

WINDS Magazine

Spring 2025

remembering

CHARLES
HINE

RACIWE



BASBWE

• British Association of Symphonic Bands
& Wind ensembles



Welcome to Winds Spring 2025.

In this edition we celebrate the Life and work of Charles Hine, conductor, clarinettist, composer, commissioner, teacher, workshop leader, and a much missed inspirational human being and a valued central figure in BASBWE from the beginning up to early 2000's who passed last January.



His last years were tragic. Charles passed as a result of Lewy Body dementia. Our warmest best wishes go out to Kerry Hine, Charles' wife and our heartfelt thanks for her frank and deeply effecting article documenting Charles' final years, a journey none of us would wish to take but many do (See p.26).



In July this year the British Clarinet Ensemble that Charles conducted, one of the many groups he worked with, will be recording pieces that Charles commissioned for the BCE. The recording will include pieces by Andy Scott, Stephen McNeff, Jeffrey Wilson and Lynne Plowman conducted by Anthony Bailey and produced by Alastair Penman.

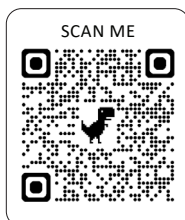
BASBWE will be contributing to the cost of this recording and if any of our readers would like to do so too please go to the link provided here:

www.britishclarinetensemble.co.uk

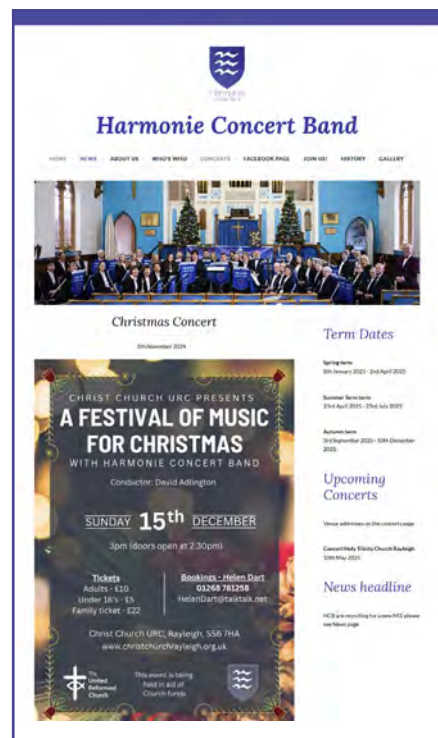


Talking of recording Wind Ensembles many thanks to Shea Lolin for his continued support of all things Wind (and Brass and perc etc) who has set up another Wind Orchestra recording Project of Harmoniemusik in Prague with members of the Czech Philharmonic Orchestra that will include Guy Woolfenden's Gordian Knots in an arrangement for Wind Orchestra Guy (OBE) did at Shea's request in 2010. We have contributed to the cost of recording:

www.shealolin.co.uk

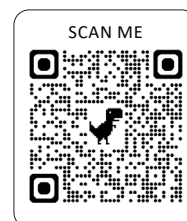


The Harmonie Concert Band in South Essex (Rayleigh) which celebrates its 50th Anniversary in 2026 has been seeking a new MD for over a year. If anyone is interested or knows of someone, please let us know.



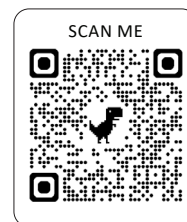
I've asked them to keep us posted:

www.harmonie.org.uk



This year as with many years we continue to support Mark Heron's Sherborne Conductors week. One of Last year's participants Cpl Sarah Morris BMus(Hons) LRSM Royal Air Force Musician shares her experiences of the week including working with Mark and Adam Gorb (Composer-in residence at Sherborne 2024) we have some great pics and Adam very kindly sent us a note about the week:

www.sherbornesummerschoolofmusic.org



The National Youth Concert Band also had a week's course that included Stephen Dodgson's St.Elmo's Fire that was repeated at Chethams School in August with Tim Reynish and NYCB Music director Jonathan Parkes conducting. BASBWE and Jane Dodgson (Thank you Jane) contributed to participants support as we will be doing again this year that will include a new Tale for Flautist Lisa Nelsen and the National Youth Concert Band as part of a concert that will be duplicated again in Chets in August:

www.nycb.co.uk

www.chethamsschoolofmusic.com



BASBWE's own Tim Reynish and Simon Rattle both conducted a combination of Symphony Orchestra and Bands in a concert with the Bavarian Radio Orchestra. Tim has kindly provided his report on the project, thank you Tim!

Composer Jack Ledger-Dowse was commissioned by the Speaker of the UK Parliament House of Commons to write music in celebration of the 75th Anniversary of the Commonwealth. He conducted two performances of his Anthem in the UK parliament. Congratulations to Jack and look forward to hearing and hearing about future pieces.

The Synthetistes in Belgium – this is fascinating going back to a hundred years ago (+2) when Florent Schmitt wrote Dionysiaques and the knock on through the years drawing in composers of all persuasions, nationalities and experiences to take the Symphonic Wind Band as a

vibrant colourful palette with which to paint that leads us to today and still very much in the light of the reason Tim Reynish set up BASBWE in the first place for public understanding, recognitions and new pieces; the Symphonic Wind Band for any one worth their creative sorts to write for.... we still think the same way... leading us on to ECWO and CISM:

www.ecwo.eu

www.cisac.org



...and the Amiens Declaration of 2023 (See p.32) all pursuing the need for grass roots engagement for the process of arts in all walks of life especially in education across the board as mechanisms for active communication and the celebration and understanding of cultural and communal differences for anyone and everyone through the process of "arts" engagement not just for an end game product but to aid mental, physical and emotional health, self-esteem, self and communal validation and much else besides.

Which brings me to sharing sincere apologies to you, our paid up members and WINDS readers, some of whom have been in touch either directly, or via group emails, discussing and communicating your concerns regarding the perceived absence of contact or information from BASBWE.

Bill Connor

BASBWE Chair



I hold my Chairman's hand up stumbling on the many bucks at my feet accepting the responsibility of those absences but can assure you that we are indeed still here, still hatching plans, still delivering financial support and actively pursuing BASBWE business (as you can see above) BUT yes with the unintentional absence of information on our website it would lead you to believe nothing is happening. We are in the process of building a members-only portal on the website and will be overhauling the content and layout which will take time. Although we are without treasurer or membership secretary and social media tech savvy individual we are doing and aiding and validating our existence as the components of this magazine will attest too. However we are always looking for like-minded individuals who may wish to join us and keep the wheels turning...please get in touch.

And Finally, huge thank you to Chris Tratt our WINDS editor and Bill Forde our Web guy and magazine producer and the other members of our dedicated committee; Anthony Houghton, Adam Roberts, Phil Shotton and Johnathan Pippen.

With many best wishes Bill Connor
PS, ECWO is happening in Stuttgart November 2026. We're looking for a British band to represent us at the competition. Have look on the ECWO website. There will be more about it in the next WINDS.

Cpl **Sarah Morris** BMus(Hons) LRSM

Royal Air Force Musician

“The opportunities on offer in military music are unparalleled”

I joined the Royal Air Force (RAF) as a flute player in March 2016, having completed a BMus(Hons) degree at Birmingham Conservatoire. I gained experience in arts administration and freelance performance roles before applying to become a military musician. The assurance of job security appealed, as did the sport and adventure training opportunities, but the prospect of exploring the world was the main attraction.

Following a 10-week Basic Recruit Training Course at RAF Halton, I was posted to the Band of the RAF College (RAF Cranwell, Lincolnshire.) The job did not disappoint. Eight years on, I'm increasingly passionate about being in a public-facing role that enhances perception of the RAF through musical excellence. I'm part of a superb team of musicians who've had the privilege to be involved in several State Ceremonial occasions – The Platinum Jubilee and State Funeral of Her Late Majesty Queen Elizabeth II, as well as the Coronation of Their Majesties King Charles III and Queen Camilla.

I've represented RAF Music Services (RAFMus) internationally travelling to Cyprus and Italy and providing musical support to Bruges & Belfast Tattoos and D-Day 80 commemorations in Normandy. Alongside the high-profile events, we spend time engaging with our local community, visiting schools and music services, and working with community and voluntary bands, connecting with the public and inspiring the next generation.

In 2019, I was encouraged to enrol on RAFMus' Training Development Course (TDC) – a modular programme designed to enhance our musical skill set through career progression and professional development. Little did I know that picking up a baton for the

first time would provide inspiration for my ultimate career aspiration; to one-day become a Director of Music in the RAF. Motivated by a desire to have positive influence and promote excellence in others, as well as continually developing my own musicianship – a leadership role is my ambition.

Over five years, under the expert tuition of Mark Heron (conducting) and Kit Turnbull (composition and orchestration), I completed the Music Direction TDC modules, culminating in an LRSM in Music Direction and attendance at Sherborne Summer School of Music Wind Conducting Course. With a burning desire to develop further, I applied to BASBWE for a scholarship to reattend Sherborne in August 2024.



Thanks to their unbelievable generosity I was able to tap into to this unique learning environment for a second time, developing my conducting skills alongside like-minded individuals from a range of backgrounds and nationalities. Military musicians totalled nearly half of the course cadre and as a RAF contingent, we worked alongside colleagues from the Corps of Army Music and Royal Marines Band Service, learning from each other's experience along the way.

Throughout the week-long course, participants received podium time each day, with live feedback and tuition from world-renown conductors; Mark Heron, Bjørn Sagstad and Agata Zajac.

Video review of lessons, with the offer of additional feedback, was available too. Exploration of conducting gestures, score preparation, rehearsal technique and repertoire knowledge were just a few of the topics touched on.

This years' course focused on the popular works of eminent composer Adam Gorb, as well as a few of his less-well-known works and those of his composition students past and present; Fergal Carroll's Gold from the Earth and William Chester's Trad Session to name a few. We also covered core wind ensemble repertoire including Holst's Second Suite in F and Kenneth Hesketh's Danceries.

The highlight for me was conducting a movement of Adam Gorb's Yiddish Dances in the final concert, guided in my preparation by the composer himself. This collaborative approach between composer and conductor was entirely new to me and Gorb's vital insight, articulating his intentions and creative processes, enabled us to achieve an authentic and musically informed performance.

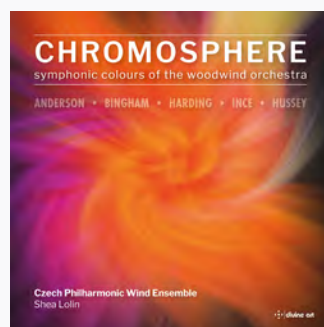
From Day 00 (as we say in the military) I haven't looked back. The opportunities on offer in military music are unparalleled. Training on the podium, inspired by my talented peers and encouraged by my mentors to know no limits, has transformed my ambitions. Forging relationships and soaking up knowledge and experience from my support network has invaluable broadened my outlook and developed my confidence and self-assurance, enabling me to contribute more effectively to an organisation I am proud to serve. BASBWE's support has undoubtedly facilitated the next step in my journey.

New album of woodwind orchestra music with the Czech Philharmonic and Shea Lolin

On New Years Day 2025, I launched a crowdfunding campaign to make another album of woodwind orchestra music with the woodwind section of the Czech Philharmonic. I'd like to share some ideas in this article to illustrate why the music is important to me and for the community of wind players and enthusiasts.



In 2014 I recorded the first commercial album of woodwind orchestra music. The main thrust of that was to record the best published works. The second album was to develop this idea with more detailed pieces which could demonstrate greater nuance, colour and texture of the woodwind orchestra. So, as I embark upon my third album, I am turning to the roots of the woodwind orchestra – Harmoniemusik.



Harmoniemusik emerged in the early 18th century, coinciding with the development of modern oboes, clarinets, and bassoons. Initially, these ensembles typically consisted of pairs of oboes (or clarinets), one or two bassoons, and a pair of horns.

The genre gained significant prominence in 1782 when Emperor Joseph II of Austria established an eight-piece ensemble for his court, setting a new standard for professional wind music performance.

The early Harmoniemusik ensembles of the 1750s often comprised five to six instruments, including oboes, horns, and bassoons. As the genre evolved, the instrumentation expanded. In 1782, Emperor Joseph II's octet added two clarinets to the traditional sextet.

By 1800 flutes were included along with contrabassoon. The growth of the instrumentation results in a fuller, richer timbre.

Harmoniemusik elevated wind music beyond ceremonial functions, laying the foundation for future artistic developments in wind band composition. The genre flourished until the late 1830s, with an astonishing 10,000 works in the repertoire. Its influence extended into the concert hall, inspiring later composers such as Dvořák and Richard Strauss some extraordinary wind music.



The album will open with one of Mozart's lesser-known contemporaries, Franz Krommer. Born in the Czech Republic in 1759, Krommer was a musical genius, working as a violinist, organist, conductor and composer.

Although Krommer had no earlier experience with wind music, it was his position of Musical Director with Count Károly's regimental bands from 1787 to 1791 and later Anton Prince Grassalkovich de Gyarak's band that he developed a keen sense of how to compose for winds. It was in this genre that his reputation grew, resulting in him accepting the enviable role of Composer for the Imperial Court of Austria in 1818. The Partita in F Major Op.57 is one of 13 outstanding wind works by Krommer which is both detailed and grand. Beautifully contoured melodic lines are contrasted with detailed articulation that radiates light, energy and direction. It is an excellent example of early Harmoniemusik.



RICHARD STRAUSS

From the purity of Krommer, we move towards one of the most influential figures in late Romantic and early modern music, Richard Strauss. Born in Munich to a musical family, Strauss began composing at the age of six and quickly demonstrated his prodigious talent. Strauss's musical legacy is characterized by his masterful orchestration, harmonic innovation, and ability to blend dramatic intensity with lyrical beauty.

The Serenade, Op. 7 was written by Strauss in 1881 at the tender age of 17. Despite his youth, Strauss displays remarkable expertise in handling the timbres of the wind ensemble resembling the earlier works by Mozart. This is further developed with the inclusion of flutes, giving an ever more deep, orchestral sound.



CÉCILE CHAMINADE

From those two early works, we turn to a flute concerto by Cécile Chaminade who was a prolific composer in her youth and published over 400 works. She gained international recognition, particularly in the UK and USA, where "Chaminade Clubs" were formed in her honour. Despite her early success, Chaminade's popularity waned in her later years.

The Flute Concertino in D major, Op. 107 is a beloved staple of the flute repertoire, composed in 1902. Originally commissioned by the Paris Conservatoire as an examination piece for flute students, it was later orchestrated by the composer.

The Concertino is a single-movement work that showcases the flute's expressive and technical capabilities. It opens with a broad, lyrical melody that sets the tone for the piece. The composition then progresses through more active and virtuosic sections. I am thrilled to be working with the astonishing British talent of Anna Stokes..



ANNA STOKES



CONSTANT LAMBERT

For something completely different, colourful and fun, the penultimate piece on the album is the charming Romeo & Juliet ballet suite by Constant Lambert. chiefly remembered for his jazz-inspired choral work The Rio Grande, Constant Lambert lay the foundations for English ballet working at the Vic-Wells ballet (known today as Sadler's Wells).

It was in his early years that Lambert was taken to see Diaghilev's Ballet Russes – the latest artistic sensation sweeping London. He was captivated by the dazzling combination of music, pictorial art and ballet. In the early 1920s, the Ballet Russes impresario Sergei Diaghilev was hoping to achieve financial success in London with a ballet based on an English subject, by an English composer.

William Walton had been keen to write a ballet for Diaghilev, and in November 1925 a meeting was arranged at the Savoy Hotel for him to play to the impresario. Lambert was invited to offer moral support to Walton. Walton was no pianist, and he failed to impress Diaghilev, but when Lambert played his Adam and Eve to him, he showed immediate interest. He crossed through the title in pencil and substituted the more English Romeo and Juliet.



SERGEI DIAGHILEV



GUY WOOLFENDEN



We then finish the album with one of the UK's most prolific wind composers, none other than Guy Woolfenden OBE. Gordian Knots was arranged for woodwind orchestra by the composer in 2010 at my request, so I'm thrilled to return to this wonderful work that draws on the inspiration of Purcell's music and Woolfenden's near 40-year history as head of music with the Royal Shakespeare Company..

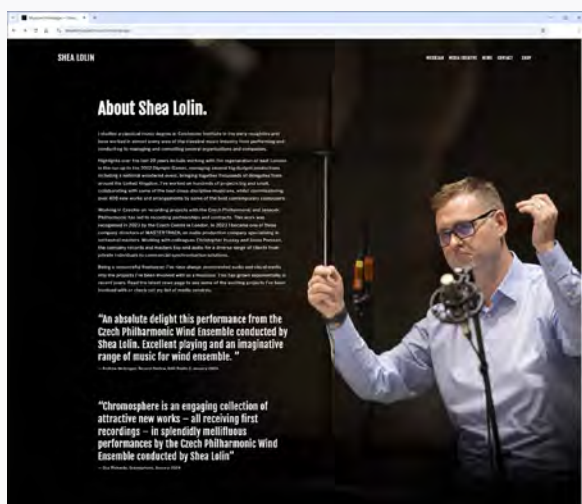
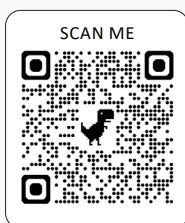
RSC
ROYAL
SHAKESPEARE
COMPANY



To bring all this truly remarkable repertoire together with a world-class orchestra and the stupendous acoustic of the Dvořák Hall, will result in something magical. Our last album, *Chromosphere*, was featured several times on BBC Radio and on editorial playlists for Spotify and Apple Music as well as social media, leading to a staggering reach of over 100,000 people.

With the kind of international reach we now have, your support will help to bring this growing genre to even bigger audiences around the world and to showcase some truly great wind music.

At the time of writing, we are now over one-third funded. I acknowledge the kind and generous support of BASBWE. If you feel able, please do visit my website where you can watch a short video and read more about the campaign.





For nearly five decades, Harmonie Concert Band has been a key part of the South Essex music community, providing a space for musicians to come together and share their passion for wind band music. Originally established in 1976 as the Basildon Concert Band, we have grown into a 50-strong ensemble with a rich history of performances across the region and beyond.

Our extensive repertoire includes classic wind band compositions, film scores, marches, and contemporary works. With a library of over 600 pieces and with new additions added regularly, our programmes are designed to engage a wide range of audiences.

Each year, we perform approximately eight concerts, many of which help raise funds for local charities, highlighting our commitment to supporting the community.

Harmonie rehearses weekly on Wednesday evenings during term time at our venue in Rayleigh. Rehearsals are open to brass, woodwind, and percussion players with some technical ability who are keen to improve and contribute to the band. We are proud of our inclusive and supportive environment, welcoming musicians from across South Essex and beyond.



Whether performing at local venues, participating in special events, or collaborating with other organisations, Harmonie Concert Band is dedicated to delivering high-quality music while fostering a shared love of performance and community spirit.

Vacancy - Musical Director To join Winter 2024/2025 Spring 2025

Harmonie Concert Band is a symphonic wind band based in south Essex which is celebrating its 50th Anniversary in 2026. We are a community band, that welcomes musicians of all ages to come and make music, we always strive to attain a high standard and to broaden our musical knowledge, experience and abilities.

We currently have 50 active members from all over Essex who meet on Wednesday evenings in Rayleigh. We have an extensive music library and play a wide music repertoire including classics, popular and light music, marches, music from films and shows, and more demanding works written or arranged specifically for wind band.

We perform 5 -6 concerts each year, including Bandstands, community events and formal concerts, some in collaboration with other music and performing arts organisations. We have played at venues throughout Essex, plus visits further afield including Eastbourne, Windsor Castle.

We are looking for someone who would enjoy the challenge of bringing the best out of the band whilst working in a friendly community atmosphere. The Musical Director is responsible to the Committee and will manage all musical matters, including music and programme selection and rehearsal schedules. This is a freelance position, and a suitable fee will be agreed with the successful candidate. The band is funded entirely by donations from band members and occasional performance fees.

VACANCY ENQUIRY





Luc Vertommen standing beside a bust of Marcel Poot in the Koninklijk Conservatorium Brussels

THE SYNTHETISTES WIND MUSIC IN BELGIUM

This really is a lost corner of music history. These largely unknown composers have been brought back to life by excellent preparation and performance of their music. An odd situation in 1925 has produced a corpus of music that should be taken notice of in the wind band world. Some at least of this material seems to be published, and this disc should help spread the word further than Brussels.

Paul Sarcich in *Classical Music Daily*

BELGIAN GUIDES AND ARTHUR PREVOST

100 years ago in 1923, Florent Schmitt (1870 – 1958) wrote what is one of the masterpieces of wind band repertoire, **Dionysiaques**, scored for the enormous forces of the L'Orchestre d'Harmonie de la Garde Républicaine. The fame of the Garde Republicaine, founded in 1848, has quite overshadowed that of its Belgian counterpart, the Royal Band of the Belgian Guides, founded sixteen years earlier in 1832, but it has recently become clear that we owe an enormous debt to the Belgian Guides when we consider the development of wind band repertoire in the first part of the 20th century.

Throughout the nineteenth century few composers of note wrote for the military bands, and their repertoire as well as marches and other ceremonial music was largely based on arrangements of opera and ballet music.

However in 1918 Arthur Prevost was appointed director of the Belgian Guides. He had studied clarinet at the Royal Conservatoire in Brussels, where he also studied harmony with the distinguished composer Paul Gilson. Gilson must have had an enormous influence on Prevost because already in 1917 he was conducting performances of Gilson's **Overture**

Richard 111 in programmes largely of Belgian composers at concerts in Pairs and Bordeaux with the band of the 2nd Karabiniers Regiment. Under Prevost, the exceptional quality of the Gidsen wind orchestra aroused the enthusiasm of many composers such as Alfredo Casella, Béla Bartók, Vincent d'Indy, Gabriel Pierné, Guy Ropartz, Alexandre Georges, Charles-Marie Widor, Paul Dukas, Albert Roussel, George Enesco all of whom attended a rehearsal, a private audition or a concert and admired the **transcriptions** of their works.

We should remember that there was no professional Symphony Orchestra in Belgium until 1922, so the concerts by the Guides were the only vehicle for classical music to be heard. Prevost was exceptionally clever at writing transcriptions of organ works by composers such as Johann Sebastian Bach, Felix Mendelssohn, Franz Liszt, Alexandre Guilmant, Guy Ropartz, Jules Van Nuffel, Antonio Vivaldi, Charles-Marie Widor and Joseph Jongen.

In the twenties, the Guides also participated in the Pro Arte Concerts organized by musicologist Paul Collaer with composers such as Darius Milhaud, Francis Poulenc, Maurice

Ravel, Alban Berg and Igor Stravinsky. After a performance of **L'Histoire du Soldat** in January 1923, contacts with **Igor Stravinsky** arose and the Guides played the **Symphonies d'Instruments à vent à la mémoire de Claude Debussy** during a concert at the Salle Gaveau in Paris in March 1923.

The Belgian premiere followed on 25 January 1924, and Stravinsky asked Prevost for an arrangement for wind orchestra of the orchestral suite **Petrushka**. When the Guides performed the premiere of Prevost's transcription of parts of Stravinsky's Petruska during an afternoon concert at the Gaumont-Palace Theater in Paris on June 14, 1924 the composer sat in the audience and began the very enthusiastic applause himself.

This transcription was also performed several times during the concert tour in North America in 1929, at the Metropolitan Opera of New York. In 1932 Stravinsky gave Prevost permission to make a transcription for wind orchestra of his suite **The Firebird** and the suites from **The Firebird** and **Petrushka** remained constantly in the repertoire of the Guides.

PAUL GILSON

Paul Gilson was certainly first Belgian classical composer to show great interest in the Guides and the wind band, and he wrote more than 70 works for wind and fanfare orchestra of various levels. Prevost also made a transcription for large wind orchestra of four symphonic sketches from Gilson's very popular **La Mer**, premiered 14 June 1925 during a Gilson Festival he organised in the Park of Brussels to celebrate his sixtieth birthday. That same year (1925) Gilson himself made a transcription for the Guides of "**Vier Préludes**" by Debussy: **La Fille aux Cheveux de Lin**, **Les Collines d'Anacapri**, **Hommage à S. Pickwick Esq.** and **Général Lavine**.

Gilson undoubtedly urged his best students to compose music for the Guides as well. During Gilson's sixtieth birthday year, some of his students founded a group of composers which they called **The Synthetists**. This group consisted of Maurits Schoemaker the initiator, René Bernier, Gaston Brenta, Théo Dejoncker, Marcel Poot, Jules Strens and Francis de Bourguignon. Their intention was: "To pour all the achievements of contemporary music into certain forms" (i.e. to synthesize the various musical trends of the time reflected in the name the group chose. The first work which came to my notice from this group was Jules Strens **Danse Funambulesques** (1930) which was on my first CD in the International Repertoire series. It is now published by HaFaBra and has many recordings in the catalogue. I had found this on a very attractive disc which included an excellent **Concertino**

DIARY OF A MADMAN

The one work not by a Belgian composer was *Diary of a Madman* by the English composer Nigel Clark. Nigel wrote: *Diary of a Madman* celebrates resistance and opposition against unjust authority and despotism. As indicated in the score, *Diary of a Madman* requires a performance full of contrast, often harsh in tone evoking unadulterated violence, but its ferocious and savage articulations are periodically interspersed with moments of sublime beauty. My composition is an 1812 Overture-style work for our times; whilst I know that real life does not always reflect art, I have chosen like Tchaikovsky to end *Diary of a Madman* on a victorious note.

Diary of a Madman starts with a light-hearted march that gives the impression of toy tin soldiers parading in a brightly-coloured ceremonial pageant from a fairy tale, conveying peace and innocence. This spectacle is abruptly interrupted by a 'shock and awe' fanfare-like march, symbolising aggression and war. This theme grinds slowly to a halt, and an atmosphere of introspection, sadness and despair takes

over. Rising above the smoky theatre of war, we then hear a distant cornet give a rendition of the Ukrainian Nation Anthem (The glory and freedom of Ukraine has not yet perished. Luck will still smile on us brother-Ukrainians). The solo cornet soon enters a fragile duet with a second cornet accompanied by dark undertones. One by one, we hear short shards of aggressive fanfare-like figures from various instruments in the band. The mood breaks – we hear strident fortissimo whole-tone scales representing pealing church bells, warning of danger. In contrast, we also hear pianissimo whole-tone scales announcing that the enemy's troops are falling back. A counter-offensive soon takes centre stage, and battles and skirmishes are heard, with short quotations from Mussorgsky's 'Great Gates of Kyiv' symbolising the defenders' heroic struggle.

On June 20th 2023 I was invited to the Royal Conservatoire Brussels by Luc Vertommen to attend a concert given by the Royal Band of the Belgian Airforce and the Hauts-de-France Brass Band, presented by the distinguished conductor and axophone player Norbert Nozy, with Luc himself conducting.

The first half for brass consisted of:

Trois fanfares a la memories d'Emile Vandervelde (1939)

– Marcel Poot

Valse symphonique nr 1. (1892) – Paul Gilson

Diary of a Madman (2023) – Nigel Clarke

The second half was given by the Royal Band of the Belgian Air Force

Bruegel Suite (1928) – Maurice Schoemaker

Épitaphe (1923) – René Bernier

Récitatif et Ronde (1951) – Francis de Bourguignon

Gils Blas (1921) – Jules Strens

In Memoriam Paul Gilson (1944) Gaston Brenta

Charles Stratton (1925) – Théo Dejoncker

over. Rising above the smoky theatre of war, we then hear a distant cornet give a rendition of the Ukrainian Nation Anthem (The glory and freedom of Ukraine has not yet perished. Luck will still smile on us brother-Ukrainians). The solo cornet soon enters a fragile duet with a second cornet accompanied by dark undertones. One by one, we hear short shards of aggressive fanfare-like figures from various instruments in the band. The mood breaks – we hear strident fortissimo whole-tone scales representing pealing church bells, warning of danger. In contrast, we also hear pianissimo whole-tone scales announcing that the enemy's troops are falling back. A counter-offensive soon takes centre stage, and battles and skirmishes are heard, with short quotations from Mussorgsky's 'Great Gates of Kyiv' symbolising the defenders' heroic struggle.

All sides are victims of the Dictator's ambition! The slow central section offer us moments of melancholic beauty and utilises Henry Purcell's 'When I am laid in earth' ('Dido's Lament' from Dido and Aeneas 1688).

This music represents the loss of homes, dignity and loved ones. There are occasional hints at better times as the theme of the parading toy tin soldiers is heard from afar, like a distant memory.

To announce the final push, we hear a church bell strike and an air raid siren signalling a ferocious musical counter-attack. After one final rendition of the Purcell theme, *Diary of a Madman* closes with a mood of triumph over tyranny. Nigel Clarke

Christopher Thomas wrote in 4barsRest:

There are hints of Shostakovich in the opening paragraphs and the writing is challenging in the extreme. But what power there is in both the score and its delivery from the band. At times this brutal stuff...exactly as it should be. But there is technique on display in abundance and the constantly shifting parade of styles and savagery passes by like a garish nightmare. The schizophrenic nature of the music is disturbing, the bizarrely twisted portrayal of the Great Gate of Kiev being perhaps the most frightening, but what is most evident is that both MD and band are feeling every note of the score. It's terrifying but utterly compelling at the same time.

THE SYNTHETISTES REVISITED

Naxos published a CD of many of these works conducted by the Band's regular conductor, Matty Cilissen.

Gils Blas – Jules Strens

Tartarin de Tarascon (Suite Humoristique) – Marcel Poot

Zo'har (fantasy choreography) – **Gaston Brenta**

Recitativo et Rondo – Francis de Bourguignon, Trumpet Michael Tambour

Guitenstreeks/Gamineries – Theo Dejoncker

Brueghel Suite (variations symphoniques) – Maurice Schoemaker

I think that Luc Vertommen's research is of the greatest importance, and he has brought to publication several works well worth our consideration. A complete exploration of this CD was curated on the WASBE website by Miguel Etchegoncelay



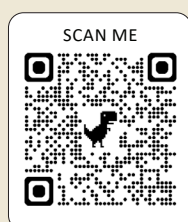
Miguel wrote: *"During the coming summer weeks, we are presenting Belgian literature for wind orchestra by Paul Gilson and a group of his students who, in September 1925, joined their creative forces to form the first group of composers in Belgian history, called the Synthetists. The music they produced constitutes an unavoidable historical heritage of the early 20th century. This fresh and imaginative repertoire, of great artistic quality, remains curiously and unjustly unknown."*

ZO'HAR - GASTON BRENTA

Zo'Har was written in 1928, it is a choreographic poem inspired by an episode of the novel of French author Catulle Mendès (1843 – 1909) and it is for me the most significant works on this disc.



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2017.bandpress.be



This novel is about incest. Léopold and Stéphanie de la Roquebrussane are brother and sister, but only meet as adults and fall in love with each other. From this incestuous passion, Catulle Mendès, the leading writer of the decadent movement, draws the figure of the sister lover, charged with all the values of this literary movement: transgression, gender inversion, devouring femininity. He dramatizes his story by referring to Zo'har, one of the five cities burnt down in the same conditions as Sodom and Gomorrah in the Old Testament.

BRUEGEL SUITE – MAURICE SCHOEMAKER

Maurice Schoemaker wrote a version for Wind Orchestra of his **Symphonic Variations**, later called the **Brueghel Suite** in 1928, and was dedicated to Arthur Prevost, the conductor of the Belgian Guides. The original music from **Symphonic Variations** was itself the reworked ballet music by Schoemaker called "Le Roi Boit". According to Francis Pieters, former WASBE President and remarkable scholar of European wind music, Schoemaker is the man behind the creation of the Synthétistes group. Schoemaker describes his project as follows: **"Casting all the elements of today's music into firmly specified forms: in other words, synthesizing."** (Quoted in «Eux aussi ont écrit pour orchestre à vent», pag. 103)

"The **Brueghel Suite** is not a sound or musical reproduction of paintings by Bruegel such as Mussorgsky in **Pictures at an Exhibition**. Schoemaker devises a musical poem in which he expresses the emotions that the paintings evoke to him. Typical in his orchestral music and in this suite, are the programmatic, descriptive character and subtle lyricism." (Program notes by editor.) Brueghel Suite is scored for large Symphonic Band, including Contrabassoon, Double Bass, Harp and 5 percussion parts.

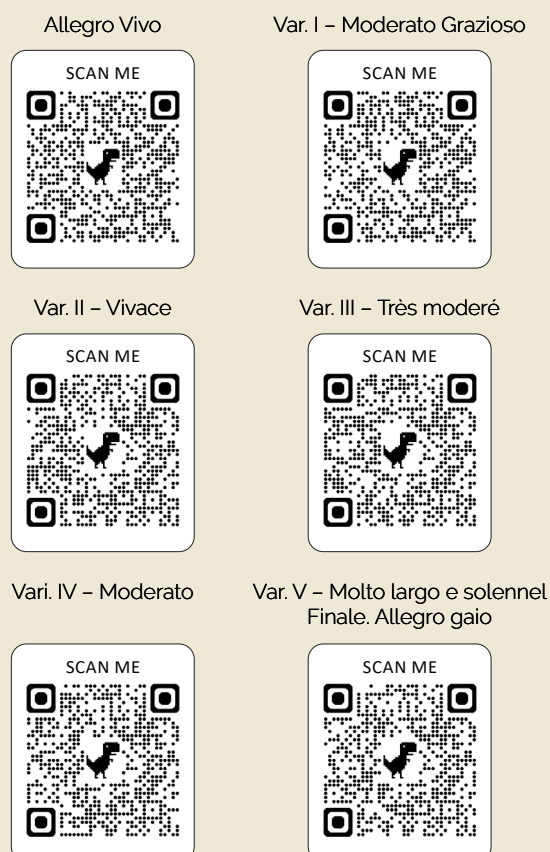
It is structured in 5 movements:

I. Prelude, II. Scherzo, III. March, IV. Nocturne V. Finale

It has a duration of about 18' minutes and the music is available at Band Press, Belgium.

Maurice Schoemaker was largely self-taught but took private lessons in orchestration and composition with Gilson. He had already composed several works before the First World War, and in 1925 he was the oldest in the group when he joined The Synthetistes. He remained faithful to his own style, and composed his first works in a conservative, traditional late-Romantic style that referred to that of his teacher.

The wind band version was premiered at The Synthetistes concert on February 27, 1930. Shortly afterwards, Brenta made a version for symphony orchestra. The work is scored for large Wind Orchestra, including English-Horn, Contrabassoon, 2 cornets, Double Bass, Celesta, Harp, and a large Percussion section (5). It has a duration of 15 minutes. Zo'har is available at Band Press, Belgium.



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& Wind ensembles

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**Czech Philharmonic
Woodwind Orchestra
Funding Campaign 2025**

GIL BLAS, SYMPHONIC VARIATIONS OP. 21 – JULES STRENS

Jules Strens is certainly well known for his **Danse Funambulesque Op. 12**, written in 1925 for chamber orchestra. After meeting Arthur Prevost, the conductor of the famous Musique des Guides, he re-scored the Danse for full band in 1929. **Gil Blas, Op. 21**, was written in 1921 as a theme and a set of 5 variations and Strens would receive for this work the "Prix des Concert Ysaye" in 1922. He would proceed as he had done with the **Danse Funambulesque** and arranged the work for full band in 1955.

TARTARIN DE TARASCON, HUMOROUS SUITE - MARCEL POOT

I. Departure



II. Gallant Adventure



III. Oriental Dance



IV. Return Adventure



Tartarin de Tarascon, a humorous suite based on Alphonse Daudet's book about his mythomaniac and comic hero was composed in 1928, and this time the work is not specifically intended for the Belgian Guides but dedicated to conductor René De Ceuninck and the Grenadiers Band. The Provençal town of Tarascon is so enthusiastic about hunting that no game lives anywhere

near it, and its inhabitants resort to telling hunting stories and throwing their own caps in the air to shoot at them. Tartarin, a plump middle-aged man, is the chief "cap-hunter", but following his enthusiastic reaction to seeing an Atlas lion in a travelling menagerie, the over-imaginative town understands him to be planning a hunting expedition to Algeria. So as not to lose face,

Tartarin is forced to go, after gathering an absurd mass of equipment and weapons. On the boat from Marseille to Algiers, he hooks up with a conman posing as a Montenegrin prince who takes advantage of him in multiple ways. Tartarin's gullibility causes him several misadventures until he returns home penniless but covered in glory after shooting a tame, blind lion."

RÉCITATIF ET RONDE, OP. 94 - FRANCIS DE BOURGUIGNON

I first came across Francis de Bourguignon and the Synthetists many years ago when I purchased a CD which included his fine Piano Concertino of 1927 and several other works by members of the group. This piqued my interest, but I failed then to follow this up. This **Récitatif et Ronde** for trumpet and wind band is a welcome addition to the romantic repertoire for trumpet. A pompous and lyrical recitative section gives way to a more energetic section, with lyrical moments. The work is available in a trumpet/piano version from Boosey and Hawkes.



GUITENSTREKEN - THÉO DEJONCKER

Théo Dejoncker became a student of Paul Gilson in 1907, and after the Conservatoire he began his career as a conductor in various theatres becoming better known as a composer after joining the Synthetistes in 1925. The interwar period was the golden era for film in Belgium, and a great deal of music was commissioned for cinema orchestras with a lineup of fourteen musicians. Ten of these genre pieces by Dejoncker were published by Joseph Buyst, and this was later scored up for full wind band. I am grateful to two colleagues for information included in this article: Francis Pieters for notes to his PowerPoint presentation in Brussels on Military Music, Arthur Prevost and the Belgian Guides, and the Synthetistes, and especially to Luc Vertommen for his very important gift to the world of wind music with his editions and publishing.



It's a huge pleasure to support Mark Heron and the Sherborne summer school that's given so much to so many players, conductors, creatives, BASBWE will continue to support as and when we can.... Many thanks, Mark!

And a warm thank you to Adam Gorb for thoughts below: looking forward to the new works Adam!

Bill Connor
BASBWE Chair



Last summer I was fortunate enough to be chosen as the Composer in Residence at the Sherborne summer music course. Occasions like this are surely a composer's dream – spending the time during the period strolling from one venue to another to listen to various ensembles rehearsing and performing various pieces of mine!

I am deeply indebted to Mark Heron for putting this all together, and to the ensembles and their conductors for tackling my works which ranged from the relatively familiar to pieces I was delighted to re-acquaint myself with. Writing for the wind ensemble affords the composer of today a unique opportunity to hear repeat performances of their works, with the possibility of them entering an ever-increasing repertoire.

Above all I like to think that as a composer I have some use in the world today. I am also thankful to Malcolm Singer for inviting me to give a talk at the Composers' course that was running concurrently. All in all, a great few days catching up with various people and making new friends.

Adam Gorb



SHERBORNE 2024



MARK HERON AND PARTICIPANTS





Get to know Bavaria: Sir Simon Rattle brings brass music and symphony orchestra together

Photo: Markus Konvalin/BR



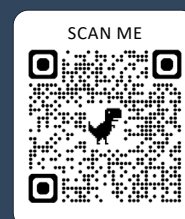
Symphonic Hoagascht

Wind Band music meets BRSO

BRSO

[Link below to the live streamed concert](#)

06.42 **Percy Aldridge Grainger**
Lincolnshire Posy
32.00 **Lorenz Dangel**
»PHON« (commissioned by the Bavarian Radio Symphony Orchestra, world premiere)
1.10.45 **Hector Berlioz**
Grand symphony funeraly and triumphal, op. 15
1.41.50 **Timo Dellweg**
»Empress Sissi«
1.48.45 **Martin Scharnagl**
»Euphoria«=
32.00 **Lorenz Dangel**
»PHON« (commissioned by the Bavarian Radio Symphony Orchestra, world premiere)



Prelude begins with staccato notes flung around the brass, strings creep in with a series of scales swooshing across the whole scale the full orchestra enters and builds up a massive chord. First band solo with a bouncy little fanfare figure in 7/8, the spirit of this first section reminds me of the wry sense of humour throughout Toch's Spiel. Phon – that means, on the one hand, the subjectively perceived loudness, but on the other hand also sound, and both

aspects resonate in Lorenz Dangel's work. I'm actually a man of quiet tones, but here it gets incredibly loud at times, he says. ~Above all, I wanted to give space to the unusual sound of the huge ensemble. "His aim is to bring together the classical high culture of a symphony orchestra and the tradition of wind music. PHON is a meeting place, says Dangel. Both musical worlds have their place in his piece, can develop individually and then merge with each

other again. "This body of music is like a gigantic organ on which I can pull the most diverse registers." "This body of music is like a gigantic organ on which I can pull the most diverse registers." In a kind of Rondo form, tutti depth, in which all 292 musicians play together, alternates with five solo parts, in each of which each individual ensemble - that is, four wind bands and the BRSO - presents itself with its own sound.

In the summer of 2023, Dangel visited all four brass bands, studied their repertoire, looked at their instruments and, above all, listened to their playing. In his composition, he goes into detail about the respective peculiarities and styles. "The brass music scene encompasses much more than just traditional Bavarian-Bohemian music." For example, he wrote a part for the Brass Band Unterallgäu that is reminiscent of a British marching band. For the Ulrichsbläser Büchlberg - "a very musical band," he thinks - an almost classical-sounding passage. For the great sonority of the Marktoberdorf youth brass orchestra, an elegiac part. And for the Möckenlohe brass band, something very original from the Bavarian-Bohemian tradition - "but with a wink." In some cases, he had to deal with very specific instruments that he had never written for before, such as cornet, alto horn or euphonium.

Of course, the BRSO also has its solo part, and here Dangel wanted to give the strings a voice alongside all the concentrated power of the wind instruments. The BRSO also has its solo part, of course, and here Dangel wanted to make the strings heard alongside all this concentrated wind power.

The beginning of PHON is a single climax in which the entire ensemble rises to its full force and which, after around two minutes, leads to the loudest part of the piece. "Here you can see what this body of sound is capable of." Before the individual bands emerge as soloists, Dangel lets a tuba motif circle through the room at the beginning, thereby exploiting the full spectrum of the widescreen arrangement of his giant orchestra on the stage. When composing the work, Dangel gave up his well-rehearsed working method for the first time.

He actually always writes in the classic way by hand on A3 paper with very small staves and only then has what he has written entered into a notation program. "But with just under 150 individual parts, that would not have been possible here." That is why he has now composed directly on the computer for the first time. "The score for the conductor also looks rather unusual, as of course not everything fits on one page." It is a so-called short score, explains Dangel, in which each ensemble is summarized in a few lines so that it remains clear.

Although pure monumentality, as in Berlioz, was by no means his intention, as there are also quiet, subtle parts, PHON nevertheless exceeds the dimensions of a conventional concert in every respect. Not only through its sheer volume, but above all through its very special sound.

Simon Rattle Concert Report

Last February I shared a programme with former members of the Merseyside Youth Orchestra in Liverpool with Sir Simon Rattle; he was full of a tremendous project he had launched in Bavaria and talked to me for an hour about what was happening. Here is the video that Bayerischerundfunk made of the whole project.

Here is the report in the Bayerischer Blasmusikverband e.V. 19 July at 17:53

Over a year, the Ulrich brass band Büchlberg, the youth wind band Marktoberdorf, the wind band Möckenlohe, the brass band Unterallgäu and the symphony orchestra of the Bavarian Radio have been preparing for the closing concert of the project "Symphonischer Hoagascht". A long-length Felix Hentschel documentary.

More than 100 brass ensembles with over 5,000 musicians from all over Bavaria had applied in spring 2023. Four of them were selected by a high-profile jury around Sir Simon Rattle to elaborate a joint concert with the Symphony Orchestra of the Bavarian Broadcasting (BRSO) until summer 2024. The selected ensembles were the Ulrichsbläser Büchlberg, the brass band Möckenlohe, the brass band Unterallgäu and the youth brass band Marktoberdorf.

Filmmaker Felix Hentschel accompanies the musicians of the ensembles in the preparations and the final concert on the 7. July at the Showpalast Munich. He introduces the composer of the piece composed himself for the final concert, Lorenz Dangel, and is with Sir Simon Rattle on his tour across Bavaria to the four ensembles.



Simon Rattle Concert Report

The aim of the "Symphonic Hoagascht" is to connect classical symphony with traditional wind music, bring together laymen and professionals and promote the exchange between the different musical ensembles.

July 7th 2024 5:00 pm Munich,
Showpalast Munich

Special concert

Programme

Percy Aldridge Grainger

Lincolnshire Posy **Lorenz Dangel**/
"PHON" (commissioned by the
Symphonieorchester des Bayerischen
Rundfunks, world premiere)

Interval

Hector Berlioz "Grande symphonie
funèbre et triomphale", op. 15

Timo Dellweg "Kaiserin Sissi"

Martin Scharnagl "Euphoria"



FUNKHAUS MUNICH

Sir Simon Rattle is new to Bavaria and wants to get to know the country and its people – through what he loves to do most: music. Music and Bavaria? That doesn't work without brass music.

We are celebrating the arrival of the BRSO's new chief conductor, Sir Simon Rattle, with a major project in which we bring together musical traditions in Bavaria and its people: brass band and symphony orchestra.

In cooperation with the Bavarian Brass Music Association, we invite brass music ensembles from all over Bavaria to make music together. Apply and be there when Sir Simon Rattle and

around 300 musicians from all over Bavaria take the stage! Mutual visits, joint sessions and the big final concert are part of the year-long project,

in which amateurs and professionals from all generations and from all over Bavaria will come together to make music together.



Symphonischer Hoagascht

Blasmusik meets BRSO

Interviewed by me, though Simon talked without interruption for nearly an hour so excited was he

Simon, can you possibly fill us in on this incredible project in Munich?

I was looking for a way in Bavaria to do a big project which would get us in touch with people but would mean that we touched all of Bavaria. Everything in this country seems to be horribly centred around London. In Bavaria of course people forget that there is anywhere other than Munich and the rest of Bavaria gets a bit frustrated.



When I started in Berlin we did 10 years of dance projects which brought different people from all over into the centre; I was searching for something that could make a musical connection and one of the players said, "Well you know Simon a whole lot of us come from this Blasorkesterworld which is in a way the equivalent of British Brass Band, not totally like the American wind band world but of course there is an unbelievable amount of music and particularly from the 19th century and a lot of music which crosses the borders from what's the Czech republic, what's Austria and what's Bavaria; they said there are a lot of orchestras of very high standards and maybe you should look at this." So, we went away and thought and I had the idea that we should find what the groups were and get somebody to write a piece. All of them would have their different personalities, so we put out a call.

Nowadays social media makes it much easier than it would have been 20 or 30 years ago and I thought well we'll get ten or fifteen groups replying and it will be wonderful to hear them. Within two weeks we had 120 and we promised that whatever, we would listen to all of them. I have to say I only listened to 25 but members of the orchestra and other people listened to them all, and they sent videos and recordings and also they sent little introductions to what they are and what their region is and some of them sent special messages; "Oh you might like to visit this region because there is this special thing...", "this is the place where we make the best little dumplings in the area", all incredibly sweet, so warm, it was very difficult to choose even once we had whittled it down to 20 something, we realised that we couldn't have more than about 300 musicians on the same stage at once.

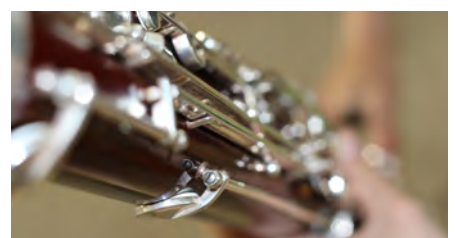


We wanted obviously most of our orchestra there, even with another 4 groups so we found 4 very different groups, one incredibly tradition, another which was mostly very young people, very large more like an American wind band that you and I would know and indeed playing a lot of American music. One astonishingly from the place where they made the best schwetzi. In Bavaria is a real old fashioned Salvation

Army British brass band and they play salvation army music like my father's old school friend William Overton a name you would know, principal trumpet of the BBC Symphony Orchestra.



I used to play in the Sally Bands for him, the same kind of music and the same kind of spirit. I then spent three days travelling around and over those 3 days we drove 1500 km going to spend a morning or an afternoon with each group hearing them play, rehearsing them, normally being given refreshments, just hanging out, you realise that these people understand what an orchestra is doing because they understand what rehearsing is. They understand what high standards are, and of course, as I had been warned, the standard was very high. What I hadn't quite expected was with one band in particular that they would play in a type of rhythmic way which knocked me sideways. I told them, "you know I have been trying to get orchestras to play Mahler with the kind of rhythms that you play my whole career; sometimes we get close but we never get it accurate and tight.





This is the most traditional of all the bands; the one where there has been one conductor for 25 years. Basically, he arranges all the music. The other music that they play is very much from this Czech tradition. Every phrase is slightly swung in a way I had not really come across because the Bavarian marches. I live in Prussia, let's face it, Berlin is Prussia still and a march goes 'rap pa pa pa pa pa'. You get to Bavaria and a march is 'ra da ra da ra da' - you could not notate it because it is not a 5; it's like if it were a 7 it would be like a 4 and a 3. It is something completely natural and gradually built up because most of these bands are of multiple generations, people have their parents and grandparents and kids, 3 generations of people playing together and they are playing a repertoire that we hardly know in a way that we hardly know how to play it. So it was just as much of a shock to me as when I went to play timpani in the G.U.S Footwear Band as a teenager and heard whatever it was 20 cornets playing Berlioz' *Le Corsaire* immaculately.



Any of my snobbery about brass bands - if I'd even had a few percent of it - that was out of the window, but what is fascinating is that each of these groups is from a different region in Bavaria with very different traditions, and this poor wonderful composer who has done a great amount of film music so he can write any style, Lorenz Dangel, he has travelled round to them and learned how different they are so he has to write a piece in which the Bayerische Rundfunk Symphony Orchestra. including the strings, because they said we are not going to be left out of this we want to play; a lot of the brass players come from this world.



Each orchestra plays in a different way, so he will write a piece in which we can almost do call and response and each group has its own particular personality and then we will start with the Lincolnshire Posy played by the Bayerische Rundfunk orchestra, who have never played it in their 75 years of

existence, and I think they will also find that fascinating. Grainger was a real master, let's face it, in this world there is nobody who quite opened it out in quite the way that he did, and so then we will play Lorenz's piece which will be about 35 minutes, and then there is a gigantic re-set and we play the Berlioz *Symphonie Funebre et Triomphale*, which will be really an experience. Then at the end we play a couple of traditional pieces where we will all play together. I think that the Bayerische Rundfunk will be really struggling to play alongside them. and of course, already we had times in Munich when some of the bands who did not get selected came and spent time with us and sat in at rehearsal. We had one rehearsal with 500 of them there listening to Mahler no 6; someone said "Simon, you told us it was big symphony orchestra but you only have 6 clarinets, what is this?"



We then spent a lot of time together simply joining the world together. For me, it's extraordinary. I've met really wonderful generous warm people with an accent which for a moderate German speaker is like coming and hearing a room full of Scouse people! But somehow we managed to communicate. But we also made beautiful music together. I did not know the name of one single composer out of 8 or 9 over the weekend, so it's a great learning process and I'm sure we will have made so many real friends, and so much contact.

It is in July Friday 5 Saturday 6 and Sunday 7, the concert is 5 o'clock in Munich, in this enormous place where they have circuses and big horse shows: the Odeonsplatz.

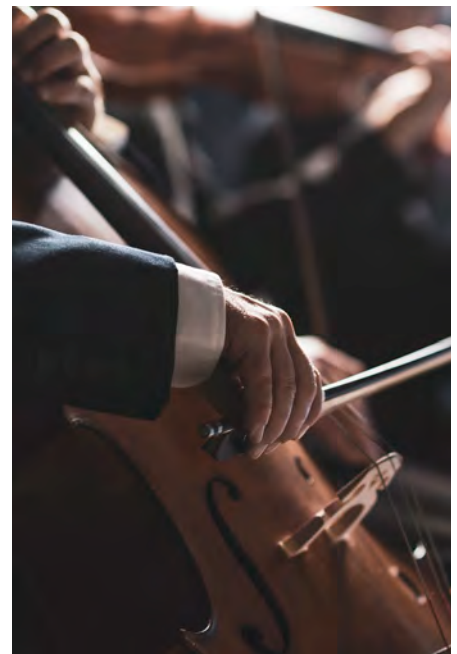
He then played a recording of the traditional band playing a polka, I mean this guy is like the Carlos Kleiber of Blasorchesters, everything is done from memory, every rhythm is just slightly swung. Traditional orchestra played a traditional polka. Every rhythm is slightly swung. I was simply stunned at the unity of that. This is a very special piece. This will just be the start of something.



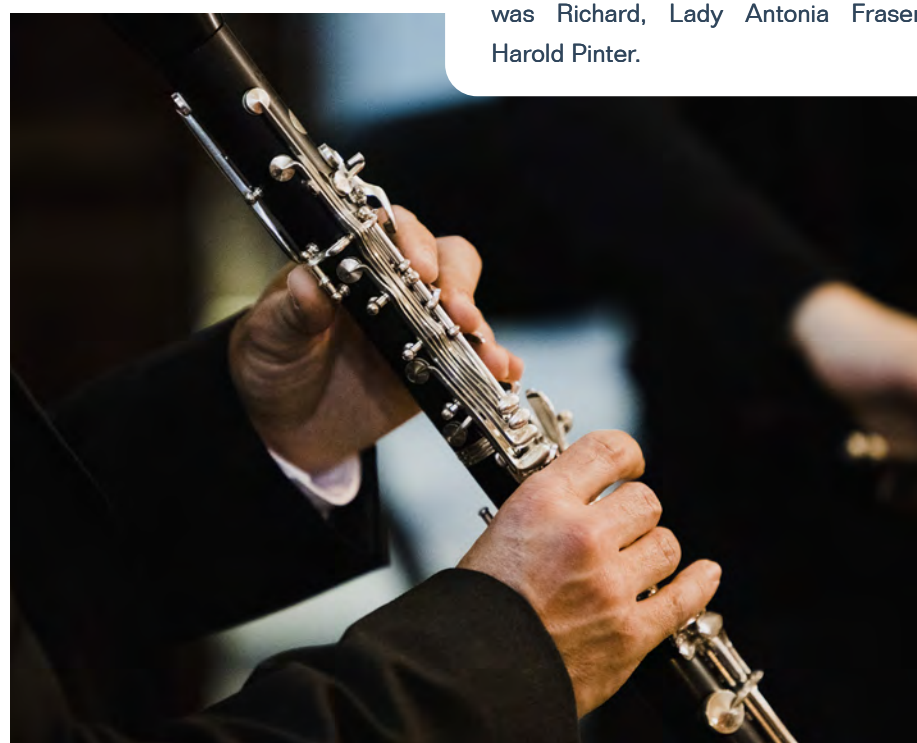
We ended by reminiscing about his student days playing for Guy Woolfenden in Liverpool and about BASBWE of which he was President, and our earliest commissions.

Guy Woolfenden, how much did I play with him in the Liverpool Mozart Orchestra. He was the single funniest conductor I ever played for, a wonderful musician but a comedian.

Richard Rodney Bennett, I ended up living in his house in Onslow Square. I went there with Liz Lutyens at 17, there was Richard, Lady Antonia Fraser, Harold Pinter.



Please find a Live Recording and more info about the project



Passion, Purpose, and



BRUCE HICKS

As the 1970s commenced, a new era of education started at a Sydney school called Christian Brothers High School, Lewisham, New South Wales, Australia, an educational institution now into its second century.

Two landmark events happened in those years. Firstly, a new Principal was appointed who remained in post for over 12 years and I was appointed Head of Music with the specific responsibility of commencing a Brass Band program and organizing the establishment of a music department.

After a relatively short time, things were up and running. The music regime was strict, demanding and musically focused, with conductor and students working for a common goal; to create something very special.

The vital ingredient in those early years was a Principal (Rev. Bro. M.Q Brady. cfc) who was totally committed to music education. Every request for new instruments was met with a "nod of the head" and was followed by a "don't buy any cheap instruments."

As an example, this ensemble ended up with three EEb Sovereign tubas, and two BBb tubas. Plus, a range of the very best of British Brass in all other sections.

The band programme grew both in its musical prowess and stature, within a school renowned for its sporting excellence, especially at rugby league.

THE STORY UNFOLDS

So, what was the formula for such amazing success?

The ensemble rehearsed each morning from 7.45 to 8.30 am, mainly consisting of hymn tunes and long note scale practice, with two main after-school rehearsals of 1½ hours, and Sunday evening rehearsals three weeks prior to major contests. There was also weekend intensive rehearsals as well as three-day band camps. Each student was also required to perform as a soloist in various competitions, with some also taking musical examinations. (AMEB)



So, what were the numerous repertoires performed by this group of inner-city young kids which in the end catapulted them into Senior 'A' Brass Band level in New South Wales? The only school band to ever have achieved that status.

Well, this amazing group performed such compositions as:

- Resurgam by Eric Ball
- Essay for Band by Edward Gregson
- Plantagenets also by Gregson and Prelude for an Occasion
- Sinfonietta by Gordon Langford

There was also numerous test pieces required for various brass band competitions, and the ensemble also commissioned works by the English composer Ronald Hanmer, who immigrated to Australia in his later years and was a good friend of the Band and to Bruce.

FAST FORWARD TO 2025

To coincide with my visit back to Australia in February, a reunion of former music students was organised. Many former musicians came to a fantastic five-hour reunion in Sydney where not only students came but also a number of parents.

One former student even turned up in his band uniform, still fitting him perfectly!

There was a great deal of banter about past successes, repertoire performed and what it meant to have been part of something very special.

Former member Joe Macri, who came to Sydney especially for the reunion from his home in Dublin, echoed the mantra of the evening and that was, what they had learned in their years spent in the band programme gave them all the skills to be successful, high achieving and determined adults.

Commitment

Others spoke about the friendships formed in their years as band members which have endured to this day.

THE SCHOOL

Christian Brothers High School, Lewisham has an outstanding academic reputation in Sydney. It was very interesting to see that the school has documented its history with an amazing collection of archival memorabilia and in these archives are the achievements of its school band. Some of these are included in this article. I received a warm welcome back to the school by Principal, Dr Michael Blowes.

REFLECTION AND THOUGHTS

So, looking back, what were my reflections on this reunion and a return visit to my very first teaching mission.

Firstly, I was deeply humbled to think that this group of high school students wanted a reunion with their former Bandmaster and fellow musicians, and that the organizing group had been actively pursuing the organisation of such an event over many months.

When the band program commenced at Christian Brothers High School, Lewisham, I did not realise that young people are truly amazing and have the ability to respond to the demands to give their personal best at all times and over many years. There is such a wonderful sense of loyalty.

That good repertoire never goes out of fashion, and poor-quality music just wastes a young musician's time.

Musical leadership must be learnt and developed and should be all-consuming for all music educators.

Parents play a key role in supporting, raising funds for tours and other music activities and in general supporting the conductor and his aims for the ensemble.

The active support of senior school leaders is also of vital importance. They have got to know and understand what a good band/music program should look and sound like!

CODA

In conclusion, my thanks, appreciation and admiration go to an incredible group of teenagers who taught me so much.

To music educators everywhere, you do an amazing job. You must never underestimate what an important role music education plays in developing outstanding adults of the future.

FOOTNOTE

Bruce was a long-standing member of BASBWE and for several years Editor of "WINDS" magazine. His teaching career has included St Mary's College in Crosby, Liverpool, St George of England High School in Liverpool and currently Emeritus Director of Music at Archbishop Beck Catholic College also in Liverpool UK.

Bruce lives in Southport in Merseyside. He is married to Janet, has two children, Emily and Nicholas and two grandchildren, Frederick and Arthur.

Christian Brothers High School Band through the years

1976



1977



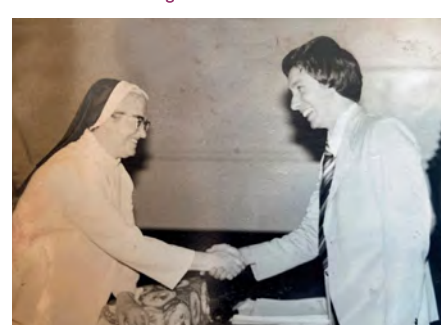
1978



1979



Sister Brenda Dowd greets Bruck Hicks



At the moment, it is very difficult for me to write about Charles, so I am using stimulus sources.

Here I would like to share a beautiful piece of writing from Charlie Price (who is now in his twenties), written in response to my email notifying him that Charles had passed away. It felt immensely important that Charlie be invited to attend the farewell ceremony as Charles was very fond of him: they seemed to share a particular connection. Perhaps Charlie reminded Charles of a younger version of himself - both being wonderfully intelligent, erudite, well-spoken, bespectacled clarinetists.

Charles and Charlie first met at a woodwind day in Braintree in 2013. Immediately identifying Charlie's brilliance, Charles suggested that he join the local county music ensembles: first Essex Youth Symphonic Wind Orchestra (EYSWO) which Charles directed, and later, Essex Youth Orchestra (EYO). In time, Charlie became leader of EYSWO. Charles rehearsed the clarinets and woodwind sectionals for EYO at residential courses at Woodbridge School (Christmas) and Felsted School (Easter). I was a pastoral staff member on the residential courses and tours, and played cello in EYO and helped out with percussion in EYSWO.

There were summer concert tours in Europe, annually with EYO and every other year with EYSWO.



Concert on lakeside Music Pavilion Stage Keszthely, Hungary (August 2016)

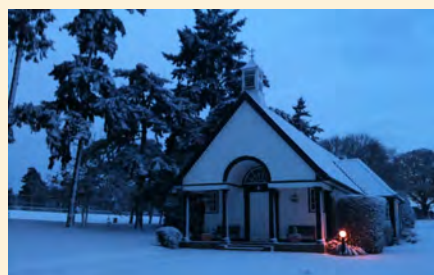
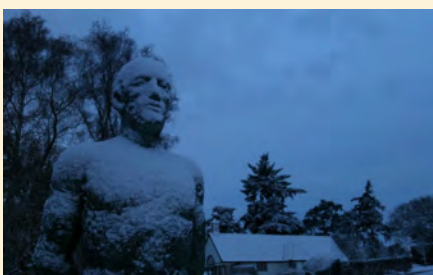
I owe a great deal to him as it was he who invited me into Essex Youth Symphonic Wind Orchestra. He was essentially responsible for all my fond memories of music making.

Significantly, Charlie was the last person to have a lesson with Charles... it was on 6 February 2020. Charles had only received the report officially diagnosing Mild Cognitive Impairment (MCI) in January 2020, but we both knew that this was only the start, and, based on my extensive reading, suspected that Lewy body dementia would be the ultimate diagnosis.

Hungary 2016



Woodbridge School



MCI is a condition where people have more memory or thinking problems than other people their age. The cognitive changes that Charles was experiencing at this time involved difficulties with attention and doing complex mental tasks such as multi-tasking and problem solving. He would also often have difficulty processing visual input correctly, for example difficulty recognizing objects correctly due to lighting/shading or angle of view. It is incredible to think that despite this, Charles still managed to conduct the Essex Concert Band Christmas concert in December 2019. Although there were some difficulties (and sadly, even heated words) in the final rehearsals, with Charles miscounting the number of bars, it is surely a testament to his great mind, musicianship and professionalism that this final concert was still a success.

For the first five weeks of 2020, Charlie Price had visited our home for extended sessions of what seemed to be sheer delight on both sides: playing, discussing and analysing music. I'm so grateful that Charles had the opportunity to spend this time sharing their joy of music before the long

isolation caused by the pandemic. Although the Grammar School email address I held for Charlie was long out of date, a Google search for organists soon located his contact details. The most heartfelt and sensitive response to my email followed.

Charles' death is a great loss to music, to the fields of artistic endeavour and educational enterprise to which he untiringly devoted his life, but also to all those who knew him, he was such a pleasure to know. His profound and learned love of music and his warmth as a music-maker both shone through in any encounter with him, but he was, beyond that, a witty, kind, gentlemanly, enquiring, highly intelligent, and loving presence in any setting, musical or otherwise.

He had a beautiful and uncommon gift as a clarinettist (whenever I listen to his Vega Wind Quintet recordings, I can always hear him taking care of every note and every phrase until its very end). His tone was rich and mellifluous, his musical mind penetrated deep into any piece of music and spread through it, an energy of attention and love. We all admired his command of articulation, as a conductor and sectional leader as well as in his own playing, how no accent, slur, tenuto, or staccato in the score ever escaped his eye nor did their omission ever escape his ear in the sound before him. You always had a sense with Charles that music was an owned and fluent language to him, and a haven in which he was at home.

We corresponded briefly after our lessons were interrupted by Covid in March 2020. In 2021 he told me by text about his diagnosis. I can imagine how both Covid, and his dementia, robbed from him the opportunity and ability to do what he did so brilliantly and did for so many years, as an educator, director, and musician. It is a sad comfort but a comfort none the less to know that he is at rest, living on in the work

of noble note he carried out all his life, and in the lives, both young and old, that he touched.

As well as someone I looked up to and aspired to be like (and still so), he was a friend, someone to whom I continually found myself reaching out (and often bumping into as you both lived so close to the grammar school).

I owe a great deal to him as it was he who invited me into Essex Youth Symphonic Wind Orchestra (EYSWO) in 2013 after a woodwind day in Braintree and so was essentially responsible for all the fond memories of music making that followed that I have in EYSWO and then EYO, all throughout my teens.

I study English Literature now at the University of Exeter and am devoting most of my energies to my creative writing which always was my other big interest, but I continue to play the clarinet, working on repertoire in private and playing four concerts a year with the uni symphony orchestra in which I play first. Though I think my path is quite different to the one Charles forged for himself in music, I continue to learn from Charles, I continue to be guided in my own endeavours by his insights, not only as they pertain to music making, but as they pertain to life in general: I can only hope to emulate that warmth, that spirit of enquiry, his civility, his flair and aplomb, and also his courage (there was not a stage in the world he could not confidently bestride, nor an ensemble he could not stand before with authority and grace).

Charlie Price



EARLY SIGNS OF DEMENTIA

I remember the first time I became concerned something wasn't right. It was a one-off occasion in August 2016 and Charles was conducting a youth wind orchestra. Before the concert, he took off his linen jacket and put on his conducting jacket. After the concert, he couldn't remember where he put his linen jacket and accused me of misplacing it. It was so unlike him.

More signs followed. There was another one-off occasion about 18 months later when Charles forgot how to adjust the heating in our house. Later, he struggled to figure out power sockets. And he'd lose things, even when they were in the room he was standing in.

Charles queried things with the doctor several times over the course of 2019. They always merely conducted the briefest of memory tests during the GP appointment which he would pass with flying colours. They surmised that it couldn't be dementia – after all, Charles had no problems remembering name and address for 5 minutes!

It was so frustrating hearing medical professionals rule out dementia based on this test alone. The reality was that they simply didn't have the necessary training, and therefore didn't understand dementia and its complexities.

In September 2019, after I pleaded with the GP, they finally referred Charles to the Memory Assessment Service.

RECEIVING A DIAGNOSIS

Charles's symptoms began to intensify at night. He'd twitch and flail and fall out of bed. I had to order a crash mat to put on the floor by the bed. I also had to get sensor lights and a door alarm as he'd sometimes walk into the porch thinking it was the door to the bathroom. Somehow, Charles had still been able to conduct up until December 2019. But then, during a rehearsal he began to make mistakes, conducting the wrong number of beats in a bar or miscounting the number of bars. He had the insight to realize it was no longer viable for him to conduct and retired after the Christmas concert.

On 14 January 2020, following the results of an MRI scan and a detailed cognitive assessment in November, Charles received a diagnosis of Mild Cognitive Impairment.

Kerry's Story

My final years with Charles shouldn't have been as stressful as they were . . .

Kerry Hine shares her experience of caring for her husband, Charles, and the difficulty finding any sort of specialist support.

Charles and I met at a music summer school in 2003 and had an instant connection. Within a few months, we moved in together and married in 2006.

Music was Charles's great passion in life. He was an esteemed clarinettist, as well as a conductor. He was also a composer. He was a beautiful, kind person. Everyone agreed.

He cancelled rehearsals for all upcoming chamber music concerts he was to have performed in. As Duke Dobing, flautist, said at Charles's funeral, "the curtain was coming down on a long and distinguished career". He'd always been such a well-respected musician at the top of his field.

I wanted a proper diagnosis for Charles. But then, a new layer of stress was added. Covid-19 forced the UK into lockdown.

Doctors wouldn't see us. I eventually convinced the local NHS to conduct the psychometric assessment via Microsoft Teams and I shared all the observations I'd written down in the months leading up.

On 17 September 2020, Charles was diagnosed with Lewy body dementia.

I was forced to give up my job as an academic tutor in August 2020 to care for Charles full-time. From that point on, I was very much living his life rather than my own. But looking back, I would do it all over again.

It sounds strange but the diagnosis was something of a relief, and certainly not a surprise. I had done so much of my own research that I knew what was coming. Charles did too. But I needed support in understanding this specific type of dementia and what to do next. All I received post-diagnosis was a huge package on my doorstep, containing hundreds of pages of documents to read through. I wanted someone to talk to, not a mountain of reading material. But the NHS couldn't give me that.



OUR ADMIRAL NURSE, RACHEL

It wasn't until I spoke with Rachel, a dementia specialist Admiral Nurse specialising in Lewy body dementia, in February 2023 that I finally found someone who understood what we were going through. We had a fortnightly call from that point on until July 2023 and I can't tell you how helpful that was. She offered practical support, but just as importantly, she gave me emotional support.

In 2023, three of Charles's compositions were published. I wanted him to still maintain his identity as a professional musician even if he could no longer perform or conduct. Concerts were held in January and May where Charles could hear his pieces being performed; Rachel attended in May, which meant the world. I'm so glad we did this before he passed.

Despite Rachel's help, our application for NHS Continuing Healthcare funding in July 2023 was rejected. They acknowledged that Charles needed full-time care but stipulated that it was 'not for medical reasons'.

CHARLES'S FINAL DAYS

The final 10 weeks of Charles' life were undoubtedly the hardest. In October, he had a petrifying hallucination that lasted four hours. He was taken into hospital, where he stayed for five weeks, despite the consultant on the ward classing him as 'medically fit'. I had to argue with them because they refused to acknowledge his delirium and gastrointestinal problems as symptoms of his Lewy body dementia.

After those awful five weeks in hospital, Charles was moved into a nursing home for another awful five weeks, as most of the staff had no understanding of appropriate individualized dementia care.

What I really wanted was to keep Charles at home, where he was happy. I promised him I'd care for him at home and that it was where he'd pass away. But he didn't, and I feel that I let him down. He only returned home after his death. Charles died on 1st January 2024. On the anniversary of his first wife's death.

*With special thanks
to Dementia UK*

www.dementiauk.org



It's not easy sharing my story, but I tell it to highlight how many gaps there are in dementia support right now. It is so difficult to find appropriate care tailored to the individual. The lack of understanding about Lewy body dementia was infuriating. The battle for any sort of funding, and the subsequent rejections, left me feeling dejected and exhausted.



In Charles's final days, I logged into Facebook and put out a post saying that he was reaching end of life. Almost immediately, we were bombarded with messages from people not just in the UK, but around the world. Old students, colleagues, friends and family, and everyone in between, spoke of his kindness and how he would be missed. They spoke of how he had always been happy to help them however he could. And they spoke of his smile: a smile that just made you feel better when you saw it. I miss his smile so much.

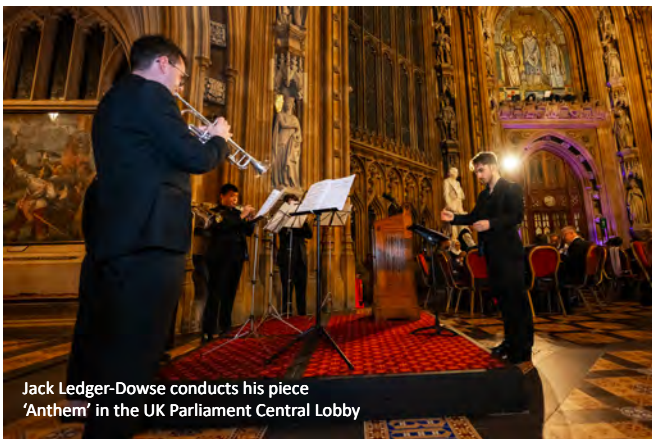


Jack Ledger-Dowse: A Composer's Evolution

From the Halls of Parliament to the Silver Screen

Jack Ledger-Dowse is a London-based composer whose versatile work spans various mediums, with brass instruments playing a pivotal role in his two most significant career projects to date.

In March 2024, the UK Parliament celebrated the 75th Anniversary of the Commonwealth, led by Speaker Sir Lindsay Hoyle. Jack was commissioned to compose two pieces for trumpet quintet to enhance the festivities. On 10th March 2024, dignitaries from as many as fifty-six different Commonwealth countries gathered in Central Lobby. Guests included speakers from dozens of commonwealth countries such as Greg Fergus (Canada) and Sir Lindsay Hoyle (United Kingdom), as well as Colin Lawson, the then director of the prestigious Royal College of Music (Jack's alma mater). The Band of the Irish Guards performed Jack Ledger-Dowse's Fanfare to commence the event, followed by Anthem, conducted by the composer and performed by Royal College of Music trumpeters.



© UK Parliament - Maria Unger

A second performance of Anthem set the tone for the Flag Raising ceremony in Porcullis House the following morning, music that will feature in the ceremony every year from now including the recent 76th anniversary. Attendees included many members of parliament, reporters from national news channels, and deputy speakers Nigel Evans, Dame Eleanor Laing and Dame Rosie Winterton.

Two months later, Jack's brass band piece 'Ascension' was performed at the European Brass Band Association's convention in Palanga, Lithuania, on 2nd May 2024. The composer contest, open to all ages across Europe, has recognized internationally acclaimed British composers such as Simon Dobson and Daniel Hall in the past, with the revered Edward Gregson featuring on the jury. Cory Band, an ensemble glittered with accolades, performed the three successful finalist pieces, with Jack Ledger-Dowse's Ascension earning second prize and Cory Band director Philip Harper commenting the following about the piece:

"Jack's piece 'Ascension' was a brooding and dark-hued exploration of brass band sonority, demonstrating a nuanced understanding of blend and colouration. It took the listener on a journey from melancholy to elation."

Jack's career continues to flourish in both concert and film music. He is actively engaged in composing and arranging for US-based Matonizz and Fennel Production. Additionally, he is set to begin scoring a new feature film by director Vishnu Chaprayil, marking an exciting and challenging creative endeavor.



© UK Parliament - Andy Bailey

ASCENSION PROGRAMME NOTE

'Ascension' features tense and rumbling fast passages, lyrical and emotive thematic writing and ethereal, spacious moments sprinkled with delicate percussion. It aims to showcase the just how many different sounds that a

band comprised of mostly of a single instrument family can really achieve, exploring the piercing high ranges of the cornets, the rumbly depths of the tubas, and even making use of humming sounds. After journeying through

several different sound worlds, it gathers momentum and ends emphatically, with the full force of the band ending the piece in a powerful climax.



From left to right:
Ulf Rosenberg (President, EBBA)
Finalists:
Gauthier Dupertuis,
Jack Ledger-Dowse
and **Lennert van Laenen**



NYCB turns 5!

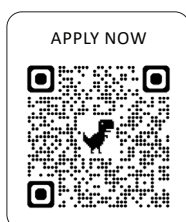
National Youth and National Children's Concert Band

Applications are now open for the 2025 NCCB and NYCB courses.

*These will be held at
Stamford School
(both bands – 5-12 April 2025)*

*Chetham's School of Music
(NYCB – 28-30 August 2025)
with concerts in Saffron Hall
(April) and Stoller Hall (August).*

*For more information, visit
nycb.co.uk*



2024 marked the 5th anniversary of the first National Youth Concert Band course and concert at Old Swinford Hospital School in April 2019. It also marked a year of growth for us with record player numbers, our first venture from OSH as we moved our main Easter course to Stamford School, Lincolnshire (with a concert in Warwick Hall, Warwick School) as well as the introduction of a summer residential weekend for the NYCB.

Since 2019, NYCB has grown year on year from one band of 43 young musicians to two bands and nearly 90 young musicians from across the UK attending each course as the National Children's Concert Band was launched alongside NYCB in 2021. This year, we were thrilled to welcome Helen Vollam (Principal Trombone, BBC Symphony Orchestra) to perform Grant

Kirkhope's Kirkfeld with NYCB. Not only was Helen's exquisite musicality an inspiration to band members and audience alike but her generosity too as she gave time to take trombonists from both NYCB and NCCB for an ensemble session and give some individual lessons as well.

Alongside Kirkfeld, NYCB and Music Director, Jonathan Parkes, also performed Festivo (Edward Gregson), Samurai (Nigel Clarke), Cat's Tales (Peter Graham) and, celebrating Stephen Dodgson's centenary year, St.Elmo's Fire (kindly supported by the Stephen Dodgson Charitable Trust). It was a fascinating programme which challenged the band members (aged 13-18) to play in a huge range of styles, some of which were new to many of the players.



The National Children's Concert Band (aged 10-15) and conductor, Adam Broughton, meanwhile, did not take things easy! They took on a programme of Octane (David Shaffer), A Moorside Suite (Gustav Holst), Dartmoor 1912 from War Horse (John Williams), Sleep (Eric Whitacre) and Extraordinary Machines of Clockwork and Steam (Scott Watson). What they produced in the concert at Warwick was simply phenomenal and I hope you will take the time to enjoy both NCCB and NYCB's performances on our Youtube channel!

We try to throw something different into the course every year and 2024 was no different. Issie Barrett (Artistic Director, National Youth Jazz Collective) spent a day leading the bands through the basics of group improvisation and how ideas

can grow and develop organically. It was brilliant to see all of the young musicians give the sessions their all regardless of whether they had done much jazz before or not and heart-warming to see the support they gave each other when someone was clearly nervous about improvising (staff included!!). We look forward to working more with Issie and NYJC in the future.

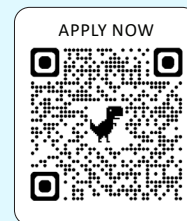
Rounding off the 2024 programme was a residential weekend at Chetham's School of Music, Manchester and a concert in the beautiful Stoller Hall. It was an honour to welcome Tim Reynish to work with the band and to conduct two pieces – Festivo and the Gustav Holst's First Suite in E-flat - in the concert. It was truly a privilege to watch him work with the young musicians but also to watch how they engaged

with him and hung on his every word. There were not many dry eyes in the staff team during that first rehearsal! It was reassuring, however, to those of us who had played under Tim in our student days that "forte is still a light dynamic"!



WMC Academy presents the first-ever World Youth Wind Band

- *The inaugural World Youth Wind Band project week will take place from August 17 to 24, 2025, in Rolduc, Kerkrade*
- *Open to young musicians aged 18 to 25 from around the world*
- *Led by renowned conductor Ivan Meylemans*
- *Applications open on March 7, 2025*



Kerkrade, March 2025 – Following the success of the World Youth Brass Band in 2022, the World Music Contest (WMC) is proud to launch its first-ever World Youth Wind Band project week. From August 17 to 24, 2025, talented young musicians from across the globe will come together to take on a challenging musical program, culminating in three concerts across the province of Limburg. Under the expert and inspiring leadership of Flemish conductor Ivan Meylemans, participants will be pushed to perform at the highest level while developing their ensemble skills. WMC invites ambitious amateur musicians, conservatory students, and young professionals to apply by submitting an audition video.

During the WYWB project, musicians—who may not know each other beforehand - will spend a full week rehearsing together, ultimately forming a complete wind orchestra. This is a unique opportunity for participants to develop both musically and socially while expanding their network. Renowned conductor Ivan Meylemans (Chief Conductor of Harmonie St. Michaël Thorn and the Zeeuws Orkest in Middelburg, and a long-time collaborator of WMC) is known for his ability to shape an orchestra into a cohesive ensemble in a short time, sharing his expertise in an inspiring and dynamic way.

Through the WMC Academy, the organization has been committed for many years to bringing together young musicians. The previous World Youth Brass Band project once again highlighted the urgent need for such initiatives. With the decline of high-quality music education in the Netherlands, the discontinuation of the LBM Youth Orchestra in Limburg, and the National Youth Wind Orchestra, WMC sees a growing necessity to provide a platform for young talent. With the WYWB project, WMC offers gifted young musicians from around the world the chance to make music at the highest level under the guidance of a top-tier conductor. Additionally, this project serves as a prelude to the 2026 edition of the festival, where, for the first time, a Junior Division will be introduced in the Wind Band and Brass Band categories.

For further information (not for publication):

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The Amiens Declaration

A new European support platform for brass and woodwind music

1. Introduction

Europe has a very broad and long history in the field of brass and woodwind amateur music. In several countries this music culture has been developed in different ways. Although there are very active and broad music organisations in many European countries, these national music organisations can benefit from working together with and learning from the experience of colleagues in other countries.

To keep up with new developments regarding education, social development, repertoire or instrumental development, there is a strong need for international cooperation and a mutual promotion of interests.

Prior to the European Championship for Wind Orchestras in Amiens (2023) a meeting was organised for board members of several European music organisations. They decided to start the initiative for a new European platform for brass and woodwind music.

2. Need for international cooperation

International cooperation is necessary and there is an urgent need of a European umbrella platform for amateur brass and woodwind music, as a focal point for the interests of orchestras, federations and festivals and a developmental hub for the garnering and sharing of related information and concepts.

3. Mission

The mission of a European platform for brass and woodwind music is:

To promote brass and woodwind music in the broadest sense (from low to high end and from harmony, fanfare and brass bands, percussion bands to marching and show bands) and to present it as an up to par discipline within the broad field of art and culture.

4. Goals of a European platform for brass and woodwind music

The goals of a European platform for brass and woodwind music should be:

- The strengthening of the societal position of amateur music-making
- The promotion of cultural participation and cultural education
- The stimulation of innovation within the brass and woodwind music area
- The optimisation of the synergy inside and outside brass and woodwind music
- The joint nurturing and promotion of communal interests

Four levels of activity are distinguished:

- Musical level: the artistic value, the artistic idea and the creative/innovative process
- Educational level: the pedagogical value (lifelong learning)
- Social level: making people and society better through music
- Economic level: music is a product and part of economic life (commercial aspects)



5. Agenda for a European platform for brass and woodwind music

Important issues to realise in the framework of the goals above are:

- The promotion of brass and woodwind music and the values connected to this, making amateur music visible and accessible within and across society.
- Music education for children in the primary school system and beyond. Education, support and enhancement of the knowledge, experience and skills of musicians and conductors.
- Further development of brass and woodwind music by means of innovative approaches to repertoire development, new education methods and innovative approaches to the nurturing, inclusion and expansion of our audiences.
- The stimulation of international contacts, international exchange programs and networking.
- A joint approach to governmental, professional and public organisations.
- Making financial resources from EU level available to fund the new platform.
- The importance of interactive creative music projects for all within our local communities that promote the sense of well-being and the value of the arts in general across society.

6. Organisational aspects

Members of the intended platform should be national federations as well as other organisations active in the amateur music field, e.g. research organisations, festival organisations, contest organisations, repertoire institutes and organisations acting in the interests of brass and woodwind music.

The platform should have a simple structure and a non-bureaucratic essence. Activities should be organised via a connected and active European network bringing together many member organisations to achieve the most effective possible result. Professional support and coordination of activities is necessary.

7. Funding

The activities basically should be funded by a combination of European subventions and sponsoring. Additionally an activity or project based fee can be a possibility to fund special activities or projects, to be paid by organisations participating in these specific activities or projects. Above all however, funding should be sought in European subvention programs for cultural and social projects (e.g. the Creative Europe program) and via sponsoring. In order to realise a strong funding, professional support of the platform is necessary.

8. Make a fresh start

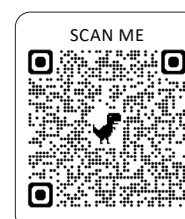
The realisation of the above outlined ideal requires a new momentum. Therefore a new European platform for brass and woodwind music needs to be established with clear goals, a transparent agenda and a new structure that extends across and involves as many European countries as possible.

We therefore call upon and invite European music federations and other musically motivated organisations to cooperate in the creation of this platform to further develop and improve the face of European brass and woodwind music. To this end, we have listed a large numbers of national public information associations.

If you agree with these ideas and would like to participate or stay informed, please review and update your information, and, if needed, complete the details for other organizations you are familiar with.



We also suggest that you add your national and international events to the calendar, so that others can find out about it and we can circulate the information to the network via a newsletter.



We could consider planning for the long term and organising, during different international events, inter-knowledge or thematic meetings.

MAKE SURE TO VISIT THE BASBWE WEBSITE

basbwe.net



BASBWE

• British Association of Symphonic Bands
& Wind ensembles