite remarkable sound can be produced. The tutors on the course are brilliant and in both years conductors have impressively led the band and selected a programme that is age-appropriate but technically challenging.

However, alongside her musical progress, it is the friendships, independence and resulting self-belief and self-esteem that make NCCB such an unmissable event. The pastoral staff are second to none, the atmosphere created is inclusive and welcoming, and with each year's attendance my daughter returns home a little bit more certain that she can achieve whatever she puts her mind to. The only criticism she has is that NCCB only happens once a year; which is a long time to wait when you're 11 years old!

Parent (NCCB)

Assorted Quotes

"I wanted to go to NYCB to prove to myself that I could do something which I believed was so far from what I could achieve and be with people who could push me to become better and NYCB did that."

"I think the best part of the course was meeting so many people with the same passion for music that I have."

"I learnt so many things specific to my instrument from how to play it to how to fix it!"

"I went to NYCB in order to improve my percussion playing and bandsmanship. It was also a massive push to do so as it is something that I have never done outside of school!"

"It was absolutely fantastic, surpassed all expectations and I couldn't have asked for any more. It was amazing and I wish there was a summer course!"

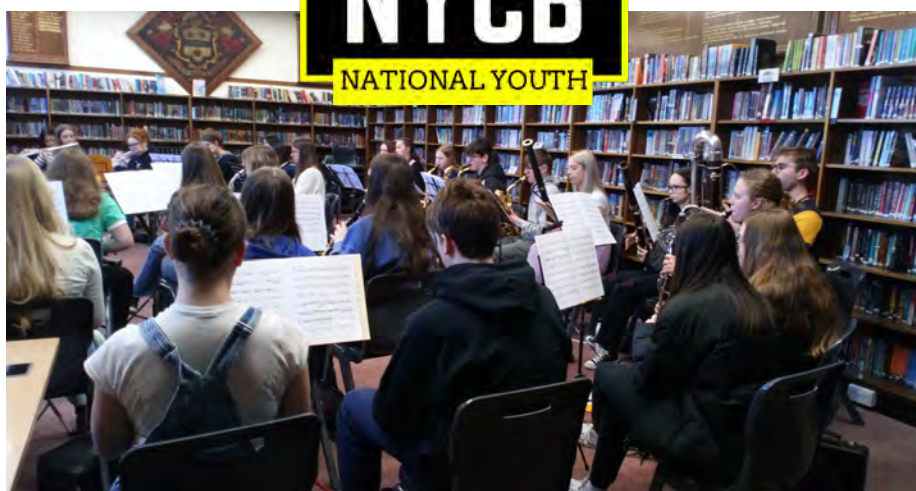
"The jazz night was a personal favourite as I finally talked to people and found another aspect of music I really now like!"

"I learnt a lot! I learnt about different aspects of different instruments and how the build upon each other. I learnt that even though the percussion parts I was doing were handheld and not tuned, it was still equally as important and very fun!!"

"I definitely want to do music as a job now."

"I would 100% recommend NYCB to others!!!"

It was one of the best weeks of my life."



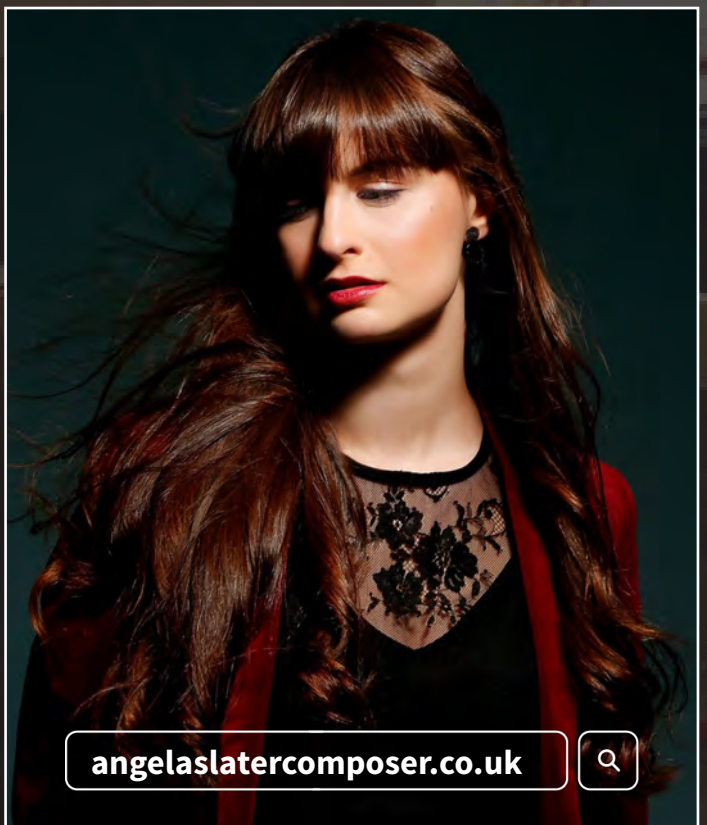
Angela Elizabeth Slater

As the moon runs red



The proposed trumpet concerto would be a piece written by UK-based composer, Angela Elizabeth Slater for Simon Desbruslais that expands upon the ideas on an earlier solo written for him titled *As the moon runs red*. I have always had ambitions to extend and develop this piece beyond a purely solo work as it lends itself to scale, force, and exchange of timbral colour between the soloist and wind ensemble.

The solo work is based upon a lunar eclipse; a natural phenomenon where the Earth blocks the light of the sun from reaching the moon. As the moon passes behind the Earth, the colours with the shortest light lengths, such as the violet and blue light, are scattered as they travel through the Earth's atmosphere, leaving only the longer wavelengths, such as orange and red. This results in the moon appearing a deep red colour from the longer wavelengths. The concerto would explore this idea further; removing each of the colours to change the harmony, gestural language, and timbral character of the music with each shift and refocusing.



angelaslatercomposer.co.uk



Details

Instrumentation: Solo trumpet with wind orchestra/concert band

Instrumentation: Picc, 2 fl, 3 cl, bcl, 2 asax, tsax, bsax, 3 horn, 3 tpt, 2 cornet, 2 tbn, 2 euph, tuba, perc (If your ensemble has a different instrumentation, slight instrumentation variations may be possible)

Duration: c. 20 minutes Difficulty: Advanced (US Grade 6)

Perusal score of original solo

Recording of original solo

Deadline to join: Fall 2024

Premiere: Winter 2025, world premiere TBD Exclusivity: Winter 2025 - Winter 2027

Total consortium goal: £15,000-18,000 GBP (\$18,121-21,745 USD / €17,180-20,616 Euro)

Prices are listed in GBP, USD, and Euro for clarification with this being an international consortium! Consortium buy-in fee:

£500 / \$604 / €573 for professional wind orchestras

£250 / \$302 / €286 for university and academic institutions

Fee includes exclusivity and licensed digital pdf parts. Physical parts may be ordered from Slater's publisher for an additional fee, if desired consortium members may have the option of using their own soloist for the performance or having Simon Desbruslais as the soloist.

A separate conversation and contract will be established with Desbruslais for performances including him.

Desbruslais and Slater also welcome and encourage academic and university institutions to consider a residency - along with a performance, the two are available for masterclasses with trumpet, brass, and composition departments, as well as individual lessons and workshops.

About Angela Elizabeth Slater

Dr. Angela Elizabeth Slater is a UK-based composer, whose compositional voice focuses on musically mapping aspects of the natural world into the fabric of music. Nominated for an Ivors Classical Award for her work, *Through the Fading Hour*, her music has been described as 'intricate...and often ravishingly scored' and making 'deft and vivid use of instrumental colour'. Slater collaborates with performers, ensembles, and initiatives worldwide to musically explore sounds, colours, and textures.

Slater's recent creative projects include fellowships at the Modern Music Festival, with performances of *Glass dominoes* for mixed ensemble and *Gathering the tide* for orchestra; Hong Kong Intimacy of Creativity Festival, working with the Viano Quartet on *Distorted Light*; Santa Fe Chamber Music Festival, for a commission of *Where skies aflame*, written for the Flux quartet; and Creative Dialogues Festival, for the world premiere of a *tulip, iron*. She has previously held Composition Fellowships at Tanglewood Music Center, London Philharmonic Orchestra, Royal Philharmonic Society, Royal Scottish National Orchestra Composers' Hub, Stockholm Chamber Brass Academy, Impulse Festival, Young Composers Meeting. She is also the receipt of the Mendelssohn Scholarship Award and is an ISCM World Music Days Nominee.

Unravelling the Crimson Sky will be a featured work on the City of Birmingham Symphony Orchestra's upcoming album, *Sounds New*. Past collaboration highlights include working with Laura Farré Rozada and the Royal Birmingham Conservatoire Symphony Orchestra on piano concerto, *Tautening skies* and with Richard Waters and the London Philharmonic Orchestra on the world premiere of her viola concerto, *Through the fading hour*.

About Simon Desbruslais

Dr. Desbruslais is a trumpet soloist and musicologist, with active research interests in music theory, analysis, and performance studies. He is the author of *The Music and Music Theory of Paul Hindemith* (Boydell & Brewer), and was the first British scholar to publish in the *Russian Journal of Music Theory*. In performance, Dr. Desbruslais has an international profile which includes critically-acclaimed recordings. In particular, he works with composers to commission new works, epitomised by his albums for Signum Classics, *Psalm: Contemporary British Trumpet Concertos* and *The Art of Dancing*. He also performs with many leading baroque ensembles using the natural trumpet



ECWO 2024

European Championship for Wind Orchestras



European Championship for Wind Orchestras (ECWO), 2024, Oslo

On May 25th 2024 the fourth edition of the European Championship for Wind Orchestras will take place in Oslo, Norway.

With nine bands competing we are pleased to announce the complete list of participants. These bands will give their best in the famous Oslo Concert Hall (Oslo Konserthus):

- Cittadinia Band Alceo Cantiani of Ronciglione, Italy
- Concertband Maasmechelen, Belgium
- Landes Jugend Blasorchester Rheinland-Pfalz, Germany
- Musikkforeningen Nidarholm, Norway, defending champion
- Orchestre d'Harmonie de la Région Centre, France
- Rødovre Concert Band, Denmark
- Strusshamn musikkforening, Norway
- University of Latvia Wind Band, Latvia
- Uppsala Blåsarsymfoniker, Sweden

“After 3 editions in the heart of Europe we are moving to the north of our continent. Just like the participants, we try to push boundaries and explore new paths.” **Jan Matthys (ECWO President)**

All wind bands will present their own choice program to include the test piece ‘Dirty Dancing’ by Norwegian composer Torstein Aagard-Nilsen. We are delighted to announce our international judging panel of Annick Villanueva (FR), Ole Kristian Ruud (NO) and Mark Heron (UK). The jury process will be led by independent non-voting chairman Jan van den Eijnden.

ECWO is delighted that the Norwegian Band Federation

(Norges Musikkorps Forbund), as one of the most experienced contest organisers in Europe, is in the process of organising this event on behalf of the ECWO association. NMF will deliver a fantastic and exciting event for all!

The ECWO Association is eager to connect with wind bands, musicians, conductors, music federations, creatives, music lovers and professionals from across Europe. ECWO is committed to the promotion, celebration and development of artistic, social, educational and economic values of wind band music on all levels; helping to grow and consolidate artistic unity and diversity within Europe and beyond.

Alongside the championship, there will be several connected events, with plenty of opportunities to meet, chat, share and exchange views and ideas:



Friday 14:00– 16:00
International round table conference,
Sentralen, Øvre Slottsgate 3



Saturday
Contest day



Sunday Conductor's day at Sentralen 12:00 - 17:00
Masterclass and clinics. On stage Lillestrøm Musikkorps, runner up in the Norwegian nationals 2023.
Professor Ole Kristian Ruud is the tutor.

After many years performing as a musician, and subsequent conducting studies at the Norwegian Academy of Music and the Sibelius Academy, Ole Kristian Ruud made his conducting debut with the Oslo Philharmonic Orchestra in 1985. He was Chief Conductor and Artistic Director of Trondheim Symphony Orchestra from 1987-1995. He was Chief Conductor of Norrköping Symphony Orchestra from 1996-1999, and Artistic Director of Norwegian repertoire for Stavanger Symphony Orchestra from 2000-2003. From 2006 to 2012 he was in the post of Artistic Director of the Staff Band of the Norwegian Armed Forces.

In Scandinavia Ole Kristian Ruud regularly conducts the Oslo and Bergen Philharmonic Orchestras, Trondheim and Stavanger Symphony Orchestras, the Norwegian Radio Orchestra, Swedish Radio, Norrköping Symphony, Lahti Symphony and Stockholm Chamber Orchestras. He has also guest conducted orchestras in France, Spain, England, USA and Japan. He also guest conducted the Yomiuri Nippon Symphony Orchestra and on numerous occasions toured with orchestras in Japan and Europe. Ole Kristian Ruud has made several CD-recordings with Oslo and Bergen Philharmonic, Trondheim, Stavanger and Norrköping Symphony Orchestras.



Ole Kristian Ruud
(Norway)

Since 1999 Ruud has been Professor of Conducting at the Norwegian Academy of Music. From 2003 to 2016 Mr. Ruud was Artistic Director of the Norwegian National Youth Orchestra (Ungdomssymfonikerne). He received the Edvard Grieg Prize in 1992 and 2007, the Norwegian Critic Prize in 1993, the Lindeman Prize in 1994, the Johan Halvorsen Prize in 1996 and the Stiklestad Prize in 2004. In 2004, 2005 and 2007 he received the Record of the Year award from the Grieg Society in London along with the Bergen



Mark Heron (UK)

Mark Heron is a Scottish conductor noted for dynamic and well-rehearsed performances of an unusually wide repertoire. He appears with orchestras including the BBC Philharmonic, BBC Scottish Philharmonic, Royal Liverpool Philharmonic, Royal Scottish National, Manchester Camerata, Psappha and Meiniger Hofkapelle. He is Music Director of the Nottingham Philharmonic and as conducting faculty at the RNCM he regularly works with all the College's orchestras and ensembles.

Mark has huge expertise in contemporary music and has collaborated with dozens of the greatest living composers. He has recorded more than 20 CDs with the RNCM Wind Orchestra and Manchester Camerata on labels such as Chandos, Naxos, NMC, ASC and Polyphonic.

Alongside his conducting engagements, Mark has an international reputation as a conducting teacher on the RNCM's world-leading conducting programmes, at the University of Manchester, as a visiting professor to the Royal Air Force, and as a guest at masterclasses all over the world.

Official programme

Friday 24th of May

International Round Table Conference - IRTC

14.00 -16.00 hrs

Sentralen, Øvre Slottsgate 3

Reception for all participants (musicians and guests) in Oslo Rådhus

18.30 - 20.00 hrs

City Hall - Rådhusplassen 1, Oslo hosted by the Lord Mayor of Oslo

Saturday 25th of May

Contest day

Performances by the 7 competing bands in Oslo Konserthus

1. Concertband Maasmechelen, Belgium
2. Musikkforeningen Nidarholm, Norway*
3. University of Latvia Wind Band, Latvia
4. Uppsala Blåsarsymfoniker, Sweden
5. Strusshamn Musikkforening, Norway
6. Rødovere Concert Band, Denmark
7. Orchestre d'Harmonie de la Region Centre

* defending champion

Having led a career as a clarinet player and music teacher, the French-born Annick Villanueva now devotes most of her time to orchestral conducting. With a 1st prize for clarinet and chamber music from the Lyons Higher National Conservatoire for Music and a place in the International Contest for wind instruments in Toulon, she took up teaching after obtaining the Certificate of Aptitude as a clarinet teacher. She was also a member of the French Police Wind Orchestra and she founded the quartet Tango and Co. in 2013.

Having fallen under the spell of conducting at the age of nine she currently conducts the Le Havre City Wind Orchestra. With a strong sense of the importance of youth, Annick also conducts several youth ensembles including a symphony orchestra and in addition runs a conducting class as well as other ensembles at the Arthur Honegger Conservatoire in Le Havre.



Annick Villanueva
(France)

Sunday 26th of May

Conductor's day with masterclasses and clinics

12.00 - 17.00 hrs

With Lillestrøm Musikkorps, runner up in the Norwegian Nationals 2023 and Professor Ole Kristian Ruud as tutor

The conductor's day is hosted by NMF (Norwegian Musikkorps Forbund) on behalf of ECWO.

Participants

University of Latvia Wind Band
Latvia

Strusshamn musikforening
Norway

L'Orchestre d'Harmonie de la région Centre
France

Concertband Maasmechelen
Belgium

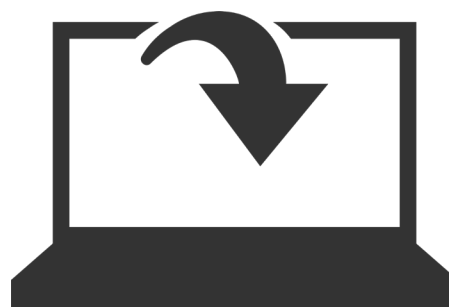
Musikkforeningen Nidarholm
Norway

The Danish Concert Band
Denmark

Uppsala Blåsarsymfoniker
Sweden

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