

DOCTOR OF MUSICAL ARTS

PERFORMANCE PORTFOLIO

BRITISH WIND BAND MUSIC

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ADELPHI RESEARCH INSTITUTE FOR CREATIVE ARTS

AND SCIENCES (ARICAS)

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**THESIS
CONTAINS
CD/DVD**

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To the Regiment

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AUTHOR DECLARATIONS

During the period of registered study in which this dissertation was prepared, the author has not been registered for any other academic award or qualification.

The material included in this dissertation has not been submitted, wholly, or in part for any academic award or qualification other than that for which it is now submitted.

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October 2005

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To my Regiment, I express my appreciation for their continued support of my musical endeavours as their Director of Music and their continued support of their band. And to the Coldstream Guards Band, I thank them for their musicianship, and their desire to discover new music and be at the cutting edge of wind band music. Additionally, I thank David Diggs for his work on the transcriptions for the Eley project on behalf of the Coldstream Guards Band.

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ABSTRACT

MAJOR GRAHAM O JONES MBE

OCTOBER 2005

I have chosen to be assessed as an interpreter and conductor of British wind band music from the earliest writings for wind band up to, and including, the present day; a period covering 220 years of original compositions of wind band music. This critical evaluation represents a summary of my work on the four required projects of the DMA course, in which I hope to demonstrate an erudite knowledge, creative imagination and maturity of interpretation in the performance of wind band repertoire.

PROJECT ONE aims to demonstrate a perceptive and imaginative musical interpretation of the music of Christopher Eley, the first 'Music Major' of the Coldstream Guards. This project was recorded in St James's Palace London. Eley is a composer of high standing and historical importance to wind band music. These historical recordings bring together previously unknown music of the composer, music that has been hidden for over two hundred years. The recording use the original instrumentation of the Coldstream Guards Band of 1785, two oboes, four clarinets, one natural trumpet, two natural horns, two bassoons and a serpent. To add historical weight to the project permission was granted from Buckingham Palace for the recording to take place in the Queen Anne State Rooms at St James's Palace. Much, if not all, of the music would have been performed by the original Coldstream Guards

Band, then know as the Duke of York's Band of Coldstream Guards in St James's Palace.

PROJECT TWO is a compact disc recording entitled "A Festival of Music" (SRC 108) with music of the English composer Dr. Gordon Jacob. This recording demonstrates the erudite compositional and orchestration skills of one of the most influential wind band composers of the twentieth century with critically acclaimed performances from the Coldstream Guards Band. [see appendix V:F:2]. This project represents the first single composer recording of the wind band music of Gordon Jacob. Included on this recording are the world premiere recording of the overture *Alexandra Palace* and the British premiere recording of *Music for a Festival*.

PROJECT THREE consists of two premiere live recordings, produced to professional standards using digital technology. The two works, *Red Machine* by Peter Graham and *Cries of London* by Martin Ellerby, were premiered at the Opera House Buxton 7th March 2004 and St John's Smith Square, London 13th September 2005. Both composers enjoy advanced standing as internationally recognised wind band composers and each composer attended the premiere performance of his work. The Coldstream Guards under the direction of Major Graham Jones MBE performed both works, and as will be seen later, each performance received critical acclaim from both the music press and composers.

PROJECT FOUR The Coldstream Guards Band gave a lecture recital at the University of Salford under the musical direction of Major Graham Jones MBE. This lecture recital covered the musical history of the Coldstream Guards from 1785 to the present day encompassing musical elements from each of the other three projects in this portfolio.

PROJECT ONE – RECORDED MUSIC OF CHRISTOPHER ELEY (1756-1832)

INTRODUCTION

Some two centuries have passed since the clarinettist, cellist and composer Christopher Frederick Eley became the Music-Master of the Coldstream Guards at the request of Frederick, Duke of York and Colonel, Coldstream Guards in 1785. Christopher Eley must have been an extraordinary leader and musician, as his appointment is generally considered to be the turning point in the quality and respect of military bands in England. “This band became very popular and attracted large crowds to St. James’s Park to listen to its performances”¹ The band began playing engagements in 1790 at Vauxhall, the pleasure garden on the Thames, which continued until 1816.

This compact disc recording project has uncovered historically important repertoire that until now had been lost to the Coldstream Guards Band. The Royal Court of 1785 was at St. James’s Palace, London where the band, then named “His Royal Highness The Duke of York’s Band”, would have performed. To give the project added weight, permission was sought, and granted, from Buckingham Palace for the recording to take place in the Queen Anne State Rooms at St James’s Palace [See appendix IV:F. photographs of recording session].

REPERTOIRE

Only a limited amount of Eley repertoire remained in the Coldstream Guards music library, therefore the repertoire needed to be found. Extensive research in the

¹ W.T.Parke, *Musical Memoirs: An Account of the General State of Music in England from the First Commemoration of Handel, in 1784, to the year 1830*. Two Vols. (London: Colburn and Bentley, 1830), 2:241.

British Library uncovered the lost music of Eley and music of the day associated with the Duke of York's Band [see appendix III:A. Eley repertoire list]. Much of the music needed to be transcribed from parts to full score and were created for both the rehearsals and recording sessions. In some of the works individual parts were missing this required creating new parts around the existing parts taking care to write in the style of the composer. Once all the music had been sourced David Diggs then painstakingly transcribed it into four sets of music books at Lehigh University, Pennsylvania, USA.

The music that has been collated represents a significant collection of wind band music from the late eighteenth century. When examined as a whole, the collection is a valuable example of the types of music the regimental band would have needed to play at various engagements: marches quick and slow, minuets and cotillion for dancing, and concert pieces based on the vocal repertoire of the day. In each of the 1794 publications can be found several arrangements based on the songs of the London Theatres: Covent Garden, Drury Lane and the King's Theatre in Haymarket.

When considering the repertoire of the Duke of York's Band, it is interesting to compare it to today's band. There are many similarities in repertoire: marches, music from theatre, opera and dance. Of course today we can add film and television, however, I am sure that had Eley had these mediums at his disposal, he would have made musical arrangements of what he heard. Today we commission and perform new repertoire, this, I am sure, would have been the same in Eley's day. Eley wrote *The Duke of York* slow march for the Colonel of the Regiment, The Duke of York and published the march under that title in 1789. The same march was republished under the title *The Figaro March* in 1805. Eley was great friend of Michael Kelly. Kelly,

being a friend of Mozart and an outstanding tenor of his day, sang the first Don Basilio in *The Marriage of Figaro*. After the performances of the opera in Vienna in 1787 Kelly travelled to London² and would have probably meet up with his friend Eley, maybe Kelly sang the March to Eley who wrote it down then published it as a commission for the Duke of York? It is safe to say that it was later published in 1805 under the new title *The Figaro March*, Mozart arranged Eley. The Regiment adapted the march as its Regimental March in 1805.

PERFORMANCE

Performance styles have changed dramatically since the music of Eley was first performed. It is impossible to know with absolute certainty how the music would have sounded. Instruments have become louder, the tuning pitch level has risen, and performance spaces have changed dramatically. Without question performances styles and practices are much different today.³

Much research was done comparing existing works of the period with that of Eley in order to be as accurate as possible in both tempo and style. It was found that the quick march tempo was slightly slower than today's ♩ = 120 beats per minute, whilst the slow marches are quicker than today's 65 beats per minute. Conclusive tempo and stylistic recommendations based upon the performance practice research of Graham Jones are listed below:⁴

² Michael Kelly, *Reminiscences*, ed. Roger Fiske (London: Oxford University Press, 1975), 131.

³ Thursford Dart, *The Interpretation of Music* (New York: Harper Colophon, 1963), 76.

⁴ There are several good texts on performance practise. See: Adam Carse, *The Orchestra in the XVIIIth Century* (Cambridge, England: W. Heffer & Sons Limited, 1940; reprint, 1950). Thursford Dart, *The Interpretation of Music* (New York: Harper Colophon, 1963) and the musical scores of Ignace, Pleyel and Samuel Arnold held in the British Library.


General Thoughts

sf is merely a leaning on the note, rather than the contemporary accent.



12 Select Military pieces

1. Duke of York ♩ = 75 DC al Fine (bar 21)
2. New short Troop $\frac{3}{8}$ in 1 ♩. = 72
3. Baltoriam Quick March ♩. = 108
4. Prince of Wales ♩ = 118
5. Duke of Clarence Favourite Menuet ♩ = 96
6. Quick March ♩. = 108
7. Troop ♩ = 108
8. March Funebre in 8 ♩ = 66 Double dotted throughout
9. Menuet ♩ = 110
10. Austrian Grenadiers Quick March ♩ = 112
11. Menuetto ♩ = 106
12. Quick March ♩ = 118

A Set of Military Pieces – 1

1. Slow March ♩ = 75
2. Adagio ♩ = 50 Double dotted throughout
3. Rondo ♩ = 118  grace notes to be played quickly on the beat
4. Andante ♩ = 77 Observe the Scottish snap
5. Glee ♩ = 106
6. Cotillion ♩ = 68-70
7. Adagio ♩ = 60
8. Allegro ♩ = 118-120
9. Waltz ♩. = 60 In a stately 1, appoggiaturas on the beat
10. Adagio ♩ = 64 Double dotted including ♩. ♩
11. Allegretto ♩ = 106
12. From Night till Morn ♩ = 64 in a flexible vocal style

A Set of Military Pieces – 2

1. March ♩ = 75
2. Finale ♩ = 132
3. Adagio ♩ = 64 Double dotted appoggiaturas on the beat
4. Presto ♩ = 144 Light, appoggiaturas on the beat
5. Scherzando ♩ = 96
6. Minuetto ♩. = 98 DC al Fine (bar 18)
7. Andante ♩ = 60 $\frac{3}{8}$ feel throughout  = ♩ ♩ ♩.  = ♩ ♩ Singing Italianate style, vocal feeling with appoggiaturas on the beat
8. Catch ♩ = 132-136
9. Duetto in 6 ♩ = 82 rather flexible, almost rubato throughout. Dynamics are vocal swells. Appoggiaturas on the beat

Music of Christopher Eley

1. The Duke of York's New March ♩ = 66
2. Short Troop Adagio ♩ = 132
3. Troop ♩ = 72
4. Favourite March Cymon ♩ = 66
5. Favourite Quick March in Cymon ♩ = 108
6. Grand March ♩ = 66

Music as Performed by The Duke of York's Band

1. Duke of York's New March ♩ = 66
2. Ye Sons of England ♩ = 72
3. British March ♩ = 102
4. Quick Step ♩ = 108
5. March ♩ = 116
6. Grand March ♩ = 66 Alla breve feel

The instrumentation of the Duke of York's band was:⁵

Two Oboes

Four Clarinets

One Natural Trumpet

Two Natural Horns

Two Bassoons

One Serpent

Today the Coldstream Guards does not employ a serpent player, therefore the tuba player and expert on Serpent performance Stephen Wick was asked to play on the sessions. His contribution to the project was invaluable, as not only is he a fine serpent player, but also an expert in eighteenth century music. Two French horn players and a trumpet player from the band took up the challenge of playing natural

⁵ W.T.Parke, *Musical Memoirs: An Account of the General State of Music in England from the First Commemoration of Handel, in 1784, to the year 1830*. Two Vols. (London: Colburn and Bentley, 1830), 2:239-242.

brass instruments and became very accomplished exponents of the art by the time the recording sessions started.

When preparing the scores for rehearsal, it was clear there was much to ponder. Take for instance the question of intonation. Existing examples of instruments from the eighteenth century seem to have inherent intonation 'defects'. Does this mean that the players of the day played out of tune or did they find ways to compensate for the insufficiencies of their instruments?

For a contemporary wind band two styles of the eighteenth century are no longer used and require some retraining on the part of the members of the ensemble. These two styles are known as 'double dotting' and the swinging Italianate style. The Italianate style is written in simple time however it is performed a compound time. This equates to four straight quavers in a bar being played as a Siciliano rhythm. Reading does become more difficult as the rhythm patterns become more complicated. It also became apparent that it is important to understand and perform appoggiatura and other grace notes played on the beat.⁶

In studying the problems of performing music more than two centuries old, it is useful to consider the advice of Adam Carse:

But the most ardent advocate of the back-to-the-land movement must temper his enthusiasm with common sense and recognise that it is impossible to get back to the land completely and with both feet. Time has passed and with it some of the conditions that prevailed in the 18th century have passed away forever. There are some features of 18th century performing methods which cannot now be recovered and some which would not restore even if we could do so.⁷

⁶ Thurston Dart, *The Interpretation of Music* (New York: Harper & Row, 1963), 88-89.

⁷ Adam Carse, *The Orchestra in the XVIIIth Century* (Cambridge, England: W. Heffer & Sons Limited. 1940; reprint 1950), 160-161.

And Carse continues “. . . even if we could recapture the sounds of those distant days it is unlikely that we should be altogether pleased with them.”

Professor David King also wrote:⁸

As performers we are left to decide how best to honour the ‘*style*’ of the work by attempting to create what we ‘think’ it might have been; or if in doubt we can nonetheless honour the ‘*spirit*’ of the work as reflected in our personal idioms.

Modern performers must be willing to supplement the principals found in treatises with their own *good musical tastes* and *common sense*, and as P.F. Tosi advises in his book ‘*Opinioni*’ written in 1723, “...*always seek for what is easy and natural.*”⁸

THE RECORDING SESSIONS

The production team for the recording came from B&H sound based in Peterborough. Daniel Lock was the producer and James Lawrence the engineer. Using a venue such as St. James’s Palace does present a unique set of problems both in performance and general administration.

A detailed recording schedule needed to be put in place to help the brass players as they were playing on natural instruments. It seemed logical to place the running order into key groupings, which would limit the amount of changes required for crooks and slides. This method also helped with pitch; if a piece were in Eb major, then obviously the pitch on the natural brass instruments were in that key. Changing to a piece in Bb major would be that trumpet and horns need to think in Bb major as all the parts were written in C leaving the slides and crooks to change the pitch [see appendix IV:A].

The State Apartments at St. James’s Palace proved to have a natural resonance about them that helped in performance. Having said that the production team did

⁸ David King, “personal communication” (The Wagnerian *turn*’ 01 Mar 05).

decide to place boards on the carpet to assist the sound in the room, which worked very well.

SUMMARY

It was without doubt a privilege and an honour to record in St. James's Palace; it certainly made one feel very aware of one's place in history as the music echoed around the Palace for the first time in over two hundred years. One could almost imagine stepping back in time and listening to the forbearers of the Coldstream Guards, His Majesty the Duke of York's Band, playing the very same music that was being recorded.

What a pleasure it would have been to meet Christopher Eley, the first Music-Master of the Coldstream Guards. He was clearly at the cutting edge of wind band writing and performance. He introduced the serpent to England and laid the foundation stones of wind band music, not only for the Coldstream Guards, but also wind band music in England. It is fair to say that Eley changed the landscape of wind band music in this country and ultimately Europe forever and contributed enormously to the early development of what is today's wind band. This recording is humbly dedicated to Eley and the Duke of York's Band

PROJECT TWO – THE RECORDED MUSIC OF GORDON JACOB (1895 – 1984)

INTRODUCTION

At the turn of the twentieth century Gustav Holst became the first British composer to experiment with the concept of writing original works for military band. His *Suite in Eb* was premiered at the Royal Military School of Music, Kneller Hall in 1921 to critical acclaim.⁸ Jacob, however, had his first major success with his arrangement in 1923 of three keyboard pieces by William Byrd for orchestra, which he later re-arranged for concert band (*William Byrd Suite*). A year later Vaughan Williams wrote his *English Folk Song Suite*. Jacob was a pupil of Vaughan Williams, who in later life was to learn much from Jacob on the art of band orchestration.

It wasn't until 1928 that Jacob published his first substantial work for wind band, *An Original Suite*, which has been consistently played both in the UK and abroad since its first performance. It is without question a classic in the wind band repertoire of today. Vaughan Williams and Holst were pioneering composers who took an interest in the band movement to provide new works specially written for wind bands, thus elevating the status of the wind band. Gordon Jacob became the third member of this illustrious club.

It seems that Jacob envisaged his band music as very much music that should be played outdoors. Jacob wrote:

Since the military band usually plays out of doors there is danger of light scored passages being lost, especially on a windy day. Therefore much more doubling of the parts than the orchestral composer is accustomed to. Out-of-door combinations are like post-art, which gets its effect broadly and in which subtlety of design and colour is wasted. This does not mean that the band should be considered a dull monochromatic medium with everything

⁸ Royal Military School of Music, *School diary*, Vol. 1, 1857 – 1979 (unpublished archive material).

playing all the time, but it does mean demand a larger proportion of brass writing than is usual in the orchestra.⁹

Towards the end of his life Jacob wrote more for wind or brass than for orchestra because there was much more demand for such works, particularly in the United States. Jacob's band music represents a significant and important part of his output adding significant and useful pieces to the repertoire.

This recording has received critical acclaim from Dr Geoff Ogram, an expert on the life and music of Jacob, and also from Jacob's widow [see appendix V.F.2/3]. It is also the first recording made by a British military band devoted entirely to the music of Jacob and as such is an important addition for any serious collector of British wind band music recordings.

REPERTOIRE

An Original Suite was Jacob's first work for military band, having been completed in 1928. The word *Original* in the title is believed to have been used to distinguish the composition from the transcriptions (from orchestra to band) which made up the majority of the military band's repertoire in the early part of the twentieth century. Jacob may also have wanted audiences to know that the "folk song" sections were in fact original material. The score is dated 1 January 1928, but no records appear to exist about the work's first performance.

The suite is divided into three movements: a brilliant *March* that includes four themes introduced by a solo snare drum, a beautiful *Intermezzo* featuring a lyrical solo for alto saxophone and a robust *Finale*, reminiscent of the first movement.

⁹ Gordon Jacob, *The Composer and his Art*. (London: Greenwood Publishing group, 1955), 66 – 67.

The overture *Alexandra Palace* was commissioned by the Greater London Council in 1975 to celebrate the centenary of the Alexandra Palace in North London, which stands as an enormous landmark boasting a history of concerts and events to match its magnificent structure. On 25 May 1975, the Massed Bands and Fanfare Trumpeters of the Royal Marines performed this overture's première in the Great Hall. Such a large ensemble, and the grandeur of the music, was entirely in keeping with the building's lofty architecture. Geoffrey Brand has incorporated the original fanfare trumpet parts into the main score making this beautiful, yet little known overture accessible for the modern wind band.

Fantasia for Euphonium (Soloist: LCpl John Storey) was originally composed for euphonium and piano and was completed on 10 July 1969. Jacob re-scored his *Fantasia* in 1973 for euphonium and concert band, which was premièred by Michael Mamminga. *Fantasia* is a sometimes mournful yet beautiful work, which has become a standard of the repertoire which shows Jacob's characteristic and unerring touch for colour and instrumental texture in writing for solo instrument and wind band. Michael Mamminga worked closely with Gordon Jacob during the work's composition, suggesting various features, which were incorporated into the score. Written as one continuous movement, *Fantasia* requires great control and skill from all the performers.

Concerto for Band was written for the U. S. Navy Band, and was first performed in 1968 in Washington, D.C. by the U. S. Navy Band conducted by Lieutenant Colonel Sir Vivian Dunn, Director of Music of the Royal Marines. This major composition shows the craft and musicianship that is truly Gordon Jacob's hallmark.

The three movements, *Allegro*, *Adagio* and *Allegro con brio* are all very much influenced by English folksong. The *Allegro* has great energy and vitality, in which the jaunty opening theme is followed by a calmer tune, played on the clarinet. This material is developed with other melodic ideas as the movement reaches its climax.

The *Adagio* begins with a complete contrast, the opening theme being introduced by muted trumpets with responses on muted trombones. Other instrumental colours are added as this beautiful main theme is reiterated and explored, becoming almost agitated as it reaches its climax before returning to serene tranquillity, which eventually brings the movement to a close.

The *Allegro con brio* is as energetic and vigorous as the opening movement. Its various themes are imitated in both forward and contrary motion from various tone colours within the band. These imitations can hardly be separated from the theme itself and may be considered as constituting the theme as a whole. After a slower passage for the brass, the musical activity becomes intense when the main theme is treated as a *fugato*. The vitality of the music is maintained as this almost multi-instrument concerto comes to a brilliant climactic conclusion.

Music for a Festival was commissioned by the Arts Council of Great Britain to celebrate the Festival of Britain in 1951. The first performance was held at the Royal Festival Hall in London on 14 May 1951, performed by the Massed Bands of the Brigade of Guards and the Fanfare Trumpeters of the Royal Military School of Music, Kneller Hall, under the baton of Major Meredith Roberts. *Music for a Festival* shows a classical influence both in its arrangement and style.

The general structure of the composition is an alteration of movements between brass choir and full band. The brass, with timpani and percussion added from time to time, play the odd numbered movements, being joined by the full band in the

“Finale.” Jacob’s writing for brass instruments demonstrates a variety of different characteristics, brilliance, fullness, and at times delicacy, as well as the ability to play with a choral style. The sections for band are written in a refreshing vein and provide excellent contrast.

The movements are: 1. *Intrada* 2. *Overture* 3. *Round of Seven Parts* 4. *Air* 5. *Interlude* 6. *March* 7. *Saraband* 8. *Scherzo* 9. *Madrigal* 10. *Minuet and Trio* 11. *Finale (Fanfare & Fugue)*.

There is an interesting comment in the composer’s hand on the front page of the score that reads:

The trumpet and trombone group should be as numerous as possible. The work was designed for the ‘Kneller Hall Trumpets’, which consist of 50 Trumpets and Trombones. The Military Band should also be as large as possible. The best effect would be obtained from Massed Bands especially if a really large body of Trumpets and Trombones is available for the interludes. For indoor use smaller forces will be adequate down to 7 Brass players and a band of 25 – 30.¹²

The first performance was originally intended to take place on the River Thames with the performers on barges, in keeping with the composer’s recommendation for the use of a large ensemble. However, the concert planners abandoned the idea, perhaps with the unpredictability of the English weather in mind. Instead, the concert was held in the newly built Festival Hall. The performance in this recording uses forces more appropriate for indoors.

The National Anthem, with fanfare introduction, was composed on 10 April 1953 for the Coronation of Her Majesty Queen Elizabeth II at Westminster Abbey (2 June 1953). The Kneller Hall Trumpeters, conducted by their Director of Music Lt Col Meredith Roberts, played the fanfare introduction to the *National Anthem* from

¹² Original Score in Jacob’s hand, (unpublished manuscript).

their position above the choir screen, which was viewed on television throughout the world by over 20 million people.

PERFORMANCE

Unlike the Eley recording, there was not the same concerns regarding authenticity of instrumentation and the development of repertoire as all the works recorded for this project are published. Interestingly, the challenge was to replicate Jacob's orchestration, including the addition of Alto clarinet.¹³

This led me to consider the exact number of instruments required to perform Jacob as he suggested. Rickson suggested in his book *Ffortissimo*¹⁴ that Dr. Frederick Fennell believed that to create a balanced wind ensemble, a single player with the exception of the clarinet section should play all parts, which should have two players on each part. I fully support this thinking. If, however, I found an additional Repiano Clarinet part I would split the two players on Second Clarinet to cover the part. Resources must also play their part! It should also be considered that the tuba part could be considered as a split part for one Eb tuba and one BBb tuba.

In the case of trumpet and trombones, I rotated the players available for the sessions, using only one per part. The result is that of a full bodied and rich sounding wind ensemble that is perfectly balanced, with little compensation required in terms of balance in performance across the sections. Interestingly, to create this balanced ensemble against the instrumental requirements of some a Jacob's scores, a maximum of thirty-eight performers was required.

¹³ Jacob, 21.

¹⁴ Roger Rickson, *Ffortissimo*. (Ohio: Ludwig Music Publishing Co., Inc 1993), iii.

The exception, of course, was *Music for a Festival* and the *National Anthem*, which required the addition of a seven-piece brass choir.

THE RECORDING SESSIONS

The production team for the recording came from SRC London. Mike Purton was the producer and Martin Atkinson the engineer. The recording took place in the Chapel at Chelsea Barracks, London on 24/25 November 2004, recorded in 24-bit sound.

A detailed recording schedule was put in place based on the need to record twenty minutes of music in each three-hour session with the final session being allocated to the brass choir for their performances of *Music for a Festival* and the *National Anthem*. The acoustic at the Chelsea Chapel was ideal for recording Jacob; it is lively enough to make the performers feel comfortable without becoming too lively to allow the nuances, intricacy and delicacy of Jacob's score to be fully realised.

SUMMARY

This project was a joy to work on. Most of the music was new to the band, as is all too often the case; great music sometimes goes out of fashion because of a trend to always play the latest compositions. Whilst I fully support the performance of new music, I also believe that there is much to be learnt from the great pioneers of original wind band music. One should not forget that Jacob only passed away in 1984. His music provided the greatest development ever in wind band music.

Jacob's orchestration and compositional techniques are still studied by composers today. Whilst his book *The Elements of Orchestration*¹⁵ may have been

¹⁵ Gordon Jacob, *The Elements of Orchestration*. (London: Herbert Jenkins, 1962).

first published in 1963, it is still widely used as a teaching aid in both Universities and Colleges in the United Kingdom.

The lineage of British wind band composers makes fascinating reading: Ralph Vaughan Williams taught Gordon Jacob, who taught Joseph Horowitz, who taught Martin Ellerby. For over eighty years the skills and experience of the finest composers of the land have been passed through each generation to the present day. Jacob played a significant role in the development and heritage of British wind band music; his music is as fresh today as it was when it was first premiered. Without his music we, as musicians, would be the poorer.

PROJECT THREE – PREMIERE PERFORMANCES

INTRODUCTION

This project consists of two live recordings presented on appropriate recording media of two major premiere performances. Both of the composers, Peter Graham and Martin Ellerby, are internationally acclaimed composers of the highest standing in the wind band fraternity. Both works have been commissioned by The Coldstream Guards as part of the Regiments continued commissioning programme of new music for its own band. This programme has enabled the Coldstream Guards Band to have a close relationship with composers in the development of these commissions, which has proved to be both stimulating and exciting for composer, conductor and band alike.

FIRST PREMIERE – *THE RED MACHINE* – PETER GRAHAM

The first work is that of Peter Graham. Graham became the first ever composer in residence of the band in January 2004. No other band in the armed forces has its own composer in residence and the Coldstream Guards are delighted that Graham accepted the appointment. Having discussed many options between composer and conductor it was decided that the first commission, as composer in residence, would be a significant work for wind band, which would give both band and conductor the opportunity to explore and develop significant new insights into the performance and interpretation of the composers new work.

The title of the new work is *Red Machine* so called because it is the nickname of the Coldstream Guards Band within the other bands of the Household Division. The work is cast in a fast-slow-fast structure and may be described as a type of

virtuoso concerto for band. The main thematic material is derived from the opening phrase of the chorale *Ein Feste Burg* - familiar to Guard's bands from the troop march *Huguenots*. The aggressive, machine-type music of the opening is vividly contrasted by a nostalgic French-flavoured waltz, before a recapitulation of the opening leads to the vivace finale. Listeners may also hear references to familiar music by Gustav Holst – a tribute to a composer recognized as one of the 20th century's greatest contributors of original composition for the British military band.

The premiere performance of *The Red Machine* took place at Buxton Opera House to a near capacity audience on 7th March 2004 in the presence of the composer [see appendix VI:A.1.] This performance was also recorded as a live performance commercial DVD recorded by World of Brass. A Compact disc has also been released featuring the music of Peter Graham entitled *The Red Machine* and released by Egon SFZ 123. [see appendix VI:B.]

The first draft of *The Red Machine* was forwarded to the conductor, by email, as a Sibelius file, which provided the opportunity to work on the score and make comments to the composer before the first rehearsal with The Coldstream Guards Band. This first rehearsal was attended by the composer who took the band through the first reading, pointing out some of the nuances of the work. This allowed the Director of Music time to listen with the score and make comment on matters of orchestration and style. Having the composer attend the first rehearsal of a newly commissioned work is a luxury that not many bands have, however, it proved invaluable as the band gained a lot from the experience and by the end of the rehearsal fully understood the composer's intentions. Subsequent rehearsals took place allowing the band to rehearse in sections and then as a band before the first performance. It was interesting to note that as the band became more confident with the more intricate

'corners' of the work, the tempo of the opening statement increased dramatically. The composer agreed that this brighter tempo really makes this opening section come alive.

Because the work was so descriptive, it was decided to explain the work to the audience before the performance. Interestingly a great many people approached the Director of Music after the concert to say how important they felt it was to fully understand the concept of the work before they heard the performance; '*it felt as if the music came alive*' said one concert goer!

Much debate occurred regarding the end of the work. The original ending was a sudden stop from a fast driving rhythm, rather like a machine, or indeed marching troops, stopping. The band favoured this ending, however, the composer produced an alternative ending with a gradual slowing down and a very big finish on a pause, much like a big 'brass band' finish. Since the publication of the wind band commission *Red Machine* has now been released as a Brass Band score with the big ending. The Director of Music, and band, still prefers the wind band conclusion as it has a certain military quality about it [see page 146(a)]. *Red Machine* was given its American premiere on 3 May 2005 by the wind ensemble at Lehigh University, the American ensemble performed the original ending, feeling that it more closely adhered to the original intent of *Red Machine*. The American conductor feels that the 'alternate ending' is really anticlimatic and the ritardando detracts from the 'machine' like quality of the music. The brass band ending has the effect of a machine running out of steam, whilst the original ending has the drama and eloquence of the regiment come to a full halt.

SECOND PREMIERE PERFORMANCE – *THE CRIES OF LONDON* - ELLERBY

The second of my premiere performances, *Cries of London*, Ellerby [2005], took place at St John's, Smith Square, London 13th September 2005, performed by the Coldstream Guards Band conducted by their Director of Music. The Coldstream Guards, as part of their continuing commissioning programme, commissioned Martin Ellerby to write *Cries of London* to celebrate the band's two hundred and twenty years of continued service to both state and regiment from the bands home base in London. Whilst the regiment has always been posted, and based, on duty around the world the band has always remained in London supporting state ceremonial and when possible, visiting the regiment wherever it may be stationed.

After lengthy and detailed discussions with the composer, it was decided the work should be in a series of short movements depicting various scenes and events in London, using occasional elements of music associated with both the regiment and state ceremonial in London.

Cries of London consists of the following movements:

1. Dawn Watch
2. Westminster Chimes
3. A Dream or Two (A Song for London)
4. Catch that Catch Can
5. Evening Watch
6. Hymn

Composer and conductor worked closely from the outset of the commission with the composer attending rehearsals in London as and when first drafts of movements were ready for proofing. With a band such as the Coldstream Guards proof reading

does not take long before the work starts to take shape, especially with the composer in attendance. After each rehearsal composer and conductor would spend many hours discussing the performance and any amendments that might be necessary to improve the score. This proved most successful over the course of the various rehearsals.

Ellerby spent much time listening to the band both on previous recordings and in public performance to fully understand its strengths and weaknesses, and the result of this erudite research is a truly unique piece written for a very specific group of musicians.

The first movement, 'Dawn Watch', is structured around the Bugle call of the 1st Battalion Coldstream Guards.¹ The call is played antiphonally using four buglers. It was decided that to create the right effect and space between the calls, the Buglers should be placed in different locations in the concert hall. The opening, on percussion, gives a feeling of a gentle wind and mist at the break of day before birdcalls can be heard sounded by piccolo, flute and oboe, followed by the introduction of the Bugle calls.

The second Movement, 'Westminster Chimes', is based on the chimes of Big Ben and has a feeling of joy and happiness throughout. The meter changes rapidly between Y and T, whilst the music flows with vitality and energy throughout the movement towards a rousing conclusion.

The third movement 'A Dream of Two', is subtitled 'A Song for London' and was especially written for Lance Corporal James Scott, the band's vocalist. The movement is a gentle play on the well know folk song 'London Bridge is Falling Down' and aptly suites the vocal timbre of James Scott.

¹ *Bugle calls of the British Army*

The fourth movement, 'Catch that Catch Can', is based on various catches dating from the eighteenth century. Each catch [round] is heard by different tonal sonorities as each catch is introduced then handed to the next. The catches performed in order are²:

1. Ritornello: round, Anon (1762). 'Row the boat, Whittington, Thou worthy citizen, Lord Mayor of London'
2. Round One: Anon (1667). 'The Watchman's Catch'. In London as late as the 19th century the catch consisted of old men who sat up all night in their portable shelters with a rattle to give the alarm.
3. Ritornello.
4. Round Two: Repeat of Round One.
5. Ritornello.
6. Round Three: Henry Purcell, adapted, (1701).
7. Ritornello.
8. Round Four: Henry Purcell, (1701).
9. Round Five: Henry Purcell, (1686).
10. Round Six: William Lawes, (1667) – with additions!
11. Ritornello.

The fifth movement, 'Evening Watch', is a short movement using the Bugle call, much the same as the first, except in the minor key. With Bb minor as the tonality of this movement the Bugle cannot play the minor third [Db], as it is not part of the natural harmonics of the instrument. The bare fifth created by the absent D flat is what gives this movement its melancholic atmosphere.

² Annotations from Ellerby's score, first draft June 2005.

The sixth movement, 'Hymn', is thematically based on the national anthem. The anthem is not obvious to the ear from the outset, as the composer has created a new melodic line from the harmonic structure suggested by the anthem. Gradually the more familiar anthem appears as if leading people to Buckingham Palace and the ceremonial heart of London which means so much to the Household Division. As the melody grows trumpets and trombones sound celebratory fanfares giving the feeling of a Royal celebration outside Buckingham Palace with the people gathered to join in the joyous occasion as the work draws to a rousing climax.

This second premiere performance, *Cries of London*, has been recorded and stored digitally on Compact Disc. The premiere recording was made in July 2005 by the Coldstream Guards Band and released on the SRC label in September 2005.

PROJECT FOUR – PUBLIC CONCERT

On 4 May 2005 the Coldstream Guards Band, conducted by their Director of Music Major Graham Jones MBE, gave a public concert at the University of Salford in partial fulfilment of the requirements for the degree of Doctor of Musical Arts.

The concert was presented as a lecture recital tracing the development of wind band music from the formation of the Regiment in 1650 to the present day. One reviewer likened the presentation of the concert to that of Benjamin Britten's *Young Persons Guide to the Orchestra*.¹

The programme consisted of a musical journey through time introducing the various developments of the band and its music alongside the social and economic development of the country.

Musically the band needed to break itself down to its first ever instrumentation of two clarinets, two natural horns and a bassoon. From there the band grew to twelve with the inclusion of a serpent loaned to the band by the Royal Military School of Music Museum, Twickenham. Eventually the band was reformed into today's instrumentation for the world premiere performance of Peter Graham's *Winds of Time*, which started as a vortex travelling back to the 1790's and performance of *Figaro*. The work then travelled forward in time through the Napoleonic Wars; *Lugubre March*. Later a touch of the *1812 Overture* can be heard giving reference to the Coldstream Officer who first brought the score to London. The work concludes with a reference to Gustav Holst's, *Suite in Eb* and a development through minimalism before returning via a vortex effect to the present day.

¹4barsrest review. 10th May 2005. (see appendix VIII:B:1).

This musical presentation was designed to encompass all the other elements of the portfolio, from the music of Christopher Eley in 1785 through to Gordon Jacob in the mid-twentieth century and finally the present day composers in Martin Ellerby and Peter Graham.²

Throughout this portfolio a period of musical history of two hundred years has been covered, discovering and exploring the very best of British wind band music performed by one of the most famous Military bands in the world.

I strongly believe that if we are to embrace and nurture new music, we should also, as a matter of duty, treasure and keep alive, through public performance, the vast wealth of musical heritage in wind band writing of our forbearers. It was with this in mind that this project was first formulated. As 'Band in Residence' at the University of Salford, the project provided an informed and educationally productive overview of this vast time period in the historical evolution of wind music conceived specifically for the Coldstream Guards.

² Programme notes, University of Salford concert, see appendix VIII: A.

DOCTOR OF MUSICAL ARTS

ASSOCIATED RESOURCES

APPENDIX I

CURRICULUM VITAE

MAJOR GRAHAM O JONES MBE

MAJOR GRAHAM O JONES MBE MMUS ARCM psm

Major Graham Jones started his military career as a musician in the Royal Artillery Band where he studied the harp under the world-renowned harpist Maria Kachinska.

In 1981 Graham was selected to become a Bandmaster and he attended the Bandmaster's Course in 1981 at the Royal Military School of Music, Kneller Hall for three years. The culmination of his efforts produced prizes for composition and orchestration and resulted in his first appointment as Bandmaster of 16th/5th The Queens Royal Lancers, during which time he was made a Member of the British Empire for his outstanding service to the Regiment.

In 1994 he was commissioned in the rank of Captain and was appointed as Director of Music, The Lowland Band of the Scottish Division. In 1997 he moved to the Band of the Light Division based in Winchester, Hampshire.

Three years later, Major Jones was posted to Headquarters Army Music, Kneller Hall, as Officer Commanding the Training Development Team. Whilst there, he was instrumental in pioneering the Army accreditation programme, linked to Trinity College of Music, London.

In August 2001 Major Jones achieved his life-long ambition by being appointed Director of Music, Coldstream Guards, a position unequalled in Army music.

Having received his Master of Music degree from the University of Reading, Major Jones is now researching his Doctorate with the University of Salford. He is much in demand as a lecturer, adjudicator and conductor both in Europe and the

United States and he has recently been guest conductor at Lehigh University, Pennsylvania, USA.

HONOURS AND AWARDS

Member of the British Empire [MBE]	1993
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QUALIFICATIONS

Fellow of Trinity Colleges London	2004
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Master of Music University of Reading	2003
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Post School of Music [psm] Kneller Hall	1992
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Associate of Royal College of Music	1984
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Bandmaster Certificate Kneller Hall	1984
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LECTURES

University of Salford	2005
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International Military Music Society [Holland]	2005
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Lehigh University, Bethlehem, PA [USA]	2004
--	------

International Military Music Society [UK]	2003
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University of Reading	2002
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Liberty High School, Bethlehem, PA [USA]	2002
--	------

EXAMINING & ADJUDICATING

Wind Band Championships of Norway	2005
University of Salford	2005
Trinity College London	2004
Royal Military School of Music	2001

CURRENT PROFESSIONAL POSTS

Major and Director of Music - Coldstream Guards	2001
Instrumental Examiner – Trinity College London	2004
Military Music Consultant – Scot Disc, BGS Ltd	1997
Freelance Record Producer	1994

PREVIOUS PROFESSIONAL POSTS

Chief Examiner, Army Music	2000
Major and Director of Music – Light Division	1997
Captain and Director of Music – Lowland Band	1994
Bandmaster – Royal Highland Fusiliers	1993
Bandmaster – 16 th /5 th The Queen's Royal Lancers	1985
Student Bandmaster – Kneller Hall	1982
Musician – Royal Artillery	1975
Junior Musician - Royal Artillery	1972

MEMBERSHIP OF PROFESSIONAL & OTHER ORGANISATIONS

British Academy of Composers & Songwriters [BACS]

Royal Society of Musicians of Great Britain

Performing Writes Society

Mechanical Copyright Protection Society

World Association of Symphonic Bands and Wind Ensembles

British Association of Symphonic Bands and Wind Ensembles

International Military Music Society

Association of Brass Band Conductors

National Trust

Royal Horticultural Society

RESEARCH ACTIVITY

Music of the Coldstream Guards 1785 to the present day

COMPOSITIONS

Thundering Guns, (Cinque Port Music, 1984)

Forward of the Line, (Bandleader Music, 1995)

Victory Salute, (Bandleader Music, 1995)

Southerlands, (Bandleader Music, 1993)

Spirit of Scotland, (GSJ Music, 1993)

Cross of St Andrew, (Bandleader Music, 1993)

Song for Suzanne, (Bandleader Music, 1993)

Misty Morn, (Bandleader Music, 1995)

Spirit of Scotland, , (GSJ Music, 1997)

Glamis Castle, (GSJ Music, 1998)

Ailsa Craig, (GSJ Music, 1998)

Light Troop, (GSJ Music, 1999)

My Bonny Lass, (GSJ Music, 2000)

New Beginning, (GSJ Music, 2001)

Cascade for Harp, (GSJ Music, 2002)

Sir Jock Slater, (GSJ Music, 2002)

Sketches for Wind Orchestra, (GSJ Music, 2002)

A Little Suite for Wind Orchestra, (GSJ Music, 2003)

Pulsation, (GSJ Music, 2003)

Action Support, (Bandleader Publications 2004)

CONDUCTOR – RECORDINGS

Forward of the Line – 16Th/5Th The Queens Royal Lancers (Bandleader, BNA 1026)

Into History – 16Th/5Th The Queens Royal Lancers (Bandleader, BNA 5082)

Afore Ye Go - Royal Highland Fusiliers (Bandleader, BNA)

Song For Suzanne – Royal Highland Fusiliers (Bandleader, BNDS 17)

Edinburgh Castle – Lowland Band of the Scottish Division (Bandleader, BNA, 5115)

Scotland of Parade – Lowland Band of the Scottish Division (Bandleader, BNA, 5127)

Scottish Family Christmas – Lowland Band of the Scottish Division (Scot Disc, CDITV)

Spirit of Scotland – Lowland Band of the Scottish Division (Scot Disc, CDITV)

Best of British - Band of the Light Division (Scot Disc, CDITV)

Music in Remembrance - Band of the Light Division (Droit, TRCD995D)

Sound of Light - Band of the Light Division (Droit, TRCD996D)

On Her Majesty's Service – Coldstream Guards Band (Egon, SFZ 111)

Concert Spectacular - Coldstream Guards Band (Obrasso, OBRCD)

Opus One - Coldstream Guards Band (Obrasso, OBRCD)

London Reunion – Liberty High School, Coldstream Guards Band, (8253463747)

USA

Red Machine - Coldstream Guards Band, (SFZ 130)

A Festival of Music - Coldstream Guards Band, (SRC 130)

Cries of London - Coldstream Guards Band, (SRC 131)

PRODUCER - RECORDINGS

Gibraltar – The Band and Drum of the Royal Gibraltar Regiment, (RGB 001)

The Call of the Great Wale – The Royal Irish Regiment, (Scot Disc CDTV?)

Heilan Laddie – The Pipes and Drums 1st Bn Scots Guards (SGPD 101)

Galloway Mist – The Stewartry Area Wind Band and The Galloway Pipers, (BHSS 0509)

Into the Twenty First Century – The Scots Guards Band, (Scot Disc CDITC 661)

Spirit of the Highlands - The Scots Guards Band, (Scot Disc CDITC 661)

CONSULTANT/MUSIC ARRANGER – RECORDINGS

Highland Cathedral – The Scots Dragoon Guards, (CDITV 642)

The Queen's Piper – Pip Major Jim Motherwell, (CDITV 649)

Salute from Sterling Castle, The Pipes and Drums of the 1st Bn The Argyle and Sutherland Highlanders, CDITV 644)

The Lone Pipers of the Scottish Regiments – Various, (CDITV 639)

The Dark Island – The Black Watch, (CDITV 716)

Majestic Scotland – The Black Watch, (Scot Disc)

FEATURES AND ARTICLES

Post Graduate Project Part One - The Brass Herald Magazine

Article by GOJ on the Coldstream Guards Masters Project

Post Graduate Project Part Two - The Brass Herald Magazine

Article by GOJ on the Coldstream Guards Masters Project

The History of Military Music Education- a Retrospective View – Brass Review

Article by GOJ on Music Education at the Royal Military School of Music Kneller

Hall from 1875.

Galloping Major – Profile – Brass Band World Magazine

Article on GOJ by Alan Jenkins

Profile – IMMS (Dutch Branch) Magazine

Article on a lecture given by GOJ

Composer Profile – Band International Magazine

Article on the music of GOJ

The Eley Recording Project – The Brass Herald

Article by David Diggs of the Coldstream Guards Eley Project

The Eley Recording Project – The Brass Herald

Article by Philip Biggs on the Coldstream Guards Eley Project

The Red Machine – The Brass Herald

CD Review by Martin Ellerby

The Coldstream Guards Band – Winds Magazine

Article on the Coldstream Guards Band

Down Beat – Brass Review

Feature on GOJ

The Red Machine – 4barsrest.com

CD Review by Peter Bale

The Red Machine – Winds Magazine

CD Review by Robert Parker

DOCTOR OF MUSICAL ARTS

ASSOCIATED RESOURCES

APPENDIX II

BIOGRAPHIES OF FEATURED COMPOSERS

CHRISTOPHER FREDERICK ELEY

Information Sheet

SUBJECT'S NAMES

Main name	Eley	Christopher	Frederick
Variants of name		Christoph	Friedrich
Nom de plume	none		
Source of Data	Regimental Muster Roll WO12/1680 in the year 1785		

TITLES

Music Major

BIRTH AND BAPTISM

Birth	Male
Source	July 1756, Hanover, Germany Royal Society of Musicians members list page 49

MILITARY SERVICE

Enlistment	16 May 1785
Promotion	Not promoted
Discharge	25 February 1793
Source	Regimental Muster Rolls WO12

SOCIETIES/CLUBS

Royal Society of Musicians 30 June 1793. Entry Reads; "*Engaged first violincello in Covent Garden*" Theatre, plays the violin, flute, Clarinett, &c &c has Constand (sic) teaching on the several Instruments. 1799.

COMPOSITIONS & ORCHESTRATIONS

Twelve Select Military Pieces [1789]
Twelve Select Pieces [1789]
The Duke of York's New March [1792]
The Favourite Short Troop [1792]
The Favourite March [1792]
The Favourite March in "Cymon" [1792]
The Favourite Quick March in "Cymon" [1792]
A Set of Military Pieces (1) [1794]
A Set of Military Pieces (2) [1794]
The Grand March from Hercules & Omphale [1794]

Research Source

The British Library

MARRIAGE

	Ann Fike. 27 August 1786. Parish of Martin in Fields.
Source	Society of Genealogists
Children	Two daughters: 15 Apr 1787 Rosette 18 Oct 1791 Harriett

- Addition** He married his landlord's daughter. John Fike
Was a Cutler and published Eley's Opus 1
"Three Duets for Violin and Violincello" The
"Twelve Select Military Pieces" were also
published by J. Fike.
- Source** Royal Society of Musicians. Eley file.
- ADDRESS** No 15 Russel Court, Drury-Lane
Source Doane's musical directory 1794
2nd address Heathcote St, Mecklenburgh Sq
Source Last Will and Testament
- DEATH** 3rd March 1832, London
Will Proved London 4th April 1832
Furnishing, Musical Instruments, Music and
manuscripts left to his two daughters,
- Obituary** The Examiner No 1258 Sunday, March 11 1832
'Mr Eley, the violincello player and composer of
the celebrated martial tune called 'The Duke of
York's March' died last week, aged 76,
universally respected in the musical profession'

DR GORDON SEPTIMUS JACOB 1895 - 1984



Gordon Septimus Jacob was born in London on 5th July 1895, the seventh son and last of ten children of Stephen and Clara Jacob. He was educated at Dulwich College in London, before enlisting into the Royal Field Artillery on 26th August 1914. Jacob was captured at Arras in 1917, having been one of only 60 survivors out of a battalion of 800 men. He was dispatched to various POW camps and, at the end of the war, at Bad Colberg, formed a “scratch little orchestra” as he called it. This comprised four string players and three wind players complimented by Jacob on piano.

On discharge from the Army, Jacob studied at the Royal College of Music with Howells, Stanford, Parry, Vaughan Williams and Adrian Boult before eventually returning as a lecturer in 1926. He lectured at the Royal College of Music for 40 years as a teacher of counterpoint, composition and orchestration until his retirement in 1966. During this time his pupils included Malcolm Arnold, Imogen Holst, Elizabeth Maconchy and Bernard Stevens. In 1935, Jacob also gained a Doctorate in Music. In the New Year’s Honours List of 1968, Her Majesty the Queen made him a Companion of the British Empire, for his services to Music. Gordon Jacob died in Saffron Walden, Essex on 8th June 1984 at the age of 88.

During his life as a composer, his orchestral and choral works included a ballet, a concert overture, 2 symphonies, numerous concertos for both wind and string instruments, many pedagogic works for piano and for chorus, a variety of chamber works, songs and film music. Jacob became involved in the wind band world at an early point in his career. His first major success was his arrangement in 1923/24 of

three keyboard pieces by William Bird for orchestra which he later re-arranged for concert band; the *William Bird Suite*. This was later expanded to six pieces. A few years later, Jacob composed his first substantial work for wind band, *An Original Suite*, which became a classic, this was the start of a long illustrious career as one of the most influential composers, alongside Holst and Vaughan Williams, of original wind band repertoire this country has ever seen. Jacob ranks as one of the foremost contributors to the expanding repertoire of original works for military band. This recording is a tribute to a composer who, over a period of more than 50 years, changed forever the concept of original compositions for military band and influenced a whole new generation of British wind band composers such as Richard Rodney Bennett, Philip Sparke and Martin Ellerby.

PETER GRAHAM 1958 -

Peter Graham read music at Edinburgh and London Universities (Goldsmiths' College) and holds a PhD in composition. Following spells in New York and London in music publishing, he is currently Professor of Composition at the University of Salford.

He enjoys an international reputation as one of the leading composers of music for the British style brass band, and his music for the medium is performed in concerts and competitions worldwide. He has also written the test-piece for the prestigious National Brass Band Championships of Great Britain on two occasions.

His music for wind band has been recorded and performed by many of the world's leading ensembles, including the US Air Force Band, the Tokyo Kosei Wind Orchestra and the Royal Norwegian Navy Band. He was awarded the ABA/Ostwald Prize for Original Composition for Symphonic Winds in 2002.

Peter Graham has held various posts with some of the UK's finest bands including a 7-year term as Music Associate/Conductor with the famous Black Dyke Brass Band. He is currently composer-in-residence with Her Majesty's Coldstream Guards Band, the first civilian in the band's history to hold this appointment. He lives in Cheshire, England with his wife Janey, son Ryan and daughter Megan.

MARTIN ELLERBY 1957 –

Martin Ellerby is a composer of international standing, whose works have been performed, broadcast and recorded to critical acclaim across Europe, Asia and the USA. His catalogue comprises compositions spanning a diverse range of media, including orchestral, choral, concert band, brass band, ballet, instrumental and chamber, together with a substantial number of commercial orchestrations and arrangements. Ellerby's works are published extensively and recorded on over 75 commercial CDs to date. Key performances include the BBC Promenade Concerts, Leipzig Gewandhaus, Barbican Centre, Royal Albert Hall, South Band Centre and many major international festivals, including Edinburgh, Harrogate, Zurich and Kuhmo Chamber Music (Finland).

Ellerby combines a busy schedule as a professional composer with work in education, where he is currently Visiting Professor (with responsibilities for curriculum design) at the Royal Air Force: Headquarters Music Services. He is also Artistic Director for Studio Music Company, London and Senior Producer for Polyphonic Recordings.

In his previous post as Head of Composition and Contemporary Music at the London College of Music and Media, Ellerby was responsible for the co-ordination and development of a high profile department of over 50 composition students at undergraduate and postgraduate levels. He instigated and designed four specialist composition programmes at Masters level, while also preparing a range of detailed undergraduate syllabuses. Ellerby contributed to the artistic focus of the school in

concert programmes, hosting a range of composers' Festivals and organising frequent workshops and specialist composers' concerts.

DOCTOR OF MUSICAL ARTS

ASSOCIATED RESOURCES

APPENDIX III

FEATURED COMPOSERS WINDBAND REPERTOIRE

MUSIC BY CHRISTOPHER FREDERICK ELEY

(Compositions and arrangements)

Twelve Select Military Pieces [1789]

- | | | |
|-----|--|--------------|
| 1. | <i>The Duke of York's March</i> | C.F.Eley |
| 2. | <i>New Short Troop</i> | W.Elrlington |
| 3. | <i>Baltioram Quick March</i> | C.F.Eley |
| 4. | <i>The Prince of Wales Favourite Quick March</i> | C.F.Eley |
| 5. | <i>The Duke of Clarence Favourite Menuet</i> | C.F.Eley |
| 6. | <i>Quick March</i> | C.F.Eley |
| 7. | <i>Troop</i> | C.F.Eley |
| 8. | <i>Marche Fonebre</i> | C.F.Eley |
| 9. | <i>Menuet</i> | C.F.Eley |
| 10. | <i>The Austrian Grenadiers Quick March</i> | C.F.Eley |
| 11. | <i>Menuetto</i> | C.F.Eley |
| 12. | <i>Quick March</i> | C.F.Eley |

The Duke of York's New March [1792] Now know as Figaro

The Favourite Short Troop [1792]

The Favourite March in "Cymon" [1792]

The Favourite Quick March in "Cymon" [1792]

A Set of Military Pieces (1) [1794]

- | | | |
|----|---|---------------|
| 1. | <i>Slow March</i> | C.F.Eley |
| 2. | <i>Adagio, Rondo & Andante in Oscar and Malvena</i> | William Reeve |
| 3. | <i>Glee in "Battle on Hex[h]ham"</i> | Samuel Arnold |
| 4. | <i>Cottilion</i> | C.F.Eley |
| 5. | <i>Adagio – Allegro</i> | Ignace Pleyel |
| 6. | <i>Walter</i> | C.F.Eley |
| 7. | <i>Adagio & Allegretto in "Oscar and Malvina"</i> | William Reeve |
| 8. | <i>From Night till Morn I take my glass</i> | Samuel Arnold |

From "The Surrender of Calais"

A Set of Military Pieces (2) [1794]

- | | | |
|----|---|-----------------|
| 1. | <i>March</i> | C.F.Eley |
| 2. | <i>Finale to "The Woodman"</i> | William Shield |
| 3. | <i>Adagio</i> | Ignace Pleyel |
| 4. | <i>Scherzando</i> | C.F.Eley |
| 5. | <i>Minuetto</i> | Ignace Pleyel |
| 6. | <i>Andante</i> | Stephen Storace |
| 7. | <i>Catch</i> | Paisello |
| 8. | <i>Duetto, as sung by Mr. Kelly & Mrs. Crouch</i> | C.F.Eley |

Music as Performed by His Highness the Duke of York's Band

- | | | |
|----|---|---------------|
| 1. | <i>The Grand March from "Hercules & Omphale" [1794]</i> | C.F.Eley |
| 2. | <i>The Duke of York's New March [c.1795]</i> | W.A.Mozart |
| 3. | <i>Ye Son of England [1797]</i> | James Dale |
| 4. | <i>The British March [1798]</i> | Mathew King |
| 5. | <i>Quick Step of the Royal Westminster Volunteers</i> | Timothy Essex |
| 6. | <i>Grand March of the Hampshire Loyal Association</i> | Timothy Essex |

Music by Christopher Eley and other works associated with the Duke of York's Band in piano score

- | | | |
|----|--|------------|
| 1. | <i>The Duke of York's March [1785]</i> | C.F.Eley |
| 2. | <i>The Prince of Wales March [c.1790]</i> | James Hook |
| 3. | <i>The Duke of York's 2nd or New Coldstream March</i> | C.F.Eley |
| 4. | <i>The Prince of Gloucester's Troop [1796]</i> | C.F.Eley |
| 5. | <i>A Grand March [1802]</i> | James Dale |

WIND BAND MUSIC – GORDON SEPTIMUS JACOB

- Across the Sea*, [March] (unpublished, 1974)
- Alexandra Palace*, (G&M Brand re-published, 2002)
- All Afoot*, (Studio Music, 1984)
- Ballad for Band*, (unpublished, 1984)
- Barber of Seville Goes to the Devil, The*, (Oxford, arr. O'Brien)
- Blow the Man Down*, (R. Smith)
- Cameos for Bass Trombone & Band*, (Emerson edition, 1986)
- Celebration Overture*, (Boosey & Hawkes, 1984)
- Ceremonial Music for Band & Fanfare Group*, (Boosey & Hawkes, 1970)
- Concerto for Trombone and Band*, (Emerson edition, 1977)
- Concerto for Band*, (Boosey & Hawkes, 1970)
- Double Concerto for Clarinet*, (unpublished, 1979)
- Essex Suite, An*, (Molenaar, arr. Ham)
- Fantasia for Euphonium and band*, (Boosey & Hawkes, 1973)
- Fantasia on an English Folk Song*, (R. Smith, 1984)
- Fantasia on the Alleluia Hymn*, (Chappell Journal, 75)
- Flag of Stars*, (Boosey & Hawkes, (QMB Journal, 224, 1956)
- Giles Farnaby Suite*, (Boosey & Hawkes, QMB Journal, 356)
- Miscellanies for Alto Sax & wind Band*, (Emerson edition, 1973)
- Music for a Festival*, (Boosey & Hawkes, 1951)
- Old Wine in New Bottles*, (Oxford, 1960)
- Original Suite for Military Band, An*, (Boosey, Journal 155 no.5, 1924)
- Prelude to Comedy*, (Jensen, 1932)

Prelude to Revelry, (Mills, 1961)

Second Suite, (Molenaar, arr. Ham)

Suite in Bb, (Jensen, 1979)

Swedish Rhapsody, A, (Pressen)

Sweet Nightingale, (R. Smith, 1984)

Symphony for Band A.D. 78 (R. Smith, 1978)

Tribute to Canterbury, (Boosey & Hawkes, 1977)

William Byrd Suite, (Boosey, Journal 149 No.3, 1921)

**PAGE
MISSING
IN
ORIGINAL**

WIND BAND MUSIC – MARTIN ELLERBY

Clarinet Concerto, (Studio Music, 2000)

Cries of London, (Studio Music, 2005)

Dona Nobis Pacem, (Maecenas Music, 1995)

Dreamscapes, (Studio Music, 2001)

Elergy for 'Checkpoint Charlie', (Studio Music, 2003)

Evocations, (Studio Music, 1996)

From Kitty Hawk to the Stars, (Studio Music, 2002)

H.M.S. Charity – Concert March, (Studio Music, 2003)

Meditations - on The Seven Last Words of Our Saviour from the Cross, (Studio Music, 2002)

Neapolitan Serenade, (Studio Music, 2005)

New World Dances, (Studio Music, 1996)

Ovation – Celebratory Prelude, (Studio Music, 2000)

Paris Sketches, (Maecenas Music, 1994)

Symphony of Winds, (Studio Music, 1997)

Summer Nights, (Studio Music, 2002)

The 'Big Easy' Suite, (Studio Music, 2000)

Tuba Concerto, (Maecenas Music, 1988)

Venetian Spells, (Studio Music, 1997)

Via Crucis – The 14 Stations of the Cross – A Processional Service for the Souls of the Dead, (Studio Music, 2003)

DOCTOR OF MUSICAL ARTS

ASSOCIATED RESOURCES

APPENDIX IV

ELEY RECORDING PROJECT DATA

	Recording Order							C Horn	G Horn	Bb Horn	F Horn	Additional Instruments
	Eb Tpt	Bb Tpt	C Tpt	Eb. Horn	F Horn	Bb Horn	G Horn					
0-1	X			X								
0-4	X			X								
0-6	X			X								
0-7	X			X								
0-8	X			X								
0-9	X			X								
0-10	X			X								
1-1	X			X								
1-5	X			X								
1-7	X			X								
2-1	X			X								
2-2	X			X								
2-3	X			X								
2-4	X			X								
2-5	X			X								
Favorite Short Troop	X			X								
Cymon 1	X			X								
Cymon 2	X			X								
Hercules & Omphale	X			X								
0-2		X		X								
0-3		X		X								
0-5		X		X								
0-11		X		X								
0-12		X		X								
1-3		X		X								
1-6		X		X								
2-8		X		X								
1-8		X		X				X				
1-2		X		X				X				
2-6		X		X				X				
1-4			X	X				X				2 Flutes (no Oboes)
2-7			X	X				X				4 C Clar. (Bb parts available)
Duke's New March - Eley			X	X				X				

Arranged by Eley	Eb Tpt	Bb Tpt	C Tpt	Eb. Horn				C Horn	
Duke's New March			X					X	
Favorite Short Troop	X			X					
Cymon 1	X			X					
Cymon 2	X			X					
Hercules & Omphale	X			X					
As performed by the Duke of York's Band									
	Eb Tpt	Bb Tpt		Eb. Horn					Additional Instruments
Essex Grand March (1799)	X			X					1 Flute, Tympani
Essex Quick Step (1798)	X			X					1 Flute, Tympani
The British March (1798)	X			X					1 Flute, Tympani, B. drum, 2 Fifes, Side Drum
Essex March (1798)	X			X					1 Flute, Tympani
Ye Sons of England (1797)				X					
Duke of York's New March								X	4 C Clar. (Bb parts available)

		Instrument Distribution							
		Eb Tpt.	Bb Tpt.	Eb. Horn	F Horn	Bb Horn			
0-1	X			X					
0-2			X	X					
0-3			X	X					
0-4	X			X					
0-5			X	X					
0-6	X			X					
0-7	X			X					
0-8	X			X					
0-9	X			X					
0-10	X			X					
0-11			X	X					
0-12			X	X					
								Additional Instruments	
1-1	X			X					
1-2			X		X				
1-3			X	X					
1-4				X	X			2 Flutes (no Oboes)	
1-5	X			X					
1-6			X	X					
1-7	X			X					
1-8			X			X			
								Additional Instruments	
2-1	X			X			G Horn		
2-2	X			X					
2-3	X			X					
2-4	X			X					
2-5	X			X					
2-6			X		X				
2-7							X	4 C Clar. (Bb parts available)	
2-8			X	X					

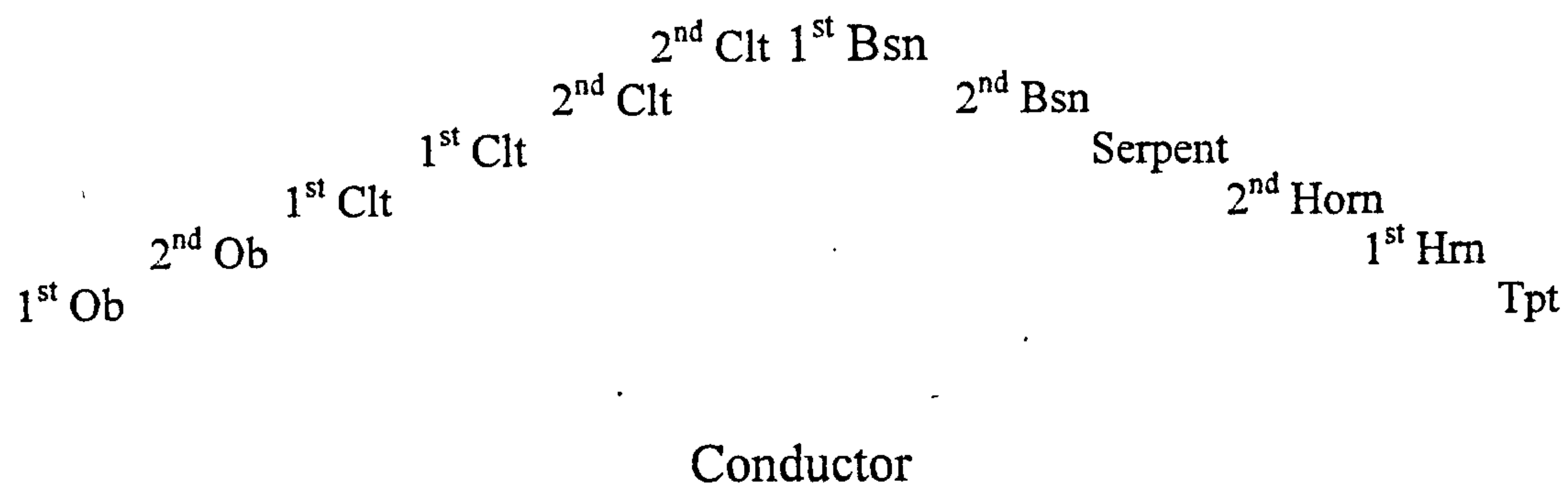
As performed by the Duke of York's Band														
		Eb Tpt.	Bb Tpt.				Eb. Horn					C Horn		Additional Instruments
Duke's New March-Mozart												X		4 C Clar. (Bb parts available)
The British March (1798)		X					X							1 Flute, Tympani, B. drum, 2 Fifes (Piccolos), Side drum
Essex Grand March (1799)		X					X							1 Flute, Tympani
Essex Quick Step (1798)		X					X							1 Flute, Tympani
Essex March (1798)		X					X							1 Flute, Tympani
Ye Sons of England (1797)							X							

The Eley Project – Corrections for 1st Edits
(Based on MP3 files)

Track	Error	Correction
1	m.37 1x Final note	get from 2x Session 222/26:22
2	m.1 squeak in clar. on repeat	get from 1x
3	m.16 2x – serpent m.2 –DC clar. intonation	get from 1x get from 1x
4	m.1 2x 2 nd beat early m.25 1x clar. intonation	get from 2x
5	m.40 1x serpent m.49 2x horn	get from 2x get from 1x
6	Ending not good	Session 235/44:54
7	First strain 2x should be <i>piano</i> m.26 split tpt. note	Session 240/51:45
8	Duke of Clarence Favorite	Approved at this round
9	m.24 1x serpent	get from 2x
10	Troop	Approved at this round
11	m.10 insert a <i>diminuendo</i> Thought we were only going to do one pass on each section. If doing twice, then m.17 1x intonation	Take 2 nd time only get from 2x
12	m.20 2x intonation	get from 1x
13	m.7 on DS POP DC pickups a bit too weak Ending	No alternate takes
14	m.30 1x ser.	get from 2x
15	m.3 2x serp m.20 1x clar. intonation m.23 1x clar. m.28-35 Entire repeat missing DS m.3 & 5 serp.	[Be careful of measure numbering, pickups a measure] get from 1x get from 2x get from 2x Check chart get from 1x
16	m.17 1x ser. intonation m.20 1x ser. m.21 & 22 both x serp m.298 2x serp. m.30 1x wrong notes m.33 1x serp m.42 1x bass line m.52 2x, 1 st beat bass line	get from 2x get from 2x get from m.19 & 20 1x Session 358/1:06:11 (might be 1x) get from 2x get from 2x get from 2x get from 1x, keep last note
17	m.1 1x ser/bass m.34 2x horn	get from 2x get from 1x

18	m.9 1x clar intonation DS m.23 first note blotched	get from 2x get from 1x
19	m.10-14 1x static	
20	Quick March in Cymon	Approved this round
21	Missing pickups m.15 last note 2x	can you get from 1x?
22	Andante – Storace	Approved this round
23	m.46 fermata a bit longer?	
24	m.44 1x tpt. rearticulates m.48 & 51 POPS	Probably will let go
25	Beginning chopped off on MP3 m.20 intonation in bass m.31 intonation in clar. m.34 should be <i>pp</i> m.48 tempo is faster here ERROR at 5:16 - beginning of “Adagio & Allegretto”	Session 134/52:53 Session 134/52:58 Can you slow down, or do we need another take?
26	Missing beginning (see above) at :41 is the beginning of music for track 27	Redo tracking
27	Missing beginning of music (see above) m.56 1x serp.	get from 2x

ELEY RECORDING – SEATING PLAN



Recording session at the Queen Anne State Apartments

St James's Palace, London

30th June & 1st July 2004

TRK	TITLE	DUR
1	The Duke of York's March	3.02
2	The Duke of York & New March	1.51
3	Cottillion	2.13
4	Slow march	2.25
5	Walzer	2.25
6	Baltioram	0.37
7	Prince of Wales favourite quick march	1.18
8	Duke of Clarence favourite menuet	2.28
9	Quick march	1.07
10	Troop	1.04
11	March Fonebre	3.38
12	Menuet	2.51
13	Austrian Grenadiers Quick March	1.28
14	Quick March	1.25
15	Menuetto	2.09
16	March	3.31
17	Scherzando	1.45
18	Short Troop	2.48
19	March in "Cymon"	1.21
20	Quick March in "Cymon"	1.40
21	The Grand March	2.17
22	Andante (Stephen Sorace)	3.22
23	Adagio (Pleyel)	5.14
24	Glee (S. Arnold)	3.29
25	Adagio and Allegro (Pleyel)	5.18
26	Adagio and Allegretto (William Reeve)	1.12
27	New Short Troop (W Etrington)	2.33
	TOTAL CD TIME	67.45

HANDLE WITH CARE: Do not touch the lower surface of the disc. Recordable CDs are particularly sensitive to fingerprints, scratches and dust. They should not be exposed to direct sunlight and should be stored between 5°C and 25°C.

WARNING: Some older CD players may not be able to read this CD-R properly, resulting in mistracking, glitches or distortion. We strongly advise users to check the compatibility of their player and test it with this CD prior to use for public performance, mastering or other critical applications.

!NOT FOR PRODUCTION!

Job No 204046
 Cat No *To be announced*
 Title CF Eley repertoire
 Artist Coldstream Guards Band
 Stage Reached Complete Eley First edit
 Source SADiE (version 4.3.0)
 Machine Plextor PX-12/10/32S
 Format Red Book (4x speed)
 Producer Daniel Lock
 Mastered by Daniel Lock
 Date 29 June 2005

} soundservicesltd

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BOOKLET NOTES FOR THE ELEY PROJECT COMPACT DISC

**Christopher Frederick Eley
and
HRH The Duke of York's New Band
in the
Coldstream Regiment of Guards**

Frederick, Duke of York, could not have imagined the impact on the history of military music in England when he formed the new band for the Coldstream Regiment of Guards in 1785. The Duke of York was at that time in Hanover, Germany (his ancestral home), studying military procedures. In response to a request from his officers for an attested band, he hired Christopher F. Eley as Music-Major and eleven other German musicians to become the Regimental Band. Their service began 16 May 1785. This new band was to become the model for other bands and raise the standard to which other bands aspired.

Instrumentation of the new band included two oboes, four clarinets, one trumpet, two horns, two bassoons, and one serpent. Many volunteer bands emulated the band's instrumentation. The serpent, which had begun to be used by German military bands around 1750, was generally unknown in England before 1785. Within ten years it could be found in nearly every band in England.

Christopher F. Eley (1756-1832) must have been an extraordinary leader and musician, as his appointment is generally considered the turning point in the quality and respect of the military band in England. The regimental band of the Coldstream Guards became very popular, and attracted crowds at St. James's Park to listen to its performances. It also began playing engagements in 1790 at Vauxhall, the pleasure garden on the Thames.

Eley was an accomplished clarinetist and cellist. As clarinetist he played the Salomon-Haydn concerts in 1791 at Hanover Square Rooms, and was the teacher of the famous clarinetist

Thomas Willman, who later served as bandmaster of the Coldstream Guards band (1816-1826). As a cellist he played in the Covent Garden Theatre and many of the concerts in the London area, including the benefit concert for the Sons of the Clergy given each year by the Royal Society of Musicians at St. Paul's Cathedral.

Eley continued as the Bandmaster of the Coldstream Guards until 1793. Sometime afterward he was the bandmaster of the Royal East India Volunteers Band where he trained Thomas Willman (clarinet) and Thomas Harper (trumpet). His playing and teaching in London was well respected, and there are references to him in the Sainsbury and Doane directories of musicians.

Upon his death in 1832, the obituaries cited his universal respect as a musician and his most famous composition, the celebrated marital tune, *The Duke of York's March*.

Music of the Regimental Band

Eley is largely remembered today for his composition *The Duke of York's March*. First published in 1785, it is still widely performed. However, the recently discovered band music by Eley represents a significant collection of wind band music from the late eighteenth century. When examined as a whole, the collection is a valuable example of the types of music the regimental band would have needed to play at various required functions: marches quick and slow, minuets and cotillion for dancing, and concert pieces based on the vocal repertoire of the day.

To be found in the collection are songs of the London theatres: Covent Garden, Drury Lane and the King's Theatre in Haymarket. The important composers of the period, Reeve, Arnold, Shield and Storace, are all represented and some of the arrangements are nearly exact

reproductions of the vocal scores. As such, these arrangements give a fair representation of that music which is generally no longer performed.

Also to be found are arrangements of works by foreign composers who found great popularity and exposure in late eighteenth century London. Paisiello and Pleyel each enjoyed enormous success with the concert audiences of that time, and are represented in the collection.

Historical References

The Duke of York's March was first published in 1785 in a reduced pianoforte edition. Appearing in many forms afterward, it is the best known of all of the material of this era and is the only work by Eley that has remained continuously in the repertoire of the Foot Guards bands.

William Elrington, a flutist, served as bandmaster to the First Regiment of Foot Guards from around 1780 to around 1800. He later published the *Troop* in 1795 in a pianoforte/harpsichord arrangement, with the note that it had been composed for the Duke of York's Band.

The Duke of York's New March, now known as the *Figaro March*, is the official regimental slow march of the Coldstream Guards. *The Figaro March* became a regular part of the Regimental Band's repertoire and in 1805 was made the official slow march, replacing *The Duke of York's March*. This is the same year that the Duke of York was made the Colonel of the First (Grenadier) Guards and took *The Duke of York's March* with him

The dramatic romance *Cymon* was written in 1767 by Michael Arne, and was his most successful work. Revived at the Drury Lane Theatre in 1791, it presented new music by Stephen Storace. Michael Kelly attributes the reason for revival (and substantive changes) to himself. It proved to be a critical and financial success.

1791 was also the year *The Woodman* by William Shield (1748-1829) was presented at Covent Garden where he was the house composer. Considered Shield's biggest success, the opera made use of the current rage for women's archery, and included onstage spectacles such as rainstorms and archery contests.

Shield was also responsible for the "The Grand March" from *Hercules & Omphale*, a ballet-pantomime presented at Covent Garden in 1794. William Reeve (1757-1815) contributed "A Grand Overture." Reeve also completed the Shield score to another ballet-pantomime *Oscar & Malvina* (1791). The form of "Adagio, Rondo and Andante" (No. 2) follows exactly the published keyboard version of the overture, and the "Adagio & Allegretto" (No. 7) comes from later in the work.

The Battle of Hexham (1789) and *The Surrender of Calais* (1791), both by Samuel Arnold (1740-1802), brought to the London stage a new form: a play for the main characters and an opera for the secondary ones, with the entire plot set in the distant past. Arnold enjoyed great popularity in the last quarter of the eighteenth century. He understood the nature of musical drama, varying each of the musical elements to suit the characters and plot design, and creating what has been called the "musical gesture." Analysis of the orchestral cues in his vocal scores shows a keen awareness of the colours of the instruments and the varieties of textures they can create.

A foreign composer who enjoyed great success in London during this time was Ignace Pleyel (1757-1831). He visited London in 1791-92 to conduct the Professional Concert, where his concerts were well attended and his symphonie concertantes and string quartets highly praised in the press. The three works in the *Set of Military Pieces* are taken from string quartets. The "Adagio – Allegro" (No. 5) in set one is from the String Quartet in Bb (B 331/ii) of 1786.

The “Adagio” (No. 3) in the second set, although it shows a similarity to the *Symphonie concertante* in Eb (B 111/iv) of 1786, is from the *Quartet* in Eb (B 302/iii) of 1782-83, with the *Presto* section coming from the same quartet (B 302/iv). “Minuetto” (No. 5) is also taken from a string quartet, this being the one in A (B 322/iii) of 1786.

During this time it was not unusual for English theatre composers to incorporate music by foreign composers into their works, acting at times more like compilers than composers.

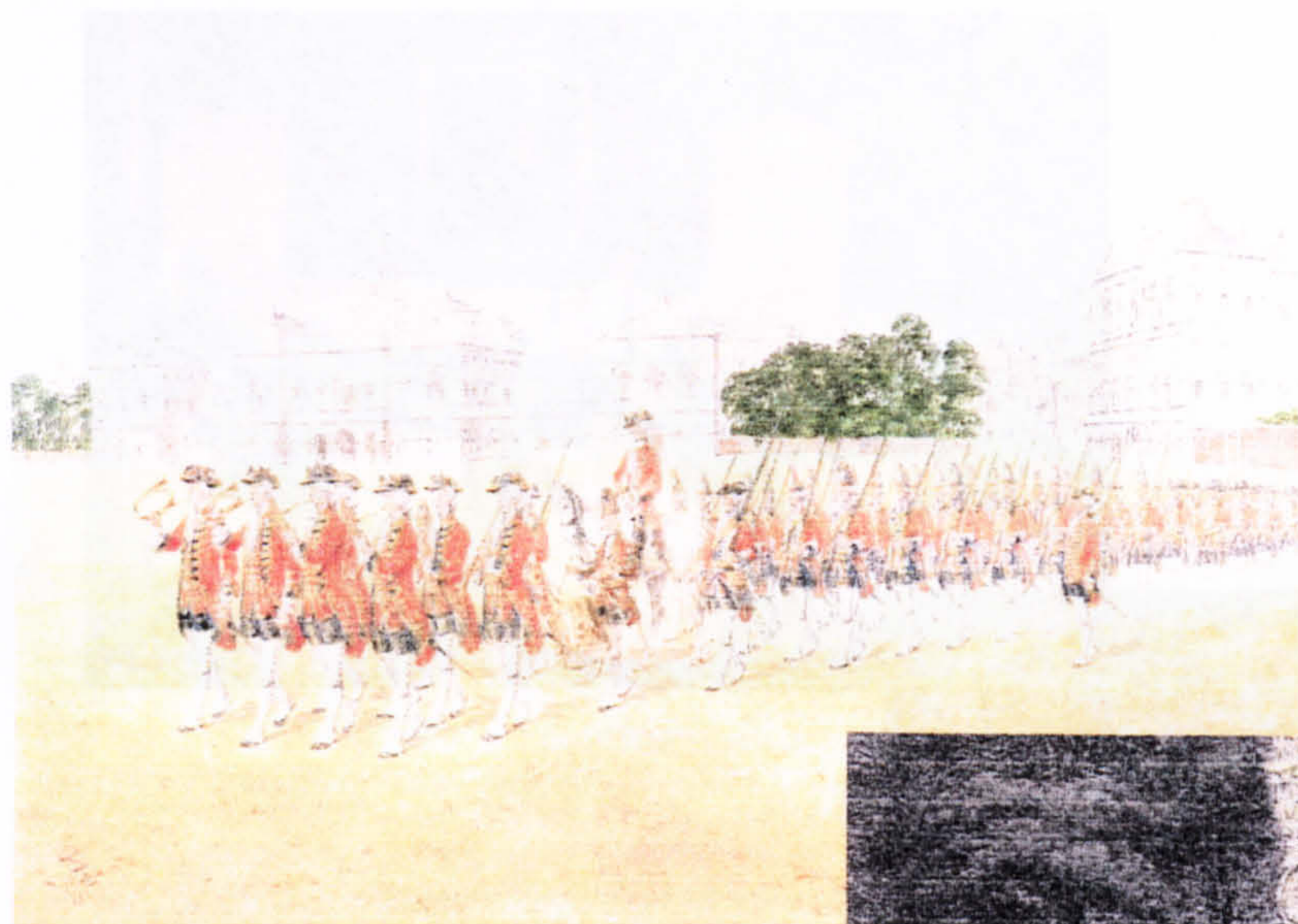
Stephen Storace used the aria “La Rachelina” from the Paisiello opera *La molinara* (Naples, 1788, also known as *L'amore contrastato*) in his *The Haunted Tower* (Drury Lane, 1789). The Storace aria, which appears as No. 6 “Andante” in the second set, is entitled “Whither my love?” It was sung by his sister Signora Nancy Storace, and marked her debut on the English stage.

In the wind band arrangement, Eley has copied the melody exactly from the piano score and changed a few of the underlying accompanying figures. It is an excellent example of the gentle swinging Italianate style.

The “Catch” (No. 7) is taken from the Finale of the Paisiello comic opera *Nina o Sia la Pazza per Amore* (Caserta, 1789).

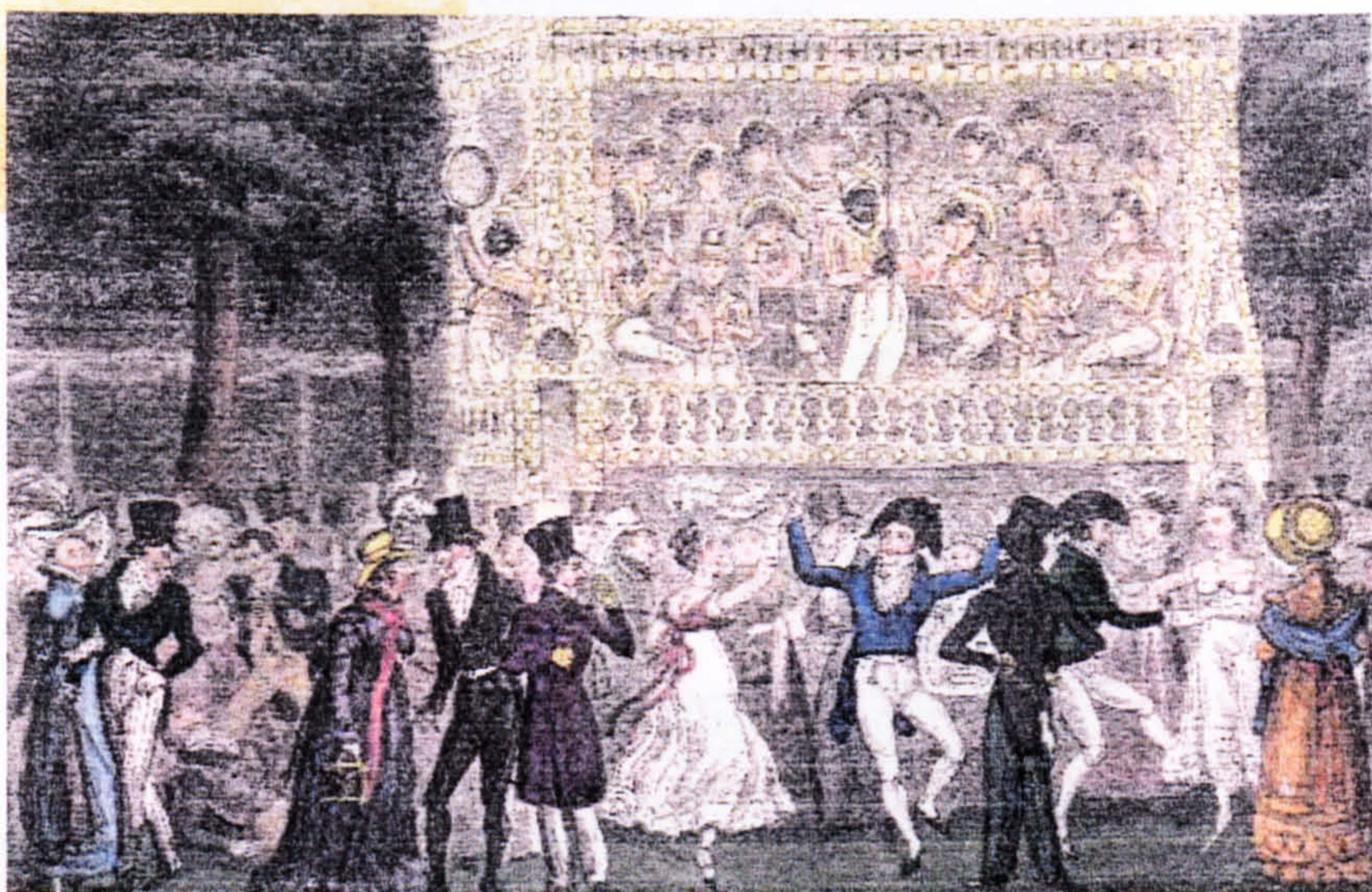
Concluding *A Set of Military Pieces* is a wind band version (No. 8 “Duetto”) of the celebrated duet sung by Mr. Kelly and Mrs. Anna Crouch (1763-1805). This duet, “O thou wert born to please me” is based on V. Martin y Soler’s aria “Pace caro mio Sposo” from the opera *Una cosa rara*. The pair introduced it in the *Masque of Comus* and sang it together on numerous occasions.

HISTORICAL ELEY PROJECT PICTURES



The Duke of York's Band
Performing at Vauxhall
Gardens, London Circa 1790.

It is interesting to see the three
Coloured Janissary Performers,
which was typical of the day.



The painting of the band on Horse Guards Parade is from the Regimental
collection whilst the painting of Vauxhall Gardens is from the British
Library.

His Royal Highness
The Duke of York's
Band Changing the
Guard on Horse Guards
Parade Circa 1790

ST JAME'S PALACE – RECORDING SESSION

18 May 04

Regimental Adjutant



Major Graham Jones
 Conducting the twelve
 Piece Wind Ensemble
 In the Queen Anne State
 Apartments, St James
 Palace.

Serpent and natural horns
 in performance at
 St James's Palace.



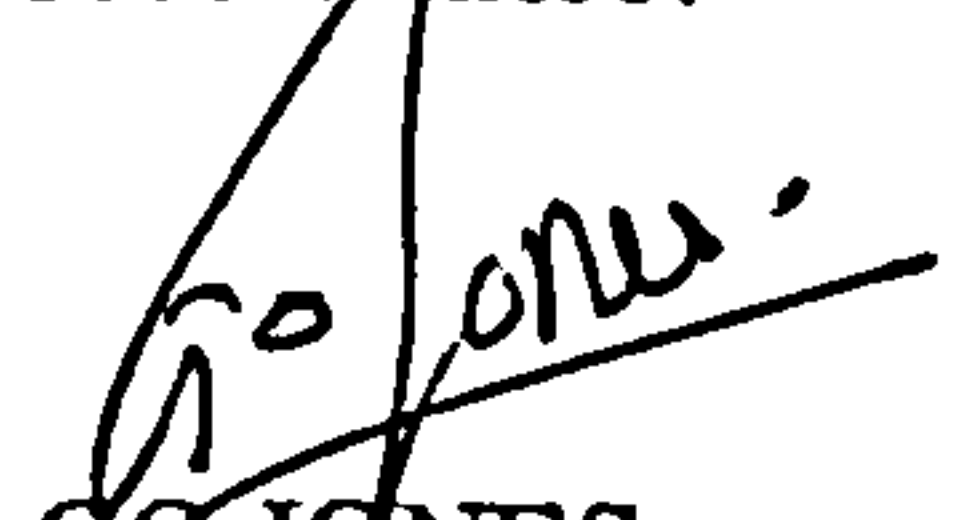
CGB/DOM/0604

18 May 04

Regimental Adjutant

MUSIC OF THE REGIMENT- 1785 – 1800 – RECORDING 30 JUN – 1JUL 04

1. Dates have been set aside to record the music of the Regiment 1785 – 1800 on 30 Jun/01 Jul 04. The recording will be of the original instrumentation of 12 musicians as used by Eley in 1785. It would be very easy to complete this recording in the band rehearsal rooms however; it would add historical weight to the project if the recording could take place inside St James's Court.
2. This project has been two years in the making, the result of which is that the Regimental Band now has the largest single collection of 18th Century military music in the world today. Research has been carried out on both sides of the Atlantic, which has uncovered music played by the Regimental Band in 1785 that has not been heard for over 200 years.
3. This project, I believe, is of great historical significance both to the Regiment and military music and as such I see this firstly as a Regimental project.
4. The Music that will be recorded was played for occasions such as Guard Mounting from Horse Guards to St James's Palace and State functions inside the Palace.
5. In 1785 the band was formed by the Duke of York and was know as the Duke of York's new Band of Coldstream Guards.
6. The CD booklet will include information and reference to the bands performance involving the Palace. To have this music played once again in the Palace using the same instrumentation, and recorded, will really make this a unique recording.
7. Could I ask that you approach the Palace to ask permission for the band to record there?


GO JONES
Director of Music
Extn: 3268

From: Major E M Crofton

Telephone
LONDON DISTRICT MIL
CIVIL: 020 7414 3246



Regimental Headquarters
Coldstream Guards
Wellington Barracks
Birdcage Walk
London SW1E 6HQ

FCB

DO\1403

Lieutenant Colonel Sir Malcolm Ross KCVO OBE
Comptroller
Lord Chamberlain's Office
Buckingham Palace
London
SW1A 1AA

10 June 2004

My dear Malcolm

MUSIC OF THE COLDSTREAM GUARDS 1785 – 1800

The Director of Music has approached me to ask whether it would be possible to record the Regimental music in St James' Palace using the instrumentation of the original 12 musicians as directed by the first Director, Eley, on the formation of the Regimental Band in 1785.

This project has been two years in the making, resulting in the Regimental Band now having the largest single collection of 18th Century military music in the world today. Research has been carried on both sides of the Atlantic, which has uncovered music played by the Regimental Band in 1785 which has not been heard for over 200 years. The project is therefore rated historical significance both to the Regiment and to military music.

The Band is planning to make the recording over the period 30 June to 1 July this year. It would of course be very easy to complete the recording in the Band rehearsal rooms, however it would add considerable historical weight to the project if the unique recording could take place inside St James' Palace.

I apologise for the somewhat short notice, but if there is any way in which you could help the Band in rolling back the years to its original roots, it would be greatly appreciated.

I know that this is a long shot, but I feel that it is worth asking.

Copy to:

Director of Music

James

Edmund



BUCKINGHAM PALACE

22nd June, 2004

Dear Edward,

The Comptroller has asked me to reply to your letter of 10th June concerning recording of music of the Coldstream Guards 1785-1800 with apologies that we missed each other by telephone so many times.

We are very pleased to be able to accommodate this request within the State Apartments at St. James's Palace, and I have this afternoon spoken to Major Graham Jones, Director of Music, Coldstream Guards. He is going over to St. James's Palace tomorrow morning, for a Recce of the State Rooms with his Producer.

The proposal is to set up on 30th June, starting at 9.00 a.m., as we have a function the previous evening, and complete by 5.00 p.m. leaving all the equipment in place overnight.

There will be two recording sessions the next day, 1st July from 10.00 a.m. to 1.00 p.m. and 2.00 p.m. to 5.00 p.m. Packing up will commence as soon as recording finishes, all those involved arriving and departing together under the Director of Music's direction.

I have warned Major Jones that there might be incidental staff charges involved, but we would endeavour to keep them to a minimum.

Yours sincerely,
Jonathan Spencer
Deputy Comptroller
Lord Chamberlain's Office

Major Edward Crofton,
Regimental Headquarters,
Coldstream Guards,
Wellington Barracks,
Birdcage Walk,
London, SW1E 6HQ

Director of Music:
Major G O Jones MBE, ARCM, psm



→ 1403
(70)
Band of the Coldstream Guards,
Wellington Barracks, Birdcage Walk,
London SW1E 6HQ
Telephone: (Direct Dial)
Director of Music: 020 7414 3268
Band Office: 020 7414 3269
Military: Londist (94631) 3268/9
Fax No: 020 7414 3399

The Regimental Band Coldstream Guards

MILITARY AND CEREMONIAL : ORCHESTRAL : DANCE BAND : FANFARE

MAJOR CROFTON
Deputy Controller
Buckingham Palace
London
SW1

5th July 2004

Dear Sir,

I write to thank you for your help and support in allowing the Regimental Band to record in St James's Palace.

The recording went well and I am delighted with how the musicians performed, which I know was helped by being in such marvellous surroundings. All the musicians fully understood the historical value and importance of the occasion and indeed felt part of history in the making themselves. I do have one request? For our archives my wife, who is professional photographer, took some photographs of the recording taking place. As I am sure you understand, in the world of military music, this project has already created so much keen interest and a number of associated music magazines would like to report the event in their periodicals. May I, with your permission, release pictures of the recording in process to selected periodicals.

May I also take this opportunity to inform you that Brian Andrews and his team at the Palace were most accommodating, nothing was too much trouble. I have written as such to Brian and cannot praise him enough.

Once again many, many thanks for your kind support in such an important historical recording of the music of the Coldstream Guards 1785-1800. I will take great pleasure in forwarding a compact disc to you on completion of the project.

G O JONES
Major
Director of Music
Coldstream Guards

Subj: Re: Vauxhall Gardens
Date: 09/01/05 18:48:53 GMT Standard Time
From: dbd2@Lehigh.EDU
To: MajorGraham@aol.com

Dear Graham, Fascinating picture. I'm sure you noticed the Janissary; jingling johnny and the tambourine. The two triangles seem to be played by young boys. Perhaps the only way to tell the band would be the headress.

I'll get the JC Bach to you this week, along with the completed Andante. Gareth is going to ask why we didn't do that earlier. Even in 6/8 it doesn't have quite the right feel, but by showing both versions to the audience (and the band) you'll get the right approach. The whole things reminds me of trying to notate jazz. If time permitted, I would be inclined to work a bit on the 6/8 version, then go back and play from the 2/4.

For a third Eley piece consider #12 from Book I.

The closest I think you are going to do with the 1800 period is use one of the bigger pieces like the British March. The trombones would have doubled with the horns or the bassoon, so a part could be created.

I'll check the Glen book to see if there is anything that might have been played. Perhaps one of the Haydn marches.

Storyboard looks good. Did I give you the Mozart description of Vauxhall?

More later,
David

Eley project review

THE MUSIC OF CHRISTOPHER ELEY AND HRH DUKE OF YORK'S NEW BAND

REGIMENTAL BAND OF HER MAJESTY'S COLDSTREAM GUARDS

MAJOR GRAHAM O. JONES MBE

B&H catalogue number BHSS 0515

THIS issue represents a unique survey of the work of one of the founding fathers of British military band music, as well as an insight into some of the shadowy recesses of music of the 18th and early 19th centuries.

Christopher Frederick Eley (1756-1832) was born in Germany and was a distinguished clarinetist and 'cellist, engaged by Frederick, Duke of York in 1785 to create a new band for the Coldstream Guards. Eley bore the title 'Music Major' and, along with eleven German players to form what has now become known as the Regimental Band of the Coldstream Guards.

The pieces in this collection represent the most significant of Eley's works for the 'New Band', interspersed with arrangements (presumably by him) of extracts of popular theatrical music of the period. The scoring is for two oboes, four clarinets, one trumpet, two horns, two bassoons and a serpent and Major Jones has elected to perform the music with a natural trumpet and natural horns, but with the clarinet and oboe parts are played on modern instruments.

The collection opens with Eley's most celebrated and best-known composition, the Duke of York's March - a bright, sturdy march of a kind in which Mozart excelled. The collection also includes the *Figaro March* - more correctly known as the *Duke of York's New March* - which actually is an arrangement of Mozart's *Non piu andrai* from *The Marriage of Figaro* and which eventually replaced the Duke of York's March as the official regimental slow march.

For the rest, the collection includes a varied assortment of marches, waltzes and vocal arrangements (one presumes all by Eley or arranged by him) of different lengths and in different metres. As music, this is slight stuff, but an invaluable example of the bedrock upon which our British military music was built. One of the most interesting aspects of this project is the opportunity to hear arrangements of extracts from the popular theatrical and vocal music of the time. The march *Cymnon*, by Thomas Arne's illegitimate son, Michael, comes from a highly successful Drury Lane production, whilst the finale from *The Woodman* and the grand march from *Hercules and Omphale* come from stage works by William Shield, both originally presented at Covent Garden. Once more, this music has a simple charm and in the Italianate style espoused by Handel.

One of the most interesting items is an arrangement of a set of *Military Pieces* which actually come from string quartets by Ignaz Pleyel, the prolific Austrian composer whose name is inextricably linked with the development of the piano.

The members of the Regimental Band of Her Majesty's Coldstream Guards under Major Graham Jones' direction, give a lively and idiomatic account of all the pieces in this collection. Special mention must go to the fine players on the natural brass instruments and to the serpentist, whose baritone colour 'beefs up' the bass line in a most agreeable way. The recording, by Daniel Lock, is clear and natural and leans towards the bright side, which is no bad thing in repertoire of this nature.

Major Jones and his musicians are to be congratulated for bringing to light these examples of military band music which played such a major role in the evolution of instrumental music in these islands.

Rodney Newton Hon.BC

Features Editor, British Bandsman Magazine

Music Associate, The Fairey Band and Buy As You View Band

Music Consultant, London Film School .

The Regimental Band of Her Majesty's Coldstream Guards conducted by Major Graham O. Jones
MBE

The Eley Project - Original Compositions and Arrangements by Christopher Frederick Eley

BHSS 0515 Duration 78.49 minutes

This latest CD from the Band of the Coldstream Guards (there have been three other releases this year) shows the band once again embarking on unusual and interesting repertoire. This time they play very much close to home with an album that is an archival presentation with immediate associations with the Regimental Band and its long history.

There are some 33 tracks, some very brief, with the longest coming in at around five and a quarter minutes. The original band of the Coldstream Regiment of Guards was formed in 1785 with Christopher Eley (1756-1832) being hired as Music-Major, an appointment generally considered the turning point in both quality and regard for the military band in England. Eley's first band was not the 48 strong ensemble we know today. A mere 12 musicians comprised this first Regimental Band. Eley was himself a fine clarinettist and cellist, his playing and teaching being well respected in London. He continued as the Bandmaster of the Coldstream Guards until 1793 after which he became Bandmaster with the Royal East India Volunteers Band.

Eley is best remembered today for composing *The Duke of York's March*, first published in 1785, and which has remained continuously in the repertoire of the Foot Guards bands. This piece opens the CD and it should be made known to listeners from the outset that this recording has been made using period brass instruments, hence the unique, and once accepted, sound of the 'modern' ensemble paying tribute to an era long past by. In many ways this is a strength and in no sense a weakness - as listeners we are transported to a style of military band music and playing that is reverential to its source material and to the history of the Regiment. Several marches, arrangements of contemporary pieces, dances and other items comprise the contents of this album. At approximately the halfway point we receive *The Duke of York's New March*, now known as *The Figaro March*, the official regimental slow march of the Coldstream Guards.

The liner notes (by Major Jones) are comprehensive and illuminating, the playing of the high standard we have become accustomed to from this fine ensemble, and the programme both enlightening and enjoyable. This enterprising project has been well worth the journey and is a tremendous archival artefact to the history of the Coldstream Guards as well as working on a completely separate level as a purely aesthetic experience.

Congratulations to all concerned on another fine recording from this, possibly the finest of our military ensembles, to the sensitive musical direction provided by Major Jones, the intelligent playing and unobtrusive production and engineering by Daniel Lock.

It's a pity that Winter is nearly upon this reviewer as this is a fine 'party' disc, perfect for a Summer afternoon soirée whilst sipping a convivial cocktail or maybe even two!

Highly recommended on so many counts.

Martin Ellerby - November 2005



Department of Music
Zoellner Arts Center
420 East Packer Avenue
Bethlehem, PA 18015
(610) 758-3839 Fax (610) 758-6470
<http://www.lehigh.edu/~inmsc/>

David B. Diggs
Director of Winds

October 31, 2005

Major Graham O. Jones MBE
Director of Music
Coldstream Guards
Wellington Barracks
Birdcage Walk
London
SW1E 6HQ

Dear Graham,

Thank you for the final copy of the Eley CD. This has been a fascinating project and I thank you for allowing me the opportunity to work with the Coldstream Guards Band and regiment. Without your support and the help of the members of the band, it would not have been possible.

I am particularly pleased with the performances. I think that you have "married" the old with the new quite nicely. Stylistically everything falls within the framework of the period, and for the first time modern audiences can have an appreciation of the music of the regiment of 1785. Not only that, but also the theater music of the period, which is no longer heard. The Kelly-Crouch duet is beautifully rendered, and given Kelly's relationship with Eley, all the more special.

Christopher F. Eley, as we have all come to know through these recordings, was an outstanding musician, composer and individual. His impact on the military music of 1785 to 1800 was monumental, and many of the current duties and functions of the military band can be traced directly to him. His influences on Willman and Harper are still felt within English music circles, and that is something that can be said about few people. Without your efforts we would have remained unaware of his achievements.

This recording will be long remembered for its historic and artistic merit. You have helped to bring to light and life the earliest days of the Coldstream Guards band, and I am proud to have been a part of this extraordinary project.

Sincerely,

Davis

Coldstreamers record the music of their founders – Philip Biggs

Queen Anne's State Apartments in St. James's Palace were the venue for a 12 piece band from the Coldstream Guards Band conducted by their Director of Music, Major Graham Jones to record music which the original band performed back in the late 1700s. The band was actually formed in 1785 by HRH The Duke of York and was called The Duke of York's new Band of the Coldstream Regiment of Foot Guards. The first Director of Music was Christopher Eley (whose official title was Music Master) and he held the position until 1800.

I couldn't resist the opportunity of going down to London and sampling one of the recording sessions. The instrumentation I found was as follows: 1 Natural Trumpet, 2 Natural Horns, 1 Serpent, 2 Bassoons, 4 Clarinets and 2 Oboes and, interestingly, no percussion. The project was masterminded by the DoM Major Jones and David Diggs, who is Director of Winds at Lehigh University in Pennsylvania. Major Jones told me that the parts to the music could not be traced in the library at the Coldstreamers home at Wellington Barracks. Over eighteen months David Diggs had undertaken a massive amount of research into the formation of the Coldstream Band and fortunately came across manuscripts of the music in the British Library. David's work certainly didn't stop at this point; he then set about transcribing the music for the present day Coldstreamers to perform and record, with himself performing in the recording (thoroughly deserved, as well) on Principal Oboe.

David told me the music that has been compiled, both by Eley and 'as played by the Duke of York's band', represents a significant collection of wind band music from the late



LCpl Nick Stones (left) and LSgt Phil Wood, performing on natural horns.

eighteenth century. When examined as a whole, the collection is a valuable example of the types of music the regimental band would have needed to play at various required functions: marches quick and slow, minuets and cotillion for dancing, and concert pieces based on the vocal repertoire of the day. These published works made it possible for a volunteer band to have a repertoire to play at similar Functions.

In each of the 1794 publications (A Set of Military Pieces) can be found several arrangements based on the songs of the London theatres - Covent Garden, Drury Lane and the King's Theatre in Haymarket. The important composers of the period, Reeve, Arnold, Shield and Storace are all represented and some of the arrangements are nearly exact reproductions of the vocal scores. As such, these arrangements give a fair representation of that music which is generally no longer performed. Also to be found are arrangements of works by foreign composers who found great popularity and exposure in late eighteenth century London. Paisiello and Pleyel each enjoyed enormous success with the concert audiences of that time.

Director of Music for The Regimental Band of the Coldstream Guards Band Major Graham Jones said: "Working on the Eley project has highlighted the historical development of the band over its two hundred and nineteen years of service. You can see that little has changed from Eley's band to the present in that the band was playing music of the day taken from both Theatre and Opera as well as specially composed music for use as marches and for providing musical support to State ceremonial in London. The same can be said of today's Band."

"Of course what has changed is the size and instrumentation of the band. It is clear that its development has been driven by the invention and development of musical instruments, historical events, society and financial constraints. In 1785 Eley had a band of twelve and by 1815 the band had nearly doubled in size which would have included the addition of Trombones. Remember Mozart wrote for Trombone in his last work before his death in 1791, the *Requiem Mass*. From a historical point of view 16th June 1815 saw the Duke of Wellington commanding 77,000 men at Waterloo. The 2nd Brigade of the first division commanded by General Sir John Bying included the Coldstream Guards. Throughout history it can be seen that as the Army grew so did the size, and numbers, of bands. Sadly the same can also be said when numbers in the Army

are reduced."

(75)

"Performance has changed little, however. Imagine marching from Horse Guards Parade to St James' Palace playing a Serpent, Natural Horn or Natural Trumpet? These musicians must have had incredible ears to pitch notes accurately and march at the same time. During the recording I was amazed at how the sound of the Serpent travelled. Its restricted - almost muffled - sound complemented the bright sound of the Horns and Trumpet whilst at the same time enhancing the tonal qualities of the Bassoons. The sound created by this blend of instruments was a pleasure to mould into performance and to conduct."

Back to David Diggs, who commented: "Some two centuries have passed since the composition of this music. In the interval much has happened that makes it impossible to know with absolute certainty how the music would have sounded. Instruments have become louder, the tuning pitch level has risen and performance spaces have changed dramatically. Certainly performance styles and practices are much different today."

"Consider, for instance, the question of intonation. Existing examples of instruments from the eighteenth century seem to have inherent intonation 'defects'. Does this mean that the players of that day allowed themselves to play out of tune? Or did they find ways to compensate for the insufficiencies of their instruments, some secret knowledge lost to subsequent generations? These are questions to which we will never fully know the answer."

"Stylistically there is much to consider. For contemporary wind bands two styles of the eighteenth century are no longer used and require some 'retraining' on the part of the members. These two styles are known as 'double dotting' and the swinging Italianate style. It is important to understand as well the use of the appoggiatura and other graces played on the beat."

In conclusion Major Graham Jones said: "This project would not have been possible without a great deal of support from many people. I would like to take this opportunity publicly to thank David Diggs for his dedication and tenacity in researching the music and transcribing all the scores. I would also like to thank Sir Malcolm Ross at Buckingham Palace for allowing the recording to take place inside St James' Palace and his staff who made us all very welcome. I would also like to thank B & H Sound for agreeing to work on the project and finally the musicians themselves for their dedication and professionalism in bringing this project to life."

In the next issue of *The Brass Herald* we will be taking a closer look at the music and how the recording is progressing.

The Eley Recording Project – David B. Diggs

As the editing process begins on the historic recording of the music of the first Regimental Band of the Coldstream Guards, it is interesting to reflect on both the performance and the types of music present. In the early planning stages we speculated how the original band might have sounded. Was it loud, soft, harsh, brassy? Certainly we knew the sounds of oboes, clarinets and bassoons together. And we were fairly certain of the timbres of natural horns and trumpets. But we were unprepared to have the genius of Christopher Eley revealed to us in the manner that transpired.

When Eley came to England in 1785, he created a new and possibly audacious sound for military bands. Nothing existed like it on the Continent and certainly he was creating something of lasting worth at the request of the Duke of York. What Eley created was a band of enormous power, yet capable of great subtlety in tonal color and dynamic shading; a band requiring first-rate performers and yet an ensemble to inspire emulation.

The use of the clarinet as the principal melodic instrument (in this case in pairs) and the introduction of the serpent to England were perhaps radical ideas at the time. The size of the band itself with twelve players increased the "standard" size of eight. The addition of the trumpet made possible strong reinforcement of the underlying harmonic material and the serpent extended the depth of the bass line.

The Duke of York's new band had some serious public relation issues to overcome. The English press at the time was not pleased that a group of German musicians was coming to replace the English civilian band. Note these two newspaper article excerpts from May 1785.

Prince Frederic ... has succeeded in the anti-British requisition of having the poor English musicians of that regiment discharged and has accordingly engaged a German band in their stead!

In all probability we never shall again hear a regimental band equal to that which is dismissed; they have for many years been a high treat to those persons who have attended the Court Yard at St. James's and we sincerely hope, after so long and faithful service, they will, at last, be intitled to half-pay during the remainder of their lives.

To overcome the public sentiments of dislike and to become an ensemble revered and emulated speaks of

Christopher Eley's great musicianship and the strength of his compositions and arrangements. What is heard in the recordings is an amazing sound and timbre, as well as a wide range of musical styles.

Although the repertoire of this early band is some two hundred years old, it closely resembles that which audiences today are accustomed to hearing at a concert: marches, show tunes, ballads and extended works. This span of musical literature indicates that Eley was in touch



The Regimental Band of H.M. Coldstream Guards, 2004.

Photo: studiotristan.com

with the desires of his audiences to hear the popular melodies of the day, played by an accomplished band. And yet, the ceremonial duties are covered in the published works as well. There are marches (fast and slow), troops and funeral marches to provide sufficient music for the duties of the band.

One thing that is so striking about the music is the presence of music from the London theatres. In the latter part of the eighteenth century, the London theatres were a thriving concern. Drury Lane, Covent Garden and the King's Theatre in Haymarket each had full schedules of productions with new works. London also had one of the most active Italian opera centres in Europe, perhaps being the most active of any city in Europe. Eley was very much a part of this theatre scene, being as he was the first violoncellist at Covent Garden. He lived just across the street from the Drury Lane Theatre and would have known first-hand the latest and most valuable of the London musical productions. Although these shows are seldom performed today, the shows that Eley chose to make arrangements from have come down to our present era as the very best that London of the late

eighteenth century had to offer.

In these new recordings can be heard the important theatre composers of the period. Reeve, Arnold, Shield and Storace are all represented and some of the arrangements

are nearly exact reproductions of the vocal scores. As such, these arrangements give a fair representation of that music.

Concluding *A Set of Military Pieces* is a wind band version of the celebrated duet sung by Mr. Michael Kelly (1762-1826) and Mrs. Anna Crouch (1763-1805). This duet, "O thou wert born to please me" is based on V. Martin y Soler's aria "Pace caro mio Sposo" from the opera *Una cosa rara* and was a "signature" duet for the pair. Eley in his markings has tried to duplicate the singing inflections, giving us not only the duet itself, but also the manner of its performance in his day.

During this time it was not unusual for English theatre composers to incorporate music by foreign composers into their works, acting at times more like compilers than composers. Stephen Storace used the aria "La Rachelina" from the Paisiello opera *La molinara* (Naples, 1788, also known as *Lamore contrastato*) in his *The Haunted Tower* (Drury Lane, 1789). The Storace aria, which appears as No. 6 "Andante" in the second set, is

entitled "Whither my love?" It was sung by his sister Signora Nancy Storace and marked her debut on the English stage. In the wind band arrangement, Eley has copied the melody exactly from the piano score and changed a few of the underlying accompanying figures

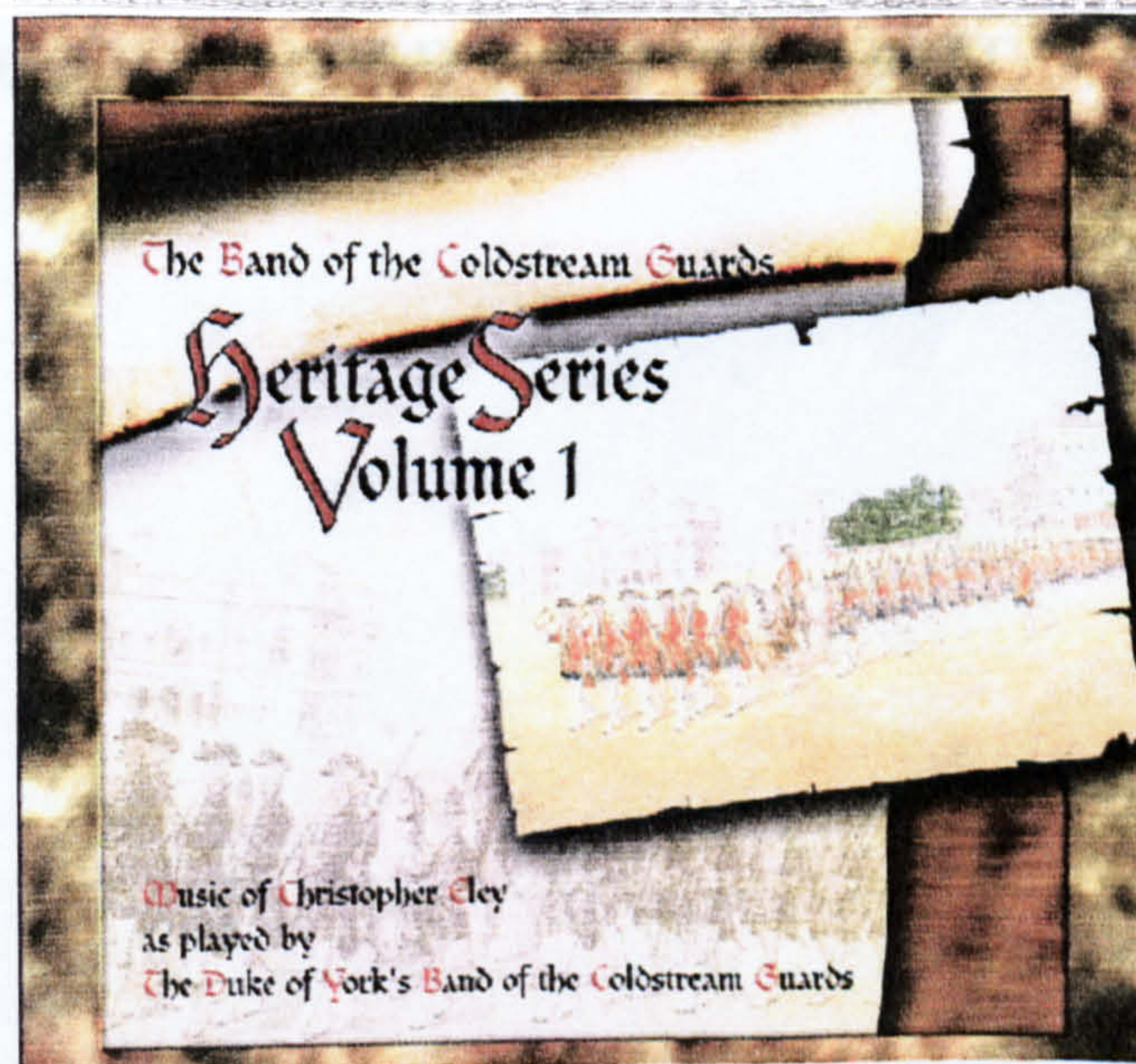
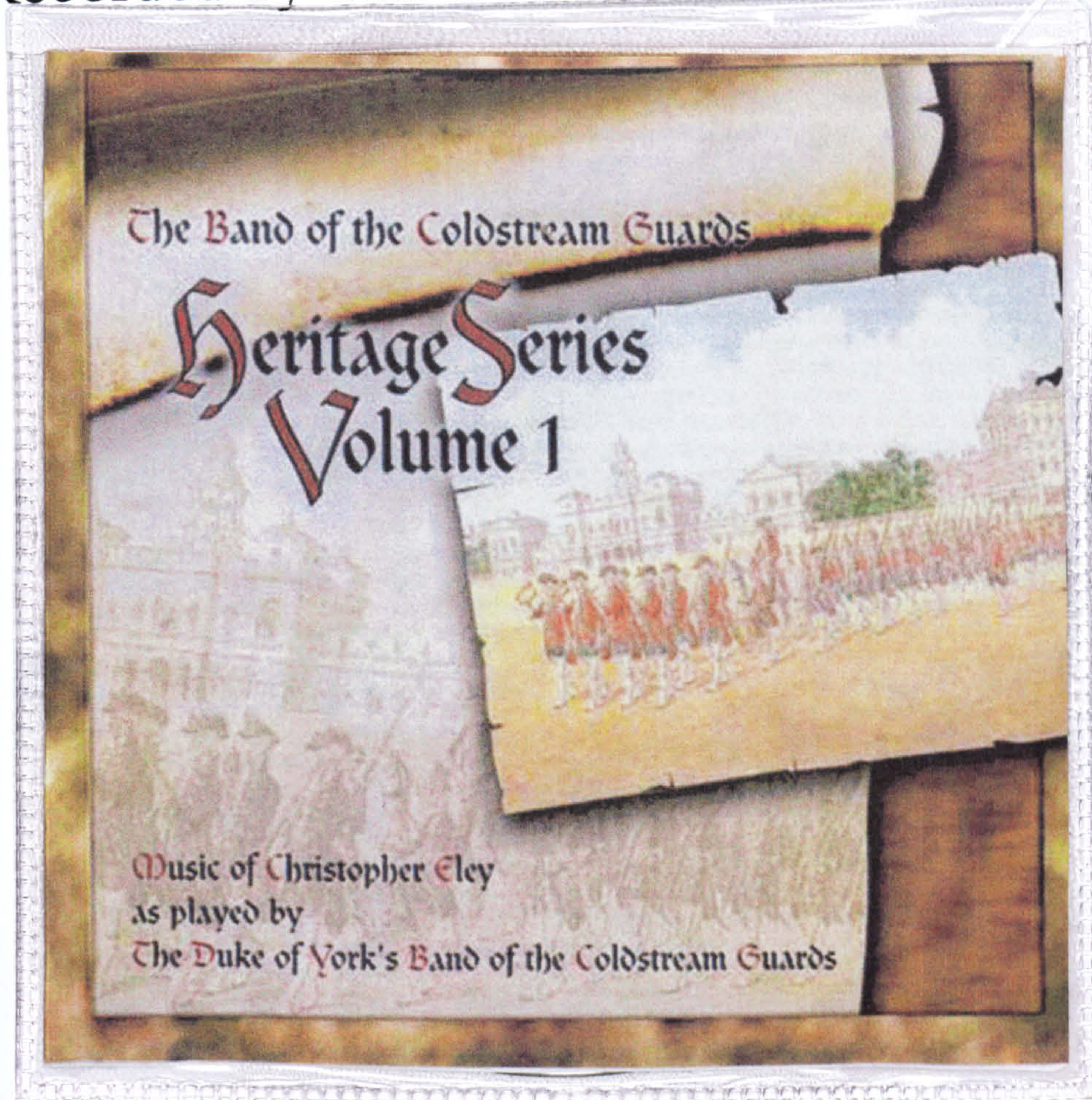
Eley has captured the full spectrum of London musical life by including arrangements of works by foreign composers who found great popularity and exposure in late eighteenth century London. Ignace Pleyel (1757-1831) enjoyed enormous success with the concert audiences of that time. Pleyel visited London in 1791-92 to conduct the Professional Concert, where his concerts were well attended and his symphonie concertantes and string quartets highly praised in the press. The three works in the *A Set of Military Pieces* are taken from string quartets, which Eley would have come to know as a cellist.

These recordings are a tribute to Christopher Eley and the Duke of York's band, and to the modern listener display the beginnings of a tradition of excellence that continues today in the Band of HM Coldstream Guards.

The music of Christopher Frederick Eley

Heritage Series Volume One

Recorded by The Coldstream Guards Band



DOCTOR OF MUSICAL ARTS

ASSOCIATED RESOURCES

APPENDIX V

JACOB RECORDING PROJECT DATA

A FESTIVAL OF MUSIC – RECORDING ORDER

Session one (3 hours)

1. *An Original Suite for Military Band*
 - a. *March* 03:32
 - b. *Intermezzo* 04:17
 - c. *Finale* 02:08
2. *Overture, Alexandra Palace* 06.08

Session two (3 hours)

1. *Concerto For Euphonium* 11:06
2. *Music For A Festival*
 - a. *Overture* 03:58
 - b. *Air* 03:28
 - c. *March* 03:04

Session three (3 hours)

1. *Concerto For Band*
 - a. *Allegro* 04:08
 - b. *Adagio* 04:54
 - c. *Allegro con brio* 03:08
2. *Music For A Festival*
 - a. *Scherzo* 04:22
 - b. *Minuet and Trio* 04:39

Session four (3 hours)

1. *National Anthem* (band and brass choir) 01:25
2. *Music For A Festival*
 - a.. *Finale* (band and brass choir) 06:41
 - b. *Intrada* (brass choir) 01:32
 - c. *Round of Seven Parts* (brass choir) 01:36
 - d. *Interlude* (brass choir) 01:17
 - e. *Saraband* (brass choir) 02:45
 - f. *Madrigal* (brass choir) 01:32

The music of Gordon Jacob

A Festival of Music

Recorded by The Coldstream Guards Band



(82)

Subj: Re: Recording
Date: 27/01/05 20:19:38 GMT Standard Time
From: mike@purton.ndo.co.uk
To: MajorGraham@aol.com

Graham

Good to hear from you. Andy has been trying to contact you on various numbers on a number of occasions. I will tell him to keep trying.

July sounds good, give me a buzz tomorrow on 07767 887793, I am recording in Henry Wood Hall morning and evening.

To be honest, it is highly unlikely that I can deliver the Jacob for you by March, although can you give me dates?

To set the ball rolling, would you like to do the sleeve notes? Also, please can you email me a list of players that were involved giving name rank and instrument. And your biog plus a short history of the Band. That will give us a head start in that direction.

I will do what I can, but when are you going to the USA?

Looking forward to hearing from you

Best

Mike

— Original Message —

From: MajorGraham@aol.com

To: mike@purton.ndo.co.uk ; mikepurton@compuserve.com ; mikepurton@compuserve.net

Sent: Thursday, January 27, 2005 4:07 PM

Subject: Recording

Mike,

Thanks for your voice mail and sorry that I have not got back to you sooner. It looks like we will have to go with the July dates however I have a diary problem I am trying to resolve. I hope to have this resolved tomorrow and will get straight back to you.

We will be performing Jacob in NYC on the 4th March it would be great if we could have the CD on sale? I was with Martin E at the weekend and he is really excited about the Ellerby recording, as am I. Still not heard from your accountant!

Heres looking forward to a great year of recordings.

Kind regards,

Graham
Major Graham O Jones MBE MMus FTCL ARCM psm
Director of Music
Coldstream Guards
Wellington Barracks
Birdcage Walk
London
SW1E 6HQ

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Subj: Re: jacob
Date: 23/03/05 21:44:30 GMT Standard Time
From: mike@purton.ndo.co.uk
To: MajorGraham@aol.com

Graham

Any time after six at the Savage Club. Jacket and tie. Might have to mug you for the cost of the dinner this time, it's £25. When we get to the next stage with Jacob I'd like to invite you and your Sue to visit. I'll discuss dates with my Sue.

1st edit went in the post today and you will get it tomorrow or Saturday if 1st class post is crap. Your CD hasn't arrived here yet, what address did you put? When you get the CD there is a very outside possibility that there might be some small holes in the March and Finale of the Music for Festival. I have had a couple of technical glitches to deal with on the computer, your CD should be OK but email me immediately or call me should there be some unexpected silences and I'll send another!

You will note that there will not be room for the two small flute pieces which last for over 5 minutes, we are up to something like 76 mins 30 and we can only go up to 78 mins 30. I can save 25 seconds or so by closing gaps, but we are short of space even if we ditched the National Anthem. I have taken the liberty of emailing Rachel and informing her (no response yet), she gave me her address because she was interested in making a flute recording and has been in contact to ask for a quotation. I will send you both a copy of it. It sounds really nice, but we could only include one movement (probably the second one for piccolo) at a pinch. Anyway, I've edited it and I am sure it will get onto a CD somewhere.

Let me know the moment you get the CD and then what you think - hope you enjoy it. I will need comment from you, please, via email specifying all issues referring to bars, beats and notes, rather than CD time, if you don't mind. I know you are an old hand at this anyway!

Look forward to hearing from you

Best

Mike

— Original Message —

From: MajorGraham@aol.com
To: mike@purton.ndo.co.uk
Sent: Wednesday, March 23, 2005 12:01 AM
Subject: Re: jacob

Mike,

Glad you had a great evening. My address is;

2 Moncks Row
 West Hill Rd
 London
 SW18 1LW

Bob is no 3

Thanks for the kind invite, please let me know what time I would love to come along.

Regards,

Graham

Major Graham O Jones MBE MMus FTCL ARCM psm
 Director of Music
 Coldstream Guards
 Wellington Barracks

**TEXT CUT
OFF IN
ORIGINAL**

Subj: Re: Jacob
Date: 16/05/05 23:53:28 GMT Daylight Time
From: mike@purton.ndo.co.uk
To: MajorGraham@aol.com

Hi Graham

To be honest, I'm not totally convinced by placing each item in chronological order, particularly as it has the National Anthem before the Fantasia. Also Music for a Festival is a little convoluted and might be better at the back end of the CD. The only places you can really put the National Anthem are either at the beginning or the end and I don't really think it can open the CD.

I think you could have either Alexandra Palace or Original Suite to start; musically OS is the better piece; it's really important to have a first track that grabs the attention and OS does that in a very musical way. I hope you will agree that the 2nd edit is markedly better than the 1st edit.

I would be more inclined to forget chronology (although I see where you're coming from) and do the following:

1st choice:

Original Suite
 Alexandra Palace
 Fantasia
 Concerto for Band
 Music for a Festival
 National Anthem

or...

2nd choice:

Alexandra Palace
 Original Suite
 Concerto for Band
 Fantasia
 Music for a Festival
 National Anthem

Let's keep considering this.

Best

Mike

— Original Message —

From: MajorGraham@aol.com
To: mike@purton.ndo.co.uk
Sent: Monday, May 16, 2005 11:12 PM
Subject: Jacob

Sorry for the delay I didn't manage to get hold of the scores before the librarian left. I will get them tomorrow. In the meantime Track listing could be:

1 Original Suite 1928
 2 Music for a festival 1951
 3 National Anthem 1953
 4 Fantasia for Euphonium 1969
 5 Alexandra Palace 1973?
 6 Concerto for Band 1974

What do you think? It does make sense to me I just need to double check the date of Alexandra Palace but I am sure it was written for the 100th Anniversary celebrations.

Subj: Re: More Jacob!
Date: 20/05/05 08:44:11 GMT Daylight Time
From: mike@purton.ndo.co.uk
To: MajorGraham@aol.com

Hi Graham

This morning I'm putting a package in the post with 2 x 2nd edits of Jacob in case you want to give a copy to someone else to listen to plus 2 x Flute pieces (one for you and one for Rachel). We are progressing well with a new generic single composer design, which looks rather splendid and which, as requested, doesn't have any uniforms visible on the front, or the back probably! I'll be able to show it to you ere long.

I have tried every suggestion you have made for improvement and have achieved most if not all. By the way A - 1 in the Air in MfaF isn't a dim 7th, there is a tied D flat in the cornet against a D natural in the bass. It's the same on Vivian Dunn's CD (ours is far better). I have also made a large number of other improvements and I am really quite excited about this CD and hope you are too. Come back to me if you spot anything else.

Then, when you come round to TW I hope basically to check the CD through with you and I hope it shouldn't be necessary to do any more edits by then, though if we discover anything, I will attempt to solve it before your very eyes. Much more important to have time for food, drink and elegant conversation.

Regarding the flute pieces, there is room for one of them on the CD, but whether it will be relevant is debatable. Rachel could use the track for her own promo CD and as I am not involved in that, SRC could license it to her. I haven't discussed a price yet with Andy.

Finally, Andy tells me he has tried a few more times to contact you without success. We really need to resolve certain matters. mainly in your own interest! So PLEASE can you call Andy!!! Nothing bad, to the contrary, in fact.

Finally finally we need Band history, your biog, player list (please check this rigorously as other DoMs in the past have left people off by oversight) and photo of you plus one of the band and PROGRAMME NOTES. Please email these to andydayer@aol.com with copies to me. Send them as you get them, so don't need to wait until you've got the whole lot.

I think that's all for now!

Best wishes

Mike

Subj: **Gordon Jacob**
Date: **01/06/05 19:15:16 GMT Daylight Time**
From: **Rodneysnewton**
To: **MajorGraham**

Dear Graham,

Lewis Foreman very kindly sent information regarding Gordon Jacob. Apparently he told a friend that he had written dozens of occasional pieces for British and American bands and had quite forgotten many of them! The *Alexandra Palace Overture* is most likely in this category, having probably been performed just the once and put on one side.

Should you wish to contact Dr. Jacob's widow, Margaret Hyatt, you can do so through a mutual friend, Geoffrey Ogram whose e-mail details are:

geoff.ogram@virgin.net

Neither Lewis nor his informants have a direct address, phone number or e-mail details for Mrs Hyatt (she is about 30 years younger than Dr. J, he having married her after the death of his wife. She was probably a student of his).

Hope this is of help,

Thanks for great weekend,

Love to Sue,

May the Forces be with you (the Armed Forces, that is!)

As ever,

Rod

Subj: Re: Jacob CD
Date: 04/06/05 10:32:10 GMT Daylight Time
From: geoff.ogram@virgin.net
To: MajorGraham@aol.com

Dear Graham

This is splendid news - all those great pieces played by a top class band! I know them all well from my CD collection and from broadcast recordings on tape I made over the years. At the risk of boring you, I am going to send (by Royal Mail rather than E mail, because inclusion of musical examples has made the files rather large) some extracts from the draft version of my book on Jacob's music, which I am still working on. The relevant works are the Original Suite, Music for a Festival and Concerto for Band, which I have dealt with in detail. Apart from the Fantasia for Euphonium (about which I have said very little) the Ally Pally piece is just listed in my chapter on Band music. Anyway, within the pages I shall send there might be some information that is useful to you.

You may know this, but the Ally Pally Overture was commissioned by the GLC for the centenary celebrations of Alexander Palace and first performed there in the Great Hall on May 25th 1975 by the Royal Marines Massed Bands and Fanfare group.

The Fantasia for Euphonium was written for Michael Mamminga who worked with GJ during its composition. Various features suggested by MM were incorporated into the score.

I will forward your E mail to Margaret who will be delighted to hear about the CD and i am sure she would contribute something for your sleeve notes.

I shall keep my eyes open for the appearance of the CD and be the first to the counter to buy it!

I shall of course add the details to the list of recordings in my book, which I hope to finish in about a year.

Thank you for contacting me. I hope that what I send you (you should get it by Monday or Tuesday next) will be of use.

All best wishes

Geoff

— Original Message —

From: MajorGraham@aol.com
To: geoff.ogram@virgin.net
Sent: Friday, June 03, 2005 6:23 PM
Subject: Jacob CD

Dear Geoff,

I have just completed a wind band recording of the music of Dr Jacob. The track listing is:

Original Suite
 Ally Pally
 Fantasia for Euphonium
 Concerto for Band
 Music for a Festival
 National Anthem

The CD played by my band, The Coldstream Guards, will be released in August on the SRC label. I am currently writing the sleeve notes for the CD and write to ask if you have any information on the music listed that would be suitable for inclusion on the CD.

I would be thrilled if I could place inside the booklet a quote from Dr Jacob's widow. I would be happy to send you a copy of the master if that may help. I, and the band have enjoyed immensely working on the recording of which we are very proud.

Regards,

Graham

Major Graham O Jones MBE MMus FTCL ARCM psm
 Director of Music
 Coldstream Guards
 Wellington Barracks
 Birdcage Walk

Subj: Re: Jacob CD
Date: 14/06/05 17:33:01 GMT Daylight Time
From: MajorGraham
To: geoff.ogram@virgin.net

Dear Geoff,

Thank you for your email. We are now moving on very quickly with the sleeve notes with a deadline of the end of this week, there for I would delighted if Margaret could email something to me by then. Sorry to be so pushy!

I am pleased to inform you that we are holding a Gala concert at St John's, Smith Square, London on Tuesday 13 September at 7.30pm the first half of the concert is Concerto for Band and Music for a Festival. I would be delighted if Margaret and yourself could attend. I am also hoping that you will be able to spread the word to any Jacob fans you may know. If you have details of any societies or organisation that you feel should know about the concert please let me know. I would love the occasion to be well supported and a true celebration of Dr Jacob's music.

Thank you for your address, I will forward the CD to you this week once I have copied the master.

With Best wishes,

Graham

Major Graham O Jones MBE MMus FTCL ARCM psm
Director of Music
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Home +44 (0)208 877 3563
www.coldstreamguardsband.co.uk

A FESTIVAL OF MUSIC – SLEEVE NOTES

An Original Suite was Jacob's first work for military band, having been completed in 1928. The word *Original* in the title is believed to have been used to distinguish the composition from the transcriptions, which made up the majority of the military band's repertoire in the early part of the twentieth century. Jacob may also have wanted audiences to know that the "folk song" sections were in fact original material. The score is dated 1st January 1928 but no records appear to exist about the work's first performance.

The suite is divided into three movements. A brilliant *March* that includes four themes introduced by a solo snare drum, a beautiful *Intermezzo* featuring a lyrical solo for alto saxophone and a rumbustious *finale*, reminiscent of the first movement.

The overture *Alexandra Palace* was commissioned by the Greater London Council in 1975 to celebrate the centenary of Alexandra Palace in North London, which stands as an enormous landmark boasting a history of concerts and events to match its magnificent structure. On 25th May 1975, the Massed Bands and Fanfare Trumpeters of The Royal Marines performed the premiere in the Great Hall. Such a large ensemble, and the grandeur of the music, was entirely in keeping with the building's lofty architecture. Geoffrey Brand has incorporated the original Fanfare Trumpet parts into the main score making this beautiful, yet almost forgotten, overture accessible to wind bands.

Fantasia for Euphonium (soloist: LCpl John Storey) was originally composed for euphonium and piano on 10th July 1969. Jacob re-scored his *Fantasia* in 1973 for euphonium and Concert Band, which was premiered by Michael Mamminga whilst he was researching his PhD on British Brass Bands at Florida State University. *Fantasia*

is a sometimes-mournful yet beautiful work, which has become a classic of the genre and shows Jacob's characteristic and unerring touch for colour and instrumental texture in writing for solo instrument and band. Michael Mamminga worked closely with Gordon Jacob during composition, suggesting various features, which were incorporated into the score. Written as one continuous movement, *Fantasia* requires great control and skill from the performers.

Concerto for Band was written for the US Navy Band and was first performed in 1968 in Washington DC, USA, by the US Navy Band conducted by Lieutenant Colonel Sir Vivian Dunn Director of Music of the Royal Marines. This major composition shows the craft and musicianship that is truly Gordon Jacob's hallmark. The three movements, *Allegro*, *Adagio* and *Allegro con brio* are very much in the style of an English Folk song. The *Allegro* has great energy and vitality, in which a jaunty theme is followed by a calmer tune played on the clarinet. The musical content is developed with other melodic ideas as the movement reaches its climax.

The *Adagio* begins with a complete contrast, the opening theme being introduced by muted trumpets with responses on muted trombones. Other instrumental colours are added as this beautiful main theme is reiterated and explored, becoming almost agitated as it reaches its climax before returning to serene tranquillity, which eventually brings the movement to a close.

The *Allegro con brio* is as energetic and vigorous as the *Allegro*. The various themes are imitated in both forward and contrary motion from various tone colours within the band. These imitations can hardly be separated from the theme itself and may be considered as constituting the theme as a whole. After a slower phase on the brass, the musical activity becomes intense when the main theme is treated as a

fugato. The vitality of the music is maintained as this almost multi-instrument concerto comes to a brilliant climactic conclusion.

Music for a Festival was commissioned by the Arts Council of Great Britain to celebrate the Festival of Britain in 1951. The first performance was held at the Royal Festival Hall in London on 14th May 1951, performed by the Massed Bands of the Brigade of Guards and the Fanfare Trumpeters of the Royal Military School of Music, Kneller Hall, under the baton of Major Meredith Roberts.

The general structure of the composition is an alteration of movements between brass choir and full band; the brass with added percussion, mainly timpani, plays the odd numbered movements. The writing for brass instruments calls on their several resources; brilliance, fullness, and at times delicacy, as well as chorale style. The sections for band are written in a refreshing vein and serve as a contrast. The suite is classically reminiscent both in arrangement and style.

There is an interesting comment in the composer's hand on the front page of the score that reads:

'The trumpet and trombone group should be as numerous as possible. The work was designed for the 'Kneller Hall Trumpets', which consist of 50 Trumpets and Trombones. The Military Band should also be as large as possible. The best effect would be obtained from Massed Bands especially if a really large body of Trumpets and Trombones is available for the interludes. For indoor use smaller forces will be adequate down to 7 Brass players and a band of 25 – 30'.

The first performance was originally intended to take place on the River Thames with the performers in barges, in keeping with the composer's recommendation of the use of a large ensemble. However, the concert planners abandoned the idea, perhaps with the unpredictability of the English weather in mind. Instead the concert was held in the newly built Festival Hall.

The National Anthem with fanfare introduction was composed on 10th April 1953 for the Coronation of Her Majesty Queen Elizabeth II, which took place at Westminster Abbey on 2nd June 1952. The Kneller Hall Trumpeters, conducted by their Director of Music Lt Col Meredith Roberts, played the Fanfare introduction to the National Anthem from their position above the choir screen, which was viewed on television by over 20 million people across the world.

Programme notes by Major Graham O Jones MBE

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CD REVIEW

by Martin Ellerby

A Festival of Music

The Regimental Band of Her Majesty's Coldstream Guards conducted by Major Graham O. Jones MBE

Having previously made the rounds of British Knights', SRC now embark on further recordings, commencing with this fine disc of music by Gordon Jacob (1895-1984). Jacob is well known to numerous music undergraduates for his articulate and informative introductory treatise on orchestration. After being discharged from the army, Jacob studied with Stanford, Parry, Howells and Vaughan Williams at London's Royal College of Music, where he eventually taught the next generation of composers, including Malcolm Arnold, Elizabeth Maconchy and Joseph Horowitz - the latter to become mentor to this reviewer many years later! Jacob worked across the board, his wide and varied output including symphonies, concertos, chamber and choral music, film scores and a huge and consistently impressive amount of music for military band - now wind or concert band in modern parlance.

The CD opens with Jacob's first contribution to the concert band medium with *An Original Suite* (1928), three distinctive movements comprising a *March*, *Intermezzo* and *Finale*. Next follows the overture *Alexandra Palace* made more accessible by being adapted (most tastefully) at a later date by Geoffrey Brand. The band's principal euphonium player, LCpl John Storey, then takes centre stage to perform the *Fantasia for Euphonium*, doing so with great aplomb in a work that is both searching and ultimately a very satisfying experience. The three movement *Concerto for Band* (1968), with tempo titles only, follows, opening with an *Allegro*, followed by a touching *Adagio* before being concluded with a rousing *Allegro con brio*. The next work is the intriguing eleven movement *Music for a Festival* here rarely recorded in full. Commissioned to celebrate the 1951 Festival of Britain, this is a real 'military-music' fest. The work alternates between brass choir and full band and making great use of the resources available to the composer when writing for such an unusual combination of instruments. To conclude the disc is *The National Anthem* with fanfare introduction composed for the Coronation of Queen Elizabeth II in 1953.

The liner notes to this CD are extremely comprehensive, and as you should all be acquiring this recording I shall not lose space repeating them here. What I shall say, however, is that it is a great project that SRC has embarked upon. I have to confess to being unfamiliar with much of Jacob's music before this CD, but it proves to be a real discovery: a composer of impeccable technique and invention and a master of the occasion who never becomes predictable or disengaging. He is also well served here by fine playing from the Coldstream Guards and the efficient soloists that emerge throughout, all sensitively recorded

and produced by Mike Purton. Over twenty years after his demise, Jacob lives on through his glorious music, which celebrates the joy of humanity at its best. He undoubtedly deserves a wider audience than he possibly gets. Hopefully this recording will pre-empt a reappraisal of Jacob's contribution to British music in

many fields. Here stands an artist of refinement, whose music commands a greater salute from far more of us - certainly here the Coldstream Guards, under the direction of Major Jones, deliver the goods: bravo all! I look forward with interest to further issues in this series - who will be next?

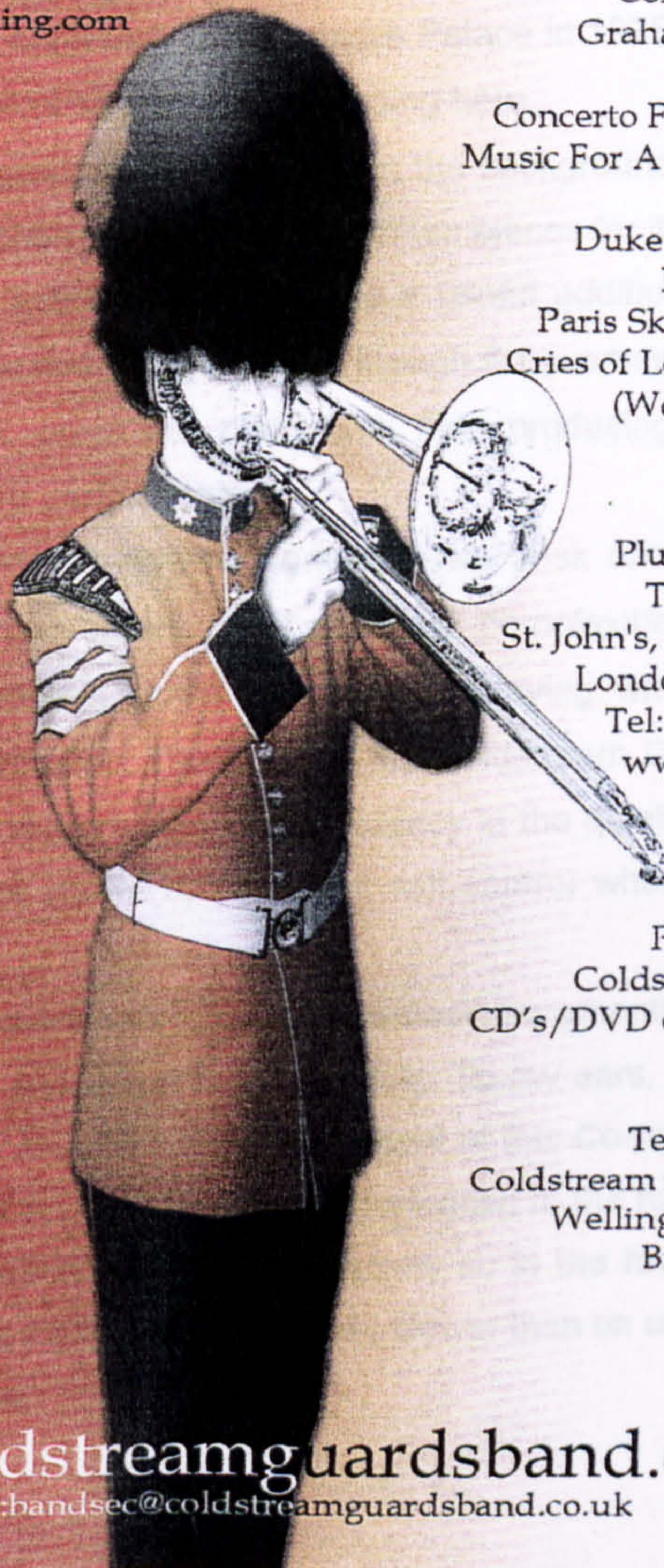


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CD Review by Dr Geoff Ogram
“A FESTIVAL OF MUSIC” Gordon Jacob
The Regimental Band of the Coldstream Guards
Director of Music: Major Graham O. Jones MBE
(Specialist Recording Company CD SRC 108)

Gordon Jacob followed closely in the footsteps of Vaughan Williams and Holst in the early part of the twentieth century in enriching the repertoire and raising the status of the military band (and symphonic wind bands in general) as perceived by the musical establishment. These three composers were among the first to give bands music of quality to replace the typical run-of-the-mill selections of popular tunes that were the staple fare of many concerts. This enterprising CD is a fitting tribute to Jacob from one of the UK's leading military bands for his contributions to the medium over a period of some sixty years.

On this disc are some of Jacob's major works for band. First is the *Original Suite* of 1928, which is still one of the most frequently played of Jacob's band pieces. Apparently it was the publishers who insisted upon the word "original" in the title so that audiences would realise that this was not the usual popular fare! The three movements give the band plenty of contrasts of tempo and mood from the elegant first movement, to the more pensive second and the perky and quirky third, and the work receives a splendidly controlled performance from the Coldstream Guards Band.

The overture "*Ally Pally*" written for the centenary of Alexandra Palace in 1975 is a dignified tribute in sound to that establishment and it receives its premiere recording here.

One instrument that over the years has gradually emerged from the background to become a respected solo performer is the euphonium. Several composers have written pieces for it, including full concertos. Jacob's *Fantasia* appeared in 1969 and has proved to be a useful addition to the band repertoire. It is an expressive piece, with a persistent but gentle lilt, though it becomes livelier in the middle section. The soloist, L.Cpl John Storey, plays this piece with flair, producing a beautifully smooth tone and an eloquent, fluent and sensitive performance.

The *Concerto for Band* is another three-movement work with two brisk outer movements between which is a beautifully serene slow movement. The rhythmic complexities of the fast movements give the band plenty to think about in terms of precision playing while the central movement requires it to be restrained and expressive. The band of the Coldstream Guards delivers first-rate performances with clear-cut melodic lines, precision, and delicacy in the quieter moments. It is thrillingly powerful in *fortissimo* passages yet shows the greatest self-control when the music is marked *pianissimo*.

In the past, I have often felt that some performers take Jacob's slow movements just a fraction too quickly, with the result that the often subtle emotional content is lost. To my ears, Major Graham Jones has judged his tempi to perfection on this disc. The slow movement of this *Concerto* is a prime example of this and it allows the wistful mood to be savoured and experienced to the full. The same is true of the slow movements in other pieces on this CD, and particularly so in the fourth movement (*Air*) of *Music for a Festival*. The tempo on this CD is only marginally slower than on other recordings I have heard but it makes a significant difference.

This particular work was commissioned for the Festival of Britain in 1951 and is the largest and probably the most widely known of Jacob's works for band. It has rightly become a classic. Its eleven movements are shared by a fanfare brass group (four trumpets and three trombones) and the full band. The brass group play the odd-numbered movements (*Interludes*), except for the *Finale* when both forces combine. The *Interludes* seem to hark back to Tudor times in character, in contrast to the movements for full band which clearly belong to the present day. The work contains much memorable music, such as the masterly *Round of Seven Parts* for the brass group and the *March* for band which cleverly combines the *March* and *Trio* themes in the final section. The work contains plenty of good tunes and the musicians give it a sparkling performance.

Finally in this collection is the arrangement, for fanfare group and band, of the National Anthem, originally conceived as an orchestral version for the Coronation in 1953. Jacob's stirring arrangement has stood the test of time and far outshines all others. It is frequently used on state and other important occasions.

The recording quality is excellent. Part of the general clarity must be attributed to Jacob's skills in orchestration but the recording conditions and the musicianship of conductor and band in achieving a good balance of sound all play their part. This CD is highly recommended.

(96)

Subj: Fw: Gordon Jacob CD
Date: 07/07/05 22:52:58 GMT Daylight Time
From: mike@purton.ndo.co.uk
To: MajorGraham@aol.com
CC: andydayer@aol.com

Just received this from Margaret Jacob - nice to feel appreciated once in a while!! Congratulations all round, I think.

Best

Mike

— Original Message —

From: "Margaret Jacob" <mshjacob@yahoo.co.uk>
To: <mike@purton.ndo.co.uk>
Sent: Thursday, July 07, 2005 10:24 PM
Subject: Gordon Jacob CD

> Dear Mike

> It's absolutely tip top. More than you said.
> Excellent! Superb! Better than possible!
> I've sat transfixed. Thanks for it and the other
> discs ; they are a great addition to our collection.
> I realised, while listening to Music for a Festival in
> particular, what a gigantic brain Gordon had. There
> is nothing perfunctory , haphazard, or slap-dash about
> any of it. It was all thought out carefully and
> painstakingly. I believe, too, he really enjoyed
> making such a fantastic noise. He was making a
> statement about Great Britain after the war: putting
> us fairly and squarely on the map again.

>
> Well, I thought you ought to know how I have reacted
> to it.

>
> Best wishes
> Margaret (Jacob Hyatt)

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APPENDIX VI

PREMIERE RECORDING DATA

THE RED MACHINE

PROFESSOR PETER GRAHAM

**Peter Graham
35 Queens Road
Cheadle Hulme
Cheshire SK8 5HQ**

Major Graham Jones
By email: MajorGraham@aol.com

March 9th 2004

Dear Graham

It was great to see you in Buxton and this is just a short note to thank you for the performance of **The Red Machine** (and **Gaelforce!**). I couldn't have wished for a better premiere – the band sound very comfortable with the music and you captured the spirit and contrasts perfectly.

I was also impressed with the "theatre" of **Gaelforce** – I see and hear many performances of this piece but not many which have such drive and visual impact.

I will look forward to the DVD recording in due course.

Thanks again, and best wishes,

Peter

PS: Forgive the email but I wanted to get this to you as soon as possible!

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REVIEWS:

Published: 10-May-2005

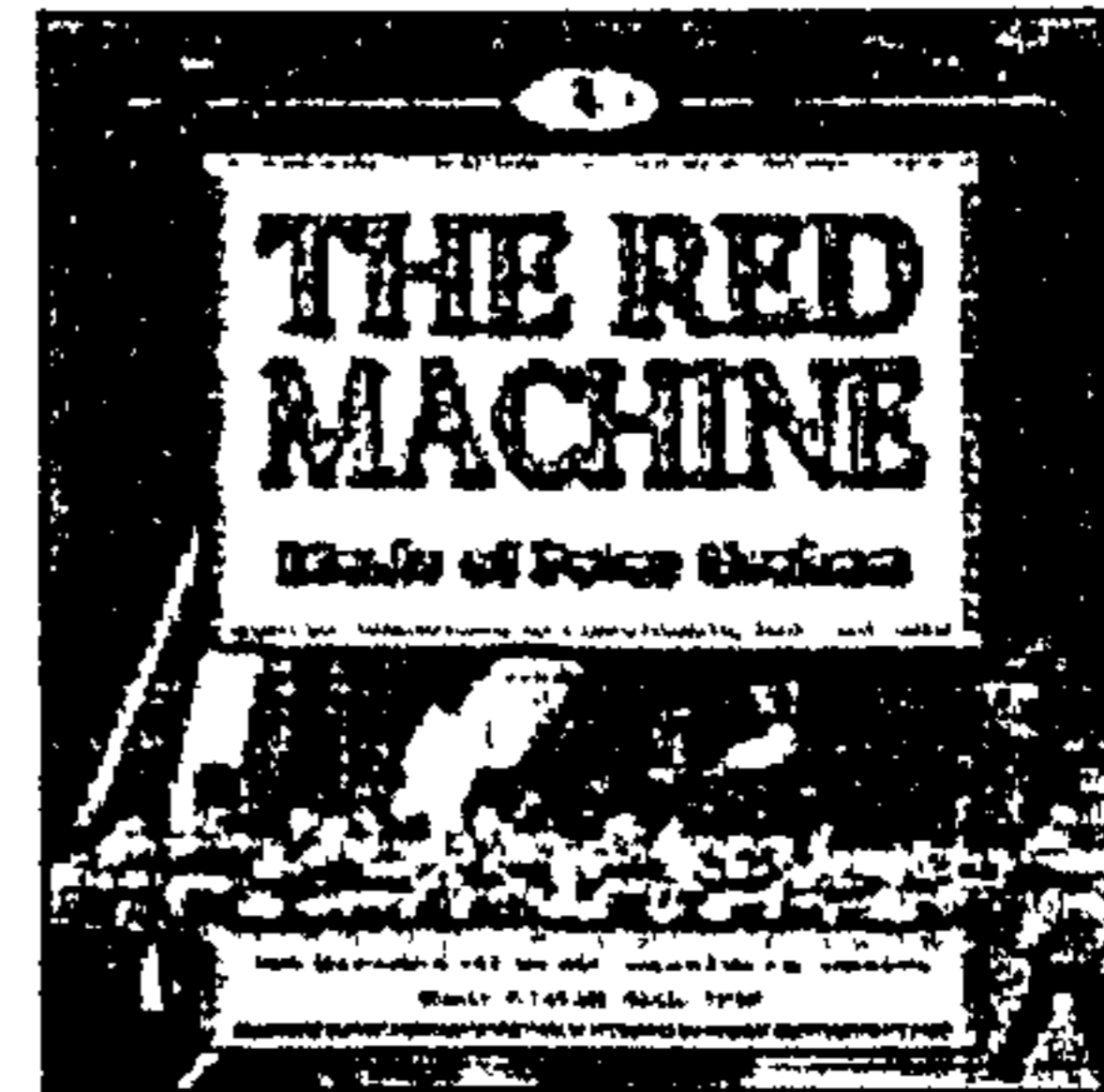
The Red Machine

The Band of Her Majesty's Coldstream Guards
Conducted by Major Graham Jones, MBE

Egon: CD SFZ 123

Total playing time: 71.18 mins

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Having been involved with a band, it is only natural that one follows its progress down through the years, and so I must declare an interest when considering 'The Red Machine', the recent recording by the Band of Her Majesty's Coldstream Guards featuring the music of Peter Graham - not that any of my contemporaries remain, the last having moved on to pastures new within the past few months.

It is also opportune to reflect on some of the changes over the interim period: during my time with the band, there seemed to be very little contact between the worlds of the brass band and military music-making, although there were several of my colleagues who came from a brass band background.

Music-wise, there was very little cross-fertilisation regarding repertoire, mostly limited to the occasional "brass and reed" arrangement, intended to provide flexibility but in many cases proving less than satisfactory for either group. When it came to new repertoire, most works of note seemed to come from the USA, and it has been good to see a recent growth in output from British composers, and works initially conceived for one medium being properly reworked for the other, with composers such as Philip Sparke, Kenneth Hesketh and Martin Ellerby being equally at home writing for either group. On the evidence of this recording, and others by the Royal Norwegian Navy Band and the Royal Marines, then Peter Graham's name must be added to their number.

The presence of woodwind as well as brass offers the composer/arranger a wider range of tone colours, and the overall effect is often somewhat lighter, with flutes and oboes in particular not carrying the weight offered by the brass, although the flutes, piccolo and clarinets in their top register can certainly make their presence felt in the climaxes.

Peter Graham is the first civilian to be appointed as Composer-in-Residence with the Coldstream Guards, and they in their turn have been appointed Band in Residence at Salford. The opening number, 'The Red Machine', takes its title from the band's nickname (not known in my day!) and is in effect a concerto for band, taking as its central theme the Lutheran hymn 'Ein Feste Burg', familiar to all Guard's musicians due to its use at the annual Queen's Birthday Parade in the troop march 'Les Huguenots'.

The composer makes the most of the tone colours available to him, with prominent tuned percussion, french horns and euphonium. In the quieter central section there is a feature that seems to be becoming something of a signature - a descending triplet figure - as if emphasising the calm and repose. When 'Ein Feste Burg' returns in an imposing climax, it is decorated with scurrying woodwind phrases, again showing an arranger at ease with the forces in hand.

The 'Intrada on a theme by Tallis' was introduced at Regent Hall in its original

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brass form, at a talk the composer gave prior to the National Finals when *'Harrison's Dream'* was the test piece. The chords building up from the bass are very effective in this wind version, and much use is made of the contrast between the darker sounds of the woodwind and horns as opposed to the brightness of the cornets and trombones.

Since the appearance of *'Bravura'* at the 2002 Gala Concert, where it featured four leading euphonium players, there have been a number of solo versions recorded, some featuring just a single euphonium line, and others using over-dubbing to present all four parts. The version played here by John Storey was devised by Steven Mead and places many demands on the soloist in terms of agility and range, not to mention the problems in managing to make it musical despite the multi-tracking. The soloist shows exemplary control across the whole range of the instrument, complete with a final, ringing top A.

The Maori melody *'Hine e Hine'* has become very popular in recent years, and provides a welcome oasis of calm following the exertions of the euphonium solo. There is some fine, warm, sustained playing around the band, with David Wright being featured on flugel horn (something again that never happened "in my day"!).

The brass version of *'Call of the Cossacks'* consisted of five movements, and Peter has selected three of these to form the version for wind. The *'Procession of the Tartars'* opens in patrol style, with very busy writing for the clarinets: quite appropriate, since this movement features the Kletzmer folk song *'Fun Tashlach'* and the clarinet plays a prominent role in Kletzmer music. *'Doyle's Lament'*, as the title implies, was written to highlight the flugel playing of Black Dyke's John Doyle, but here it becomes a luscious solo for the alto saxophone of Martin Brooke - good to hear my old seat being filled by such an accomplished player! Finally, the *'Cossack Wedding Dance'* is a noisy celebration a la *'Fiddler on the Roof'*, with prominent percussion and woodwind trills.

Peter Graham describes the *'Elegy'* from *'Harrison's Dream'* as being the emotional core of the work, a memorial to the sailors whose loss in the wreck of the *'Association'* in 1707 was to be the spur that drove John Harrison in his search for a timepiece accurate enough to enable the plotting of longitude when at sea. The star of this short elegy is the french horn, and the piece works well in isolation, although it does seem a little on the short side.

'Shine as the light' is also a memorial piece, dedicated to the memory of Al Honsberger, a Salvation Army officer, friend of the composer, and tuba soloist with the New York Staff Band. Based around Joy Webb's devotional song *'The Candle of the Lord'*, and also featuring the chorus *'Walking in the light of God'* and Chick Yuill's rousing *'The Light has come'*, the opening ostinato sounds as if it was tailor-made to put the clarinet section through their paces. What I did miss in this version was the distinctive cornet solo rendition of the main melody, and the final section seems a little frenetic and slightly strained, testing the band's intonation to the full. Nevertheless, this version seems destined to become as popular with wind groups as the brass version has.

The second solo presented in the programme is *'Whirlwind'*, a lively number based on one of Peter's Salvation Army vocal pieces *'A Great Salvation'* and featuring Richard Evans on cornet. He shows admirable technique and fluidity of playing, and manages to make a technically demanding piece sound easy. The accompaniment supports the soloist well without ever dominating.

'Alloway Tales' is given here without the narration, which can enhance the music, although it does present problems of balance. Without the words, the music alone needs to set the scene and carry the narrative forward, and these sensitive performances do that quite successfully. The attempts of *'Duncan Gray'* to woo and marry Maggie are illustrated by extracts from the bridal march, whilst *'Afton Water'*, once more featuring the flugel horn, is particularly expressive. When it comes to the third movement, *'The De'il's awa wi th' Exciseman'*, there is a real sense of fun apparent in both the writing and the playing, with its references to the *'Dies Irae'*, as the villagers rejoice to see the taxman spirited away by the devil.

The Trum

Music

With *'Timepiece'* comes a total contrast, as this quartet was commissioned by the 1994 Swiss Brass Quartet Championships. Played here with trumpets rather than cornets, and french horn rather than tenor horn, its three continuous sections give ample opportunity for David Wright, Richard Evans, Nicholas Stones and John Storey to demonstrate their skills. They blend well together and cope well with the challenges of chamber ensemble playing, making for a very enjoyable Interlude, an idea which other bands could do well to adopt on occasion.

'Gaelforce' has been taken up by many bands since its appearance, and is possibly one of the most recorded items of more popular repertoire at present. With the woodwind textures it does not seem quite as relentless as the brass version sometimes is and the percussion is not allowed to be over-dominant. The flugel solo in *'The Minstrel Boy'* is contrasted with the woodwind choir, with the woodwind also taking the lead in *'Tossing the feathers'* before the rest of the band join in the revelry.

When considering works that originate in one medium, it is easy to spend much of the time making comparisons, favourable or otherwise. Possibly one of the greatest compliments about this recording is that you very soon start to accept each piece on its own merits. There may be areas where the texture comes as a surprise at first, but the quality of the music-making shows through at all times. Whether or not one is ordinarily a fan of the wind band, this is a disc well worth exploring, and it is to be hoped that Peter Graham will produce more original works for the band, who have been fortunate in the past to have had composers such as Laurie Johnson (of *'The Avengers'* fame) associated with them.

Peter Bale

Track listing:

1. The Red Machine, 8.24
2. Intrada (On A Theme by Tallis), 2.21
3. Bravura (A Fantasy on British Folk Songs), 6.01
Euphonium Soloist: LCpl John Storey
4. Hine e Hine, 3.29
5. Call Of the Cossacks, 9.41
- I. Procession of the Tartars
- II. Doyle's Lament
- III. Cossack Wedding Dance
6. Elegy (From Harrison's Dream), 3.26
7. Shine As The Light, 7.41
8. Whirlwind, Cornet Soloist: LCpl Richard Evans, 2.33
9. Alloway Tales, 5.17
- I. Duncan Gray
- II. Afton Waters
- III. The De'il's awa wi th' Exciseman
10. Timepiece, 5.35
11. Gaelforce, 6.20

Total CD playing time: 71.18

[^back to top](#)



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CD REVIEW by Martin Ellerby

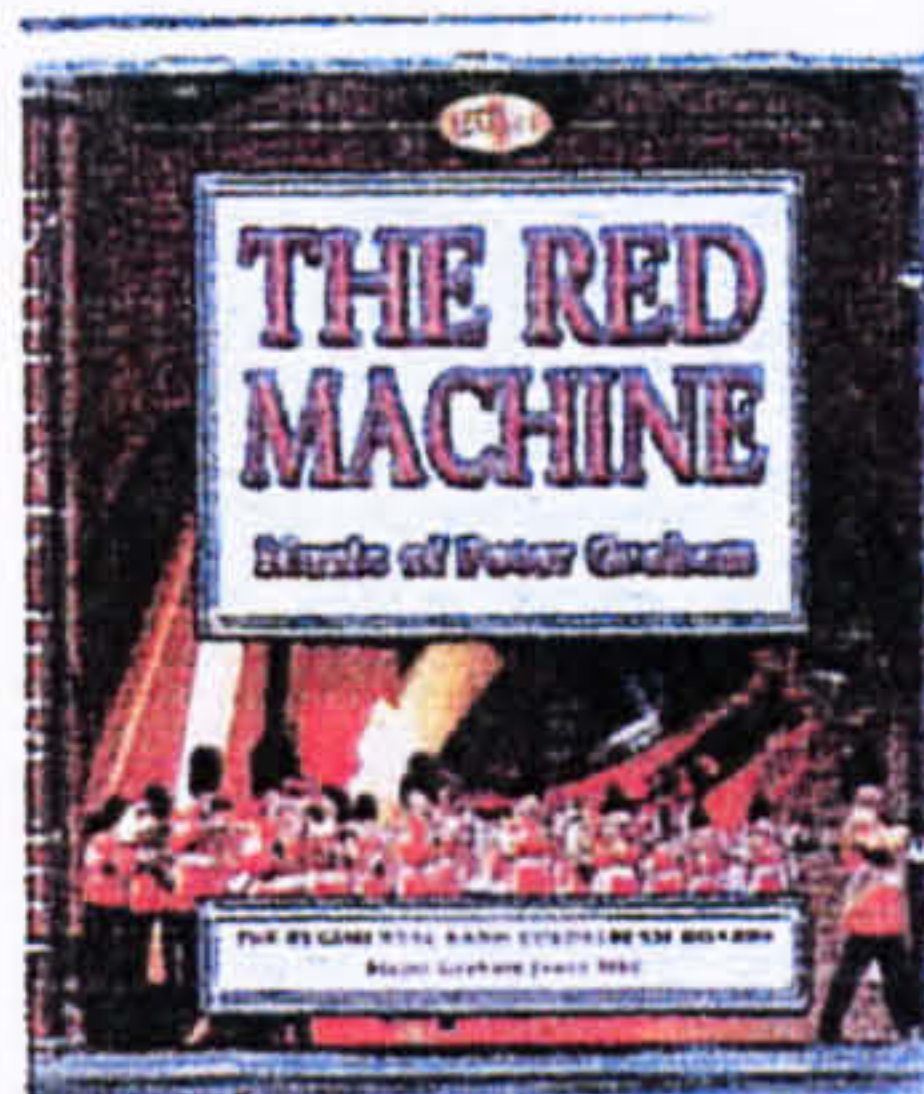
THE RED MACHINE

the Music of Peter Graham

The Regimental Band of the Coldstream Guards
conducted by Major Graham O. Jones MBE

Egon SFZ 123 (available through *World of Brass*)

This welcome release featuring the wind band music of Peter Graham concentrates on the composer's lighter output and a most attractive selection it proves to be. Opening with *The Red Machine*, the band's nom de plume and especially commissioned from its composer-in-residence, the programme gets off to a rousing start full of rhythmic energy and dynamism centred around the chorale *Ein Feste Burg*, all in Graham's unmistakable hand and delivered with aplomb by the musicians of the Coldstream Guards. There is also a rather beautiful, reflective and sensitive central section to this work which allows for more transparent textures to emerge, all of which are delicately conveyed by the band under its musical director's careful guidance. Next follows *Intrada (On a Theme by Tallis)* the famous canon by the 16th century English composer - brief but always to the point and with much character and colour. The first soloist to be presented is the band's euphoniumist, John Storey, in Graham's *Bravura (A Fantasy on British Folk Songs)* - technical proficiency and gentle elegance by turn; this is fun and the composer dresses his source material in unpredictable guises without losing sight of the essence of each 'quotation'. Of particular interest is the soloist's multi-tracked cadenza taking a well-observed leaf out of Steven Mead's clever book! *Hine e Hine* is well known and serenely conveyed here - Graham is not frightened to embrace the



simplicity of this poetic melody and I for one am grateful that he stuck to this approach, refusing to surrender to any overblown machinations. The suite *Call of the Cossacks* is well known in its version for brass band and has been fashioned into an equally convincing version by the composer for wind band: pour yourself a cool vodka and enjoy! The *Elegy (from Harrison's Dream)* follows providing the halfway point in the programme,

its unusual opening harmonies rather akin to those in Dvorak's *New World Symphony* and paving the way for a very rhapsodic and highly lyrical moment taken from one of the most successful brass band test pieces of recent years. *Shine as the Light* is in complete contrast, with much attention to colour and texture by both composer and performers and making a fine move towards the second solo spot *Whirlwind* featuring cornet soloist Richard Evans. This has a bright 'sunshine' quality in both the writing and rendition. The next track presents a second suite *Alloway Tales* - another of Graham's

attractive (never simplistic) little suites of various folk melodies, this time the subject concentrated on three of Robert Burns' songs. In total contrast the penultimate track is performed by a brass quartet drawn from the ranks of the band's brass section - *Timepiece*. This most enjoyable CD concludes with the extremely popular *Gaelforce* culminating in a tour de force for drums, woodwind and ultimately the whole band.

A highly recommended recording by one of our most famous military bands displaying the talents of one of the movement's most popular and gifted composers. Directed with panache and discretion, as required, Major Jones leads his talented band through the varied programme. The recording is also very fine and Brian Hillson, the producer, and his engineer, Matthew Lock, are to be applauded on their work. All together, a sterling effort and one sure to appeal to a wide spectrum of discerning listeners.

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Live Performance

The Red Machine

Professor Peter Graham

Performed by The Coldstream Guards Band



Buxton Opera House, Derbyshire
7th March 2004

The Red Machine

PETER GRAHAM

Allegro brillante ♩ = c.168

A

Piccolo

1st, 2nd Flute

Oboe

Bassoon

Clarinet 1 B♭

Clarinet 2, 3 B♭

Bass Clarinet B♭

Alto Sax. 1, 2

Tenor Saxophone

Baritone Saxophone

Trumpet 1 B♭

Trumpet 2, 3 B♭

Horn 1, 2 F

Horn 3, 4 F

Trombone 1

Trombone 2

Trombone 3

Euphonium

Tuba

Timpani

Synthesizer

Vibraphone

Xylophone

Percussion

ff *mp* *f* *sempre staccato* *Pad 2 (warm)* *f* *sim.* *f*

Picc.

Fl. 1, 2

Ob.

Bsn

Cl. 1

Cl. 2, 3

B. Cl.

A. Sax. 1, 2

T. Sax.

Bar. Sax.

Tpt 1

Tpt 2, 3

Hn 1, 2

Hn 3, 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba

Timp.

Synth.

Vib.

Xyl.

Perc.

p *ff* *mp* *f*

11

Picc.

Fl. 1, 2

Ob.

Ban.

Cl. 1

Cl. 2, 3

B. Cl.

A. Sax. 1, 2

T. Sax.

Bar. Sax.

Tpt 1

Tpt 2, 3

Hr 1, 2

Hr 3, 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Timp.

Synth.

Vib.

Xyl.

Perc.

Picc.

Fl. 1, 2

Ob.

Bsn

Cl. 1

Cl. 2, 3

B. Cl.

A. Sax. 1, 2

T. Sax.

Bar. Sax.

Tpt 1

Tpt 2, 3

Hn 1, 2

Hn 3, 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba

Timp.

Synth.

Vib.

Xyl.

Perc.

C

27

Picc.

Fl. 1, 2

Ob.

Bsn

Cl. 1

Cl. 2, 3

B. Cl.

A. Sax. 1, 2

T. Sax.

Bar. Sax.

Tpt. 1

Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba

Timp.

Synth.

Vib.

Xyl.

Perc.

27

Picc.

Fl. 1, 2

Ob.

Bsn

Cl. 1

Cl. 2, 3

B. Cl.

A. Sax. 1, 2

T. Sax.

Bar. Sax.

Tpt 1

Tpt 2, 3

Hrn 1, 2

Hrn 3, 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba

Timp.

Vib.

Xyl.

Peru.

Horn 1

36

Picc.

Fl. 1, 2

Ob.

Bsn

Cl. 1

Cl. 2, 3

B. Cl.

A. Sax. 1, 2

T. Sax.

Bar. Sax.

Tpt 1

Tpt 2, 3

Hn 1, 2

Hn 3, 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba

Timp.

Perc.

B

Picc.

Fl. 1, 2

Ob.

Bsn

Cl. 1

Cl. 2, 3

B. Cl.

A. Sax. 1, 2

T. Sax.

Bar. Sax.

Tpt 1

Tpt 2, 3

Hr 1, 2

Hr 3, 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba

Timp.

Perc.

10

58 (4+3)

Picc.

Fl. 1, 2

Ob.

Bsn

Cl. 1

Cl. 2, 3

B. Cl.

A. Sax. 1, 2

T. Sax.

Bar. Sax.

Tpt 1

Tpt 2, 3

Hn 1, 2

Hn 3, 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba

Timp.

Acoustic Piano

Synth.

Vib.

Xyl.

Perc.

(♩+♩+♩+♩)

G

Picc. *mf*

Fl. 1, 2 *mf*

Ob. *mf*

Bsn. *mp* *mf subito* *mp*

Cl. 1 *mp*

Cl. 2, 3 *mf subito*

B. Cl. *mp*

A. Sax. 1, 2 *mp*

T. Sax. *mf subito*

Bar. Sax. *mf subito*

Tpt 1

Tpt 2, 3

Hr. 1, 2 *mf subito* *mp subito*

Hr. 3, 4 *mf subito* *mp subito*

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba. *mf subito* *mp subito*

Timp. *mf subito*

Perc.

This page of a musical score, numbered 12, contains 21 staves of music. The instruments are listed on the left side of the page. The score is written in a common time signature (C) and features a variety of musical notations, including notes, rests, and dynamic markings such as *f* (forte). The Piccolo, Flutes (Fl. 1, 2), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Cl. 1), Clarinets 2 & 3 (Cl. 2, 3), Bass Clarinet (B. Cl.), Alto Saxophone 1 & 2 (A. Sax. 1, 2), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpet 1 (Tpt 1), Trumpets 2 & 3 (Tpt 2, 3), Horns 1 & 2 (Hn 1, 2), Horns 3 & 4 (Hn 3, 4), Trombone 1 (Tbn. 1), Trombones 2 & 3 (Tbn. 2, 3), Euphonium (Euph.), Tuba (Tba.), and Timpani (Timp.) are all shown with their respective parts. The Synthesizer (Synth.), Vibraphone (Vib.), and Xylophone (Xyl.) parts are also present, with the Synth. part starting with a *f* dynamic. The Percussion (Perc.) part is indicated by a double bar line at the bottom of the page.

72

Picc.

Fl. 1, 2

Ob.

Bsn

Cl. 1

Cl. 2, 3

B Cl.

A. Sax. 1, 2

T. Sax.

Bar. Sax.

Tpt 1

Tpt 2, 3

Hn 1, 2

Hn 3, 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba

Timp.

Perc.

76 (d+d+d+d)

H

The musical score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Picc.** (Piccolo): Treble clef, mostly rests.
- Fl. 1, 2** (Flutes): Treble clef, mostly rests.
- Ob.** (Oboe): Treble clef, mostly rests.
- Bsn** (Bassoon): Bass clef, playing a rhythmic pattern with a *f* dynamic.
- Cl. 1** (Clarinet 1): Treble clef, playing a melodic line with a slur.
- Cl. 2, 3** (Clarinet 2 & 3): Treble clef, playing a melodic line with a slur and *mf* dynamic.
- B. Cl.** (Bass Clarinet): Treble clef, playing a melodic line with a slur and *f* dynamic.
- A. Sax. 1, 2** (Alto Saxophone 1 & 2): Treble clef, playing a melodic line with a slur and *mf* dynamic.
- T. Sax.** (Tenor Saxophone): Treble clef, playing a melodic line with a slur and *mf* dynamic.
- Bar. Sax.** (Baritone Saxophone): Treble clef, playing a melodic line with a slur and *f* dynamic.
- Tpt 1** (Trumpet 1): Treble clef, playing a rhythmic pattern.
- Tpt 2, 3** (Trumpet 2 & 3): Treble clef, playing a rhythmic pattern.
- Hn 1, 2** (Horn 1 & 2): Treble clef, playing a rhythmic pattern.
- Hn 3, 4** (Horn 3 & 4): Treble clef, playing a rhythmic pattern.
- Tbn. 1** (Trombone 1): Bass clef, playing a rhythmic pattern.
- Tbn. 2** (Trombone 2): Bass clef, playing a rhythmic pattern.
- Tbn. 3** (Trombone 3): Bass clef, playing a rhythmic pattern.
- Euph.** (Euphonium): Bass clef, playing a melodic line with a slur and *mp* dynamic. Includes the instruction: "Both (alternate phrasing and stagger breathing)".
- Tba** (Tuba): Bass clef, playing a melodic line with a slur and *mp* dynamic. Includes the instruction: "Both (alternate phrasing and stagger breathing)".
- Timp.** (Timpani): Bass clef, playing a rhythmic pattern with *mp* dynamic.
- Perc.** (Percussion): Indicated by a double bar line.

20

Picc.

Fl. 1, 2

Ob.

Bsn

Cl. 1

Cl. 2, 3

B. Cl.

A. Sax. 1, 2

T. Sax.

Bar. Sax.

Tpt 1
Horns
mp

Tpt 2, 3
Horns
mp

Hn 1, 2
mp

Hn 3, 4
mp

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba

Timp.

Perc.

23

Picc.

Fl. 1, 2

Ob.

Bsn

Cl. 1

Cl. 2, 3

B. Cl.

A. Sax. 1, 2

T. Sax.

Bar. Sax.

Tpt 1

Tpt 2, 3

Hn 1, 2

Hn 3, 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba

Timp.

Perc.

86

Picc. *p* *mf* *p*

Fl. 1, 2 *p* *mf* *p*

Ob. *mf*

Bsn. *mf*

Cl. 1

Cl. 2, 3

B. Cl. *mf*

A. Sax. 1, 2

T. Sax.

Bar. Sax. *mf*

Tpt 1 *mf*

Tpt 2, 3

Hn 1, 2

Hn 3, 4

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Euph. *mf*

Tba. *mf*

Timp.

Perc.

89

Picc.

Fl. 1, 2

Ob.

Bsn

Cl. 1

Cl. 2, 3

B. Cl.

A. Sax. 1, 2

T. Sax.

Bar. Sax.

Tpt 1

Tpt 2, 3

Hn 1, 2

Hn 3, 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba

Timp.

Perc.

cresc. *ff* *mf* *mp* *Solo*

f *ff* *mf* *mp*

Cymbal

rit. **J** Lento $\text{♩} = c.60$

The musical score is arranged in a standard orchestral layout. The instruments listed on the left are: Picc., Fl. 1, 2, Ob., Bsn., Cl. 1, Cl. 2, 3, B. Cl., A. Sax. 1, 2, T. Sax., Bar. Sax., Tpt 1, Tpt 2, 3, Hn 1, 2, Hn 3, 4, Tbn. 1, 2, 3, Euph., Tba., Timp., Synth., Vib., and Perc. The score features a variety of musical notations, including notes, rests, and dynamic markings such as *mp*, *f*, and *rit.*. A specific instruction for the Horn 1 part is labeled "Solo". The bottom of the page contains the publisher's information.

rall.

J=J

99

Picc.

Fl. 1, 2

Ob.

Bsn

Cl. 1

Cl. 2, 3

B. Cl.

A. Sax. 1, 2

T. Sax.

Bar. Sax.

Tpt 1

Tpt 2, 3

Hn 1, 2

Hn 3, 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba

Timp.

Synth.

Vib.

Perc.

Solo

mp

morendo

morendo

K Andante cantabile $\text{♩} = c.72$

106

Picc.

Fl. 1, 2

Ob.

Bsn

Cl. 1

Cl. 2, 3

B. Cl.

A. Sax. 1, 2

T. Sax.

Bar. Sax.

Tpt 1

Tpt 2, 3

Hrn 1, 2

Hrn 3, 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba

Timp.

Synth.

Perc.

p

mp

Non-solo

Oboe (solo)

Solo

One

115

Picc.

Fl. 1, 2

Ob.

Bsn

Cl. 1

Cl. 2, 3

B. Cl.

A. Sax. 1, 2

T. Sax.

Bar. Sax.

Tpt 1

Tpt 2, 3

Hn 1, 2

Hn 3, 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba

Timp.

Perc.

mp

Non-solo

Solo

Horn (solo)

1st Alto

p

poco rit. **M** un poco agitato

124

Picc. *pp cresc.* **All**

Fl. 1, 2 *pp cresc.*

Ob. *pp cresc.*

Bsn *pp cresc.*

Cl. 1 *pp cresc.* **All**

Cl. 2, 3 *pp cresc.* **All**

B. Cl. *pp cresc.*

A. Sax. 1, 2 *pp cresc.* **All**

T. Sax. *pp cresc.*

Bar. Sax. *pp cresc.*

Tpt 1 *pp cresc.*

Tpt 2, 3 *pp cresc.*

Hn 1, 2 *pp cresc.* **All**

Hn 3, 4 *pp cresc.*

Tbn. 1 *pp cresc.*

Tbn. 2 *pp cresc.*

Tbn. 3 *pp cresc.*

Euph. *mp* **Solo** *pp* **All**

Tba *pp cresc.*

Timp.

Perc. **Bass drum** *P*

tenuto

A tempo

rit.

134

Musical score for orchestra, page 24, measures 134-147. The score includes parts for Piccolo, Flutes (1, 2), Oboe, Bassoon, Clarinet 1, Clarinets 2, 3, Bass Clarinet, Saxophones (Alto 1, 2; Tenor), Baritone Saxophone, Trumpets (1, 2, 3), Horns (1, 2; 3, 4), Trombones (1, 2, 3), Euphonium, and Percussion. The score is marked with dynamics such as *mp* and *All*, and includes performance instructions like *tenuto*, *A tempo*, and *rit.*. The music features various melodic lines and harmonic textures across the instruments.

N

meno mosso $\text{♩} = c.63$

O

(129)

A tempo $\text{♩} = c.72$

rit.

144

Picc.

Fl. 1, 2

Ob. Solo *mp* Non-solo *p*

Bsn *p*

Cl. 1 *p*

Cl. 2, 3 *p*

B. Cl. *p*

A. Sax. 1, 2 *p*

T. Sax. *p*

Bar. Sax. *p*

Tpt 1 Oboe (solo) *mp* Horn (solo) *p*

Tpt 2, 3 *p*

Hn 1, 2 Solo *mp* All *p*

Hn 3, 4 Horn 1 (solo) *mp* *p*

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p*

Euph. *p*

Tba. *p*

Timp.

Vib. *p*

Perc. Bass drum *p*

154

Picc.

Fl. 1, 2

Ob.

Bsn

Cl. 1

Cl. 2, 3

B. Cl.

A. Sax. 1, 2

T. Sax.

Bar. Sax.

Tpt 1

Tpt 2, 3

Hn 1, 2

Hn 3, 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba

Timp.

Vib.

Perc.

Solo (with horn)

Solo (with bassoon)

rall.

163

Picc.
 Fl. 1, 2
 Ob.
 Bass
 Cl. 1
 Cl. 2, 3
 B. Cl.
 A. Sax. 1, 2
 T. Sax.
 Bar. Sax.
 Tpt 1
 Tpt 2, 3
 Hn 1, 2
 Hn 3, 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Euph.
 Tba.
 Timp.
 Synth.
 Perc.

28
Picc.
Fl. 1, 2
Ob.
Bsn.
Cl. 1
Cl. 2, 3
B. Cl.
A. Sax. 1, 2
T. Sax.
Bar. Sax.
Tpt 1
Tpt 2, 3
Hn 1, 2
Hn 3, 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tba.
Timp.
Synth.
Vib.
Xyl.
Perc.

172 **P** *Tempo primo* $\text{♩} = c.168$ **Q**

ff mp *sempre staccato* mp

ff mp *sempre staccato* mp

mp *Harmon mute* mp *Open* f

mp *Harmon mute* mp *Open* f

ff mp *sempre staccato* mp

ff mp *sempre staccato* mp

ff mp *sempre staccato* mp

Tutti ff mp *sempre staccato* mp

Tutti ff mp *sempre staccato* mp

ff mp

f *sf*

mp *sf*

f

rim. mp

178

Picc.

Fl. 1, 2

Ob.

Bsn

Cl. 1

Cl. 2, 3

B. Cl.

A. Sax. 1, 2

T. Sax.

Bar Sax.

Trp 1

Trp 2, 3

Hn 1, 2

Hn 3, 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tbn.

Timp.

Synth.

Vib.

Xyl.

Perc.

f, *ff*, *p*, *mp*

Detailed description: This is a page of a musical score for a large orchestra, numbered 178. The score is arranged in a standard orchestral layout with staves for various instruments. The instruments listed on the left are: Piccolo, Flutes 1 and 2, Oboe, Bassoon, Clarinet 1, Clarinets 2 and 3, Bass Clarinet, Alto Saxophones 1 and 2, Tenor Saxophone, Baritone Saxophone, Trumpet 1, Trumpets 2 and 3, Horns 1 and 2, Horns 3 and 4, Trombone 1, Trombone 2, Trombone 3, Euphonium, Trombone, Timpani, Synthesizer, Vibraphone, Xylophone, and Percussion. The music is written in a common time signature. Dynamics markings such as *f* (forte), *ff* (fortissimo), *p* (piano), and *mp* (mezzo-piano) are used throughout the score to indicate volume. The score includes various musical notations such as notes, rests, slurs, and articulation marks.

183

Picc.

Fl. 1, 2

Ob.

Bsn

Cl. 1

Cl. 2, 3

B. Cl.

A. Sax. 1, 2

T. Sax.

Bar. Sax.

Trp 1

Trp 2, 3

Hr 1, 2

Hr 3, 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba

Timp.

Synth.

Vib.

Xyl.

Perc.

188 **R**

Picc.

Fl. 1, 2

Ob.

Bsn

Cl. 1

Cl. 2, 3

B. Cl.

A. Sax. 1, 2

T. Sax.

Bar. Sax.

Tpt 1

Tpt 2, 3

Hn 1, 2

Hn 3, 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba

Timp.

Synth.

Vib.

Xyl.

Perc.

193

Picc.

Fl. 1, 2

Ob.

Bsn

Cl. 1

Cl. 2, 3

B. Cl.

A. Sax. 1, 2

T. Sax.

Bar. Sax.

Tpt 1

Tpt 2, 3

Hr. 1, 2

Hr. 3, 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba

Timp.

Synth.

Vib.

Xyl.

Perc.

Musical score for page 137, measures 198-201. The score includes parts for Percussion, Flute, Oboe, Bassoon, Clarinet, Bass Clarinet, Saxophones, Trumpets, Horns, Trombones, Euphonium, Tuba, Timpani, Synthesizer, Vibraphone, Xylophone, and Percussion.

Perc.

Fl. 1, 2

Ob.

Bsn

Cl. 1

Cl. 2, 3

B. Cl.

A. Sax. 1, 2

T. Sax.

Bar. Sax.

Trp 1

Trp 2, 3

Hn 1, 2

Hn 3, 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba

Timp.

Synth.

Vib.

Xyl.

Perc.

Annotations: *mp cresc.*, *cresc.*, *bass*, *mf*, *f*, *ff*

203

T

Picc.

Fl. 1, 2

Ob.

Bsn

Cl. 1

Cl. 2, 3

B. Cl.

A. Sax. 1, 2

T. Sax.

Bar. Sax.

Tpt 1

Tpt 2, 3

Hn 1, 2

Hn 3, 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba

Both (alternate phrasing and stagger breathing)

Both (alternate phrasing and stagger breathing)

Timp.

Synth.

Vib.

Xyl.

Perc.

U

207

Picc.

Fl. 1, 2

Ob.

Bsn

Cl. 1

Cl. 2, 3

B. Cl.

A. Sax. 1, 2

T. Sax.

Bar. Sax.

Tpt 1

Tpt 2, 3

Hn 1, 2

Hn 3, 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba

Timp.

Perc.

277

Picc.

Fl. 1, 2

Ob.

Bsn

Cl. 1

Cl. 2, 3

B. Cl.

A. Sax. 1, 2

T. Sax.

Bar. Sax.

Tpt 1

Tpt 2, 3

Hn 1, 2

Hn 3, 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba

Timp.

Perc.

W

214

Picc.

Fl. 1, 2

Ob.

Bsn

Cl. 1

Cl. 2, 3

B. Cl.

A. Sax. 1, 2

T. Sax.

Bar. Sax.

Tpt 1

Tpt 2, 3

Hn 1, 2

Hn 3, 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba

Timp.

Perc.

mp

ff

Cymbal

217

Picc.

Fl. 1, 2

Ob.

Bsn

Cl. 1

Cl. 2, 3

B. Cl.

A. Sax. 1, 2

T. Sax.

Bar. Sax.

Tpt 1

Tpt 2, 3

Hn 1, 2

Hn 3, 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba

Timp.

Perc.

The musical score is a page from a symphony, numbered 38 and (142). It begins at measure 217. The instrumentation includes Piccolo, Flutes 1 and 2, Oboe, Bassoon, Clarinet 1, Clarinets 2 and 3, Bass Clarinet, Alto Saxophones 1 and 2, Tenor Saxophone, Baritone Saxophone, Trumpet 1, Trumpets 2 and 3, Horns 1 and 2, Horns 3 and 4, Trombone 1, Trombone 2, Trombone 3, Euphonium, Tuba, Timpani, and Percussion. The woodwinds and strings play a complex, rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. The brass instruments play a more sparse, rhythmic accompaniment. The score is written in a key with one sharp (F#) and a 2/4 time signature.

Picc.

Fl. 1, 2

Ob.

Bsn

Cl. 1

Cl. 2, 3

B. Cl.

A. Sax. 1, 2

T. Sax.

Bar. Sax.

Tpt 1

Tpt 2, 3

Hn 1, 2

Hn 3, 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba

Timp.

Vib.

Perc.

Tubular bells (or vibes)

ff

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Picc.
- Fl. 1, 2
- Ob.
- Bsn
- Cl. 1
- Cl. 2, 3
- B. Cl.
- A. Sax. 1, 2
- T. Sax.
- Bar. Sax.
- Tpt 1
- Tpt 2, 3
- Hn 1, 2
- Hn 3, 4
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Euph.
- Tba
- Timp.
- Synth.
- Vib.
- Xyl.
- Perc.

The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *pp*, *mf*, *f*, and *ff*. A rehearsal mark 'Y' is placed above the first measure of the score.

229

Picc.

Fl. 1, 2

Ob.

Ban.

Cl. 1

Cl. 2, 3

B. Cl.

A. Sax. 1, 2

T. Sax.

Bar. Sax.

Tpt 1

Tpt 2, 3

Hn 1, 2

Hn 3, 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Timp.

Synth.

Vib.

Xyl.

Perc.

sim.

sf

f

Allargando

rall. al fine

233

Proc.

Fl. 1, 2

Ob.

Bsn

Cl. 1

Cl. 2, 3

B. Cl.

A. Sax. 1, 2

T. Sax.

Bar. Sax.

Tpt 1

Tpt 2, 3

Hn 1, 2

Hn 3, 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba

Timp.

Perc.

Clash Cymbal

Tam-tam

230

Picc.

Fl. 1, 2

Ob.

Bsn

Cl. 1

Cl. 2, 3

B. Cl.

A. Sax. 1, 2

T. Sax.

Bar. Sax.

Tpt. 1

Tpt. 2, 3

Hn. 1, 2

Hn. 3, 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba

Timp

Synth.

Vib.

Xyl.

Perc.

sim.

ff

f

fp

DOCTOR OF MUSICAL ARTS

ASSOCIATED RESOURCES

APPENDIX VII

PREMIERE RECORDING DATA

CRIES OF LONDON

MARTIN ELLERBY

Martin Ellerby

FLCM FTCL FVCM FRSA
 7 Templeton Drive
 Altrincham
 Cheshire
 WA14 4UU

Tel/Fax: 0161 928 1977

e-mail: martinellerby@theloop.demon.co.uk

13th January 2004

Dear Major,

Enclosed 'Masters' for Move 1. Dawn Watch.

This will lead directly into the 2nd Move, both of which constitute the '1st' move. proper.

A few points:

- 1: The part will actually start on page 2 (allowing a cover for the 1st page) with the exception (possibly) of any tacet parts to prevent any page turns - we continue in this manner now we've started some incorrectly!
- 2: Keyboard/Synth is a wind effect if poss.
- 3: Perc. parts at start + repeated later are to be like a gentle wind - the dynamic markings are to be interpreted ad lib.
- 4: The clarinets are quasi similar, like a rustling effect.
- 5: Flutes are like bird calls + somewhat free also.
- 6: Great sax writing don't you think!

Best wishes,
 Martin

Martin Ellerby

FLCM FTCL FVCM FRSA

7 Templeton Drive

Altrincham

Cheshire

WA14 4UU

Tel/Fax: 0161 928 1977

e-mail: martinellerby@theloop.demon.co.uk

27th Jan. 2005

Dear Major,

Enc. score + parts masters to Move. 5

'Evening Watch'. Notes hang over at the end
to link with start of movement six.'Hope to have the last bit to you
next week.

Best wishes,

Martin

Martin Ellerby

FLCM FTCL FVCM FRSA

7 Templeton Drive

Altrincham

Cheshire

WA14 4UU

Tel/Fax: 0161 928 1977

e-mail: martinellerby@theloop.demon.co.uk

31st January 2005

Dear Major,

Enclosed final movement. A few points:

- a) Bass Clarinet is we not Baritone Sax.
- b) There's an optional perc 4 part in case anyone's around to play Bells. The keyboard player is that in the movement? I have notated bells into perc. 2/3 parts but there are some overlaps, even impossibilities. There's also a bell in the final bar not written in the score!
- c) With regard to fanfare trumpets, I'll ask you advice as if the written part lines suit such things at relevant points!

Please thank the band for their performance on Radio 2 last Friday - I was very pleased with both the solo + ensemble work. Oh, and the conductor was pretty good too!

Best wishes,
Martin

Martin Ellerby
FLCM FTCL FVCM FRSA
7 Templeton Drive
Altrincham
Cheshire
WA14 4UU

Tel/Fax: 0161 928 1977
e-mail: martinellerby@theloop.demon.co.uk

21st February 2005

Dear Major,
Enclosed rehersed text + vocal part to
'A Dream or Two'. Please forward to James Scott.

I'm going to look into some slight
revisions in the orchestration in this piece, so
as soon as I've sent off my Dutch piece I'll
be back on the case.

Can we fix up another rehearsal (+ lunch)
in March?

Best wishes,
Martin

Martin Ellerby

FLCM FTCL FVCM FRSA
 7 Templeton Drive
 Altrincham
 Cheshire
 WA14 4UU

Tel/Fax: 0161 928 1977

e-mail: martinellerby@theloop.demon.co.uk

26th June 2005

Dear Cochran,

Enclosed Horowitz double brass band CD.

Also can you get the new page 'ones' of

The Cries of London to Flutes 1+2 and Oboe.

What's changed is the distribution of the flute
 + piccolo during the two 'bird-call' moments. Then there's
 a triplet lead in to bar 40 in Fls 1+2 and Oboe.

I've made Danielle a new hoop part that
 gives her a little more to do in 'A Dream of Two' - just
 pudding, really*. Finally, I've sent the score docs to
 Stan so I should have 3 production copies on my

return from Pompey.

Best wishes,

Martin

* sent direct to her.

Major Graham O Jones MBE MMus FTCL ARCM psm
Director of Music
Coldstream Guards
Wellington Barracks
Birdcage Walk
London
SW1E 6HQ

Martin Ellerby
FLCM FTCL FVCM FRSA
7 Templeton Drive
Altrincham
Cheshire
WA14 4UU

Tel/Fax: 0161 928 1977

e-mail: martinellerby@theloop.demon.co.uk

24th March 2005

Dear Major Jones,

I am writing to thank you for the kind invitation bestowed on me to visit the Royal Military Academy at Sandhurst last week and view the Band of Her Majesty's Coldstream Guards in one of their official capacities.

I return home further enlightened, with an ever-growing respect for the whole ensemble, and indeed institution, that holds such a famous and illustrious name. I am proud to have been commissioned by the band to write what turned out to be *The Cries of London* and remain certain that this will develop into a mutually beneficial and rewarding collaboration over a longer period of time.

With the SRC recording on the immediate horizon and the Polyphonic project to be confirmed there's already much planned on the recording front.

I have, to date, thoroughly enjoyed my visits to your band room and would like to express my appreciation to all concerned with regard to their dedication during those rehearsals.

I very much look forward to a return visit.

With every best wish and respect to your command.

Yours,



From: Major P D Shannon MBE CAMUS Chief Instructor



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Middlesex, TW2 7DU

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RMSM/1095

Major G O Jones MBE MMus ARCM psm CAMUS
Director of Music
Band of the Coldstream Guards
Wellington Barracks
Birdcage Walk
LONDON
SW1E 6HQ

15 September 2005

Dear Graham,

I am writing to thank you for the kind invitation to attend your superb concert last night in St. John's Smith Square. The band was really on form and their playing was absolutely first-rate. The precision and sense of ensemble produced was a tremendous example of how it should be done, so much so, that the Student Bandmasters and Foundation Course personnel were absolutely knocked out by the occasion. Rarely do we have the forum to play whole works of such magnitude these days and the band seemed to relish the chance to demonstrate their sheer professionalism. What a pity more people didn't turn up to enjoy such an historic occasion. Well done for initiating 'The Cries of London.' It is a wonderful addition to the wind band repertoire and I particularly liked the addition of 'London Bridge is Falling Down,' beautifully sung by LCpl Scott.

Please pass on to the members of the band how impressed we were and if in the future you are staging a similar event, we will all be there!

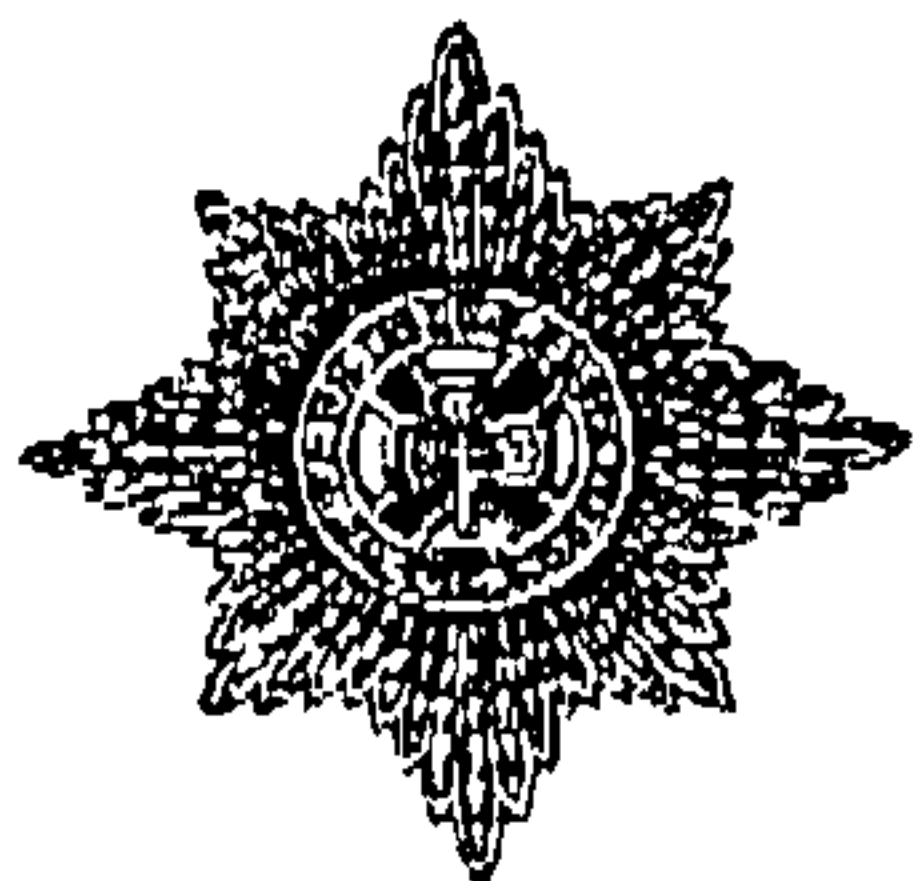
Once again, thank you for your kindness by inviting me to the drinks at half time. It was good to meet up with Mike Purton, Martin Grant and Tim Reynish.

Great to see Susan as well!

With all good wishes

Phil.

From: Major S C Barnwell BBCM *psm*



Band of the Irish Guards

Chelsea Barracks London SW1W 8RF

Telephone London District Military 94631 4519

Civilian: 020 7414 4519

Fax: 020 7414 4349

E-mail: irishguardsband@hotmail.com



Major G O Jones MBE ARCM *psm*

Director of Music

Band of the Coldstream Guards

Wellington Barracks

Birdcage Walk

London SW1E 6HQ

IGB/D/01

15 September 2005

Dear Graham,

CONCERT ST JOHN'S SQUARE TUESDAY 13TH SEPTEMBER 2005

Thank you for your very kind invitation for my wife and I to attend the above mentioned concert. I have to say that I found the whole evening exhilarating. A wonderful concert hall, an exciting programme of music, an illustrious audience and a superb performance all round. The dynamic contrast produced by the band was breathtaking. This was a top class performance by a first rate band.

Thank you once again for allowing my wife and I to share the moment with you.

Yours ever

Stephen Barnwell

Subj: Re last Night
Date: 14/09/2005 12:14:30 GMT Standard Time
From: keith.beniston@trinitycollege.co.uk
To: majorgraham@aol.com
CC: mark.stringer@trinitycollege.co.uk

Dear Graham

Just a line or two about last night.

I thought that it was a triumph on several levels. The music making itself was impressive, and, perhaps significantly, it was a military band moving a long way forward from the Eastbourne bandstand experience with marches waltzes and overtures- however delightful they are in their own context.

This was a professional band playing new and original music in a classical concert setting. It also attracted the serious attention of the great and good of the civilian musical world which I think (if you're interested for a moment in what I, a humble organist, think!) is a powerful notification to the world that Military bands and the repertoire that they play are serious contenders in the classical and highly competitive band world. Having people like Jo Horovitz, Rodney Newton, Stan Kitchen and Philip Biggs and Clive Marks etc there was a really shining endorsement of the event and the concept that the military is not entirely locked into its old ways.

For me it was an enjoyable evening on every level, good music, good company, being amongst old friends and in particular having had a significant triggering role in the whole thing! I must speak up more often!

Onward and upward! Or in your case Eastward - no?

As ever

Keith

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Gordon Jacob's family appears at Ellerby première

**The Regimental Band of
HM Coldstream Guards
Conductor Maj. Graham O.
Jones MBE
St. John's Smith Square,
London**

AN AUDIENCE, amongst which were a number of well-known personalities from the brass and wind band movements, assembled at London's St. John's Smith Square on the evening of Tuesday 13 September for a concert by the Regimental Band of Her Majesty's Coldstream Guards under the baton of the Director of Music, Major Graham O. Jones MBE.

For anyone interested in brass, but whose listening extends beyond the boundaries of brass bands, this evening was a fascinating experience since it included not only a world première of the latest work from Martin Ellerby, but also provided a rare chance to hear the seldom-performed Music for a Festival by Gordon Jacob, originally written for performance on the River Thames during the Festival of Britain in 1951. The aquatic première did not take place, but

the work received its first performance at the Royal Festival Hall by the massed bands of the Brigade of Guards and the Fanfare Trumpeters of the Royal Military School of Music, Kneller Hall. Dr. Jacob originally instructed, in a note on the score, that the trumpet and trombone group should be 'as numerous as possible' which meant a group of 50 musicians, not including horns, euphoniums and tubas. More modest forces were suggested by the composer for indoor performance and this is what the audience at St. John's experienced.

The main point of interest in this unusual suite of 11 movements, is the alternation between the wind and brass groups, each being featured in separate movements, and the use of the fanfare trumpets, on this occasion played from St. John's balcony.

It was an invigorating performance, attended by the composer's widow, Mrs Margaret Hyatt-Jacob and other members of the family. The musicians of the Coldstream Guards acquitted themselves nobly, Major Jones

drawing a fine, rich sound from his players.

The programme began with a resounding account of Gordon Jacob's Concert for Band (the brass players to the fore once more) and included Malcolm Arnold's Duke of Cambridge March (written in honour of the founder of the Royal Military School of Music). There was a distinct connecting thread between all the composers in this programme - Gordon Jacob having taught Joseph Horowitz (present in the audience), who in turn taught Martin Ellerby, who is a close friend of Sir Malcolm Arnold. Martin Ellerby was featured by his first work for wind band, Paris Sketches, which received a lively account from the band, and then by the world première of The Cries of London, a commission from Major Jones and the Coldstream Guards which marked his appointment as the band's new Composer-in-Residence.

The new piece is not so much centered on traditional London street cries (as heard in Vaughan Williams' London Symphony), but

in melodies associated with the city. Thus the Westminster Chimes made an appearance after an atmospheric 'aubade' (Dawn Watch), which featured a regimental bugle call of the Coldstream Guards. An unusual feature came in the third movement when Lance Corporal James Scott sang Martin Ellerby's arrangement of London Bridge is Falling Down. The fourth movement was a scherzo containing various rounds and catches associated with London, the fifth movement - Evening Watch - a clever reworking of the material of the opening movement, whilst the finale, Hymn, eventually revealed its theme to be our own National Anthem, which concluded the work in grand style.

A rich and colourful piece, The Cries of London made a most favourable impression on an appreciative audience which dispersed into the very heart of London itself after an enjoyable and stimulating evening.

Rodney Newton

Something for everyone in banding's 'posh' northern Mecca

ON the face of it, Harrogate may not have the banding resonance or history of say Manchester or London, but if it continues to provide us with a contest weekend every bit as good as we experienced last weekend, it could very well become a venue to cherish just as much as the Royal Albert Hall.

Harrogate is, for the occasional visitor, perhaps the most un-Yorkshirelike Yorkshire town you are ever likely to come across. Nestling in the valley of the River Nidd, it is, as one bandsman told me on the weekend, "posh". It boasts fine restaurants, high-class hotels, shops that cater from everything from aromatherapy to waxing for men and attractions nearby like Ripon Cathedral, Fountains Abbey and Studley Royal that keep American tourists drooling at the mouth at their beauty and history.

The likes of the art critic, Brian Sewell, or even Michael Winner may even be tempted to go up North if it was all like this.

Yet for all that 'poshness', Harrogate is less than 30 minutes away from the very heartland of the British brass banding scene and the homes of Black Dyke, Brighouse and Rastrick, YBS and a whole plethora of bands great and small amid the industrial decline to be found around Leeds and Bradford.

The International Centre itself may be a modern soulless venue that lacks the sweaty atmosphere of the King's Hall, Belle Vue or the Victorian splendour of the Royal Albert Hall, but in its own way that is what makes it attractive. The parking facilities are good, you can book a hotel within walking distance of the hall and, come night time, you have the choice of cuisine from just about every corner of the globe - everything from Mongolian to Egyptian as well as the most famous tea rooms full of the naughty but nice cream cakes that frighten your doctor and add two inches to your waistline.

All this, and the contest itself was spread over two long days (although not as long as in Torquay three years ago, when the winning band in the 1st Section actually started its performance on the Sunday night and finished it on the Monday morning), which offered up a mix of some great music, fine playing, tears of both joy and disappointment and even a fair dollop of controversy in just about every one of the 71 performances that took to the stage.

Just looking at the faces of the youngsters from Valley Brass (Haydock) as they celebrated with their conductor David Chadwick on the steps outside the hall was something to cherish. As the kids

went bonkers and just enjoyed the feeling of their band being crowned 4th Section National Champion, parents were almost literally bursting with pride and more than a few tears a couple of yards from them. What a night they must have had - orange pop and crisps coming out of their ears, with mam and dad exhausted but as proud as punch. Banding does not come any better.

The same went for Jersey Premier Brass, which raised over £6,000 to make it to Harrogate and faces losing nearly half of the band to college and university on its return to the Channel Islands. As its conductor Tim Pritchard said though: "Who cares? We will worry about the cost and the rebuilding another day." At a time when many bands face uncertain futures, this Welshman has turned a band from the most southerly point of the British Isles, where there is virtually no history of brass banding, into a National Champion. On Sunday, it couldn't get any better for the Channel Islanders either.

It wouldn't be a brass band contest without controversy though and Phillip McCann provided that in spades during an 11-minute address to the bands at the conclusion of what he and just about everyone else thought was a disappointing 2nd Section contest.

As one irate conductor told BB: "Not everyone was lucky enough to play solo cornet for Black Dyke for 15 years. Perhaps he should try and find out what the 2nd Section is really all about." Where would we be if everyone left a brass band contest happy eh?

Finding out about any of the bands would have been nice if we had seen someone from the British Federation of Brass Bands as well. The national body, with a mission statement that states that it seeks to 'represent and promote the practice and performance of brass band music...' and work 'constantly... on behalf of member bands, was rather too conspicuous by its absence from grass-roots banding's most important and prestigious contest this year. Like everyone else, it would have been made most welcome.

Finally, there was even a bit of history-making to round things off as Yorkshire Imps won the 1st Section and became the first ever band to win a Lower Section National title to go with a Championship Section one, which it had won in 1978. Who cares what judges say when you can boast that on your CV!

All this and more in a posh town like Harrogate. No wonder it made for such a great weekend.

Iwan Fox



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REVIEWS:

Published: 15-Sep-2005

The Regimental Band of Her Majesty's Coldstream Guards

**British Wind Band Music,
Conductor: Major G.O. Jones
St John's, Smith Square,
London,
Tuesday 13th September**

The beautiful setting of St John's, Smith Square, home of Enfield Citadel Band's pre-contest festivals for a number of years now, was arrayed in different shades of scarlet and blue as the Coldstream Guards band, under their Director of Music Major Graham Jones, took the stage for an evening of series British works for wind band. Sandwiched between ceremonial duties at Buckingham Palace, it was a world away from the typical fare of the bandstand, and attracted a respectable crowd for what proved to be quite a feat of endurance and stamina.

The first part of the programme consisted of two works by Gordon Jacob, master orchestrator and well-respected teacher, and whose works for brass and wind band do not always receive due recognition. Members of the Jacob family were present and received a warm reception from the audience. The "Concerto for Band" is a three movement work that, as its title would imply, provides the opportunity for each section of the band to show what it's made of, all the more so when, as on this occasion, there is no unnecessary doubling of parts. It was encouraging to see such instruments as Eb, alto and bass clarinets covering the appropriate parts.

From the opening "Allegro", one was struck by the fullness of the sound, with sustained brass and flowing woodwinds, with the acoustic of the church proving ideal. Jaunty, even spiky, rhythms contrasted with chorale-like passages, and various duets were heard - oboe/flute, alto sax/cornet - whilst the four-man percussion section were also kept gainfully employed. Intonation was very good from the start, with none of the squeakiness that can sometimes be associated with wind ensembles, and the horn section (not for the first time) was very impressive.

The "Adagio" brought a complete change, calling for playing of great delicacy, with first a cornet duet backed by the trombones, followed by clarinets supported by the horns. The dove-tailing of melody lines was particularly impressive, and all the parts blended well together. There was also the first opportunity to hear some fine euphonium playing, somewhat reminiscent of the same composer's "Fantasia" for euphonium and band, which made one regret that the euphonium does not play a more prominent role in many wind arrangements.

Finally, the "Allegro con brio" sprang into life, with angular phrases in canon moving around the band. The bass clarinet came into prominence and there was some fine tuba playing, particularly at the bottom of the section. The interweaving of parts gave ample opportunity for display, and demonstrated how adept Gordon Jacob was as an orchestrator. Following a slower section from the brass, the intensity increased into the final "fugato" section as the concerto reached a rousing climax.

"Music for a Festival" was commissioned for the Festival of Britain in 1951,

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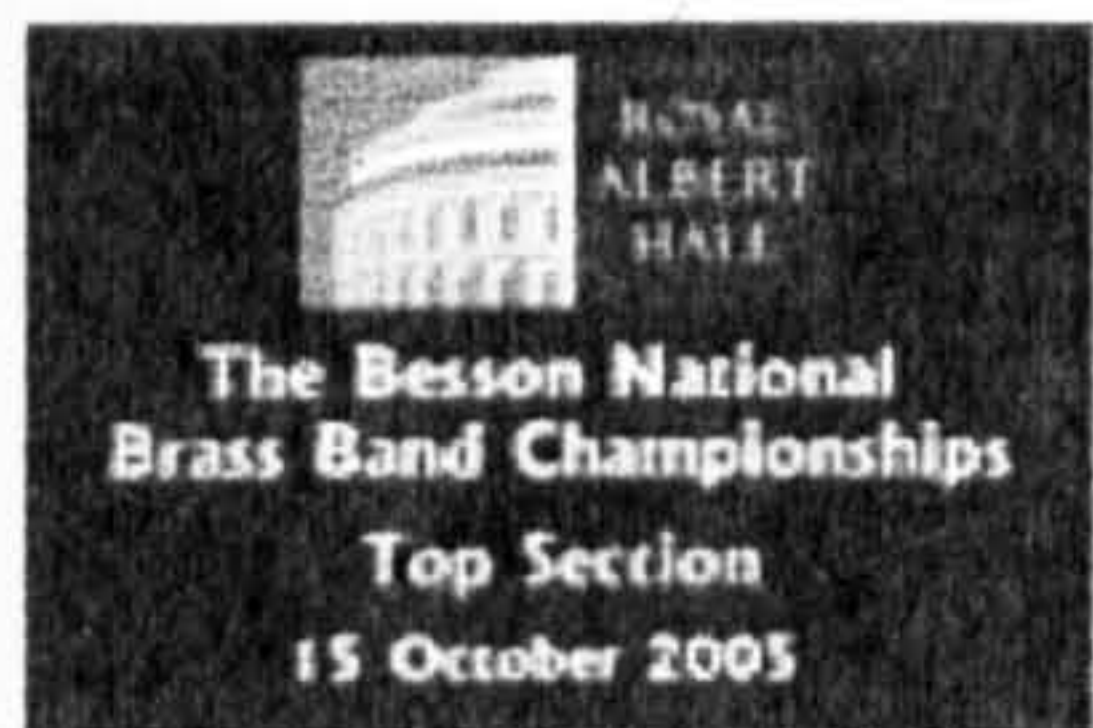
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and was designed to be played by massed forces, but it is playable, as on this occasion, by a 7 piece brass group (four trumpets and three trombones) and a standard-sized band. Consisting of eleven movements, the odd numbered sections feature the brass, with occasional percussion, and the even numbers are for the band. It is a piece of contrasts, and is in its own way very demanding, particularly for the brass group, which probably accounts in part for the lack of performances. For this performance, the brass – playing conventional trumpets and trombones rather than fanfare trumpets – were located on risers behind the main band but in front of the percussion, and with the players in the band using cornets the tonal contrast was maintained.

From the opening "*Intrada*" it was clear there was to be nowhere for the brass players to hide – not that they needed to! The second movement, "*Overture*" saw unison phrases played across the band, with a driving bass part and a telling contribution from the piccolo. Back to the brass for the "*Round of seven parts*" which "did exactly what it said on the can", calling for some clean articulation from the trombones as they followed the trumpets' lead.

The "*Air*" presented a cornet solo over a passacaglia from the band, with constantly flowing quavers underlying the continual movement. An "*Interlude*" from the brass led suddenly into a "*March*" that had more than a touch of Vaughan Williams' "*Sea Songs*" about it, with a very attractive trio melody played by saxes, euphonium and bassoon in unison. The "*Saraband*" brought some particularly well-controlled playing from the brass group, with the sensitive timpani player serving to enhance the overall effect. At times it was hard to believe that only seven instruments were playing, and the tone colours were very varied.

The "*Scherzo*" opened with lively figures from the upper woodwind, and is possibly the most familiar movement of the piece. Sweeping arpeggios and runs could have been extracted from orchestrations of Bach toccatas, and there was more fine tuba pedal work – no coarseness, but immense power and depth of sound. During the ensuing "*Madrigal*" it was possible to imagine a group of singers gathered round four sides of a table as they read off the part-books, and it ended with a striking contribution from the bass trombone. The "*Minuet and trio*" featured a melody on the oboe and alto sax, with effective rises and falls in the accompaniment.

The "*Finale (Fanfare & Fugue)*" united the two groups, with the brass playing the opening fanfare. The fugue, when it started, had an almost jazzy feel with its syncopated rhythm, reminding this listener somewhat of Alec Templeton's "*Bach goes to town*". An effective feature came when the lower half of the band played the tune in augmentation while the main fugue continued in the upper half. Following enthusiastic applause, particularly for the brass ensemble, the band departed for some well-earned refreshments.

Malcolm Arnold's "*H.R.H. Duke of Cambridge March*" was chosen to open the second half – possibly not quite Arnold at his best, but with more than enough characteristic touches to justify its inclusion. It was taken at a cracking pace, with very smooth playing from the horn triplets against the 4/4 of the rest of the band, although the trumpets – now playing across the band – seemed rather overwhelmed on occasion.

The remainder of the evening consisted of two works by Martin Ellerby, who was introduced to the audience by Major Jones, explaining that he had just taken over from Peter Graham as the band's Composer in Residence, a position he also currently holds with the YBS band. He pointed out a link between the two main featured composers, in that Gordon Jacob had taught Joseph Horowitz, who in turn had been one of Martin Ellerby's tutors. The Major also took the opportunity to thank the Colonel of the Regiment, who was present for the concert, for the support given to the band, and in particular for the funds provided to commission new music.

"*Paris Sketches*" (written in 1994 but revised in 2004) was the first work Martin Ellerby composed for wind, and is a tribute to Paris itself, and those who live and work there, making particular use of various bells which can be heard in that city:

"*Saint-Germain-des-Pres - the Latin Quarter*" is famous for its artists and

Sir
Brass Bi

DV
Cham

students. It came across as hauntingly atmospheric, with the horns dominating the texture and shades of Ravel in the impressionistic nature of the music.

"Pigalle: the Soho of Paris" was presented as a burlesque, with angular phrases being passed round the band and the imitation of car horns and sirens. Some effective flutter-tonguing from the brass added a little bite and the percussion were given full rein.

"Pere Lachaise", representing the city's largest cemetery, is the slow movement, with a steady $\frac{3}{4}$ pulse, soft and delicate playing and more than a nod towards Erik Satie's *"Gymnopedies"*. Here there was a moment's uncertainty of intonation as the saxophone soloist tackled the awkwardly low lying melody, but it detracted little from the overall effect.

"Les Halles" provided a bustling finale, as befits a market area, opening with a striking flourish from the horns that was then taken up across the band, and full of cross-rhythms as 3s were effectively set against 4s. There are references to Berlioz's *"Te Deum"*, premiered in a church in *"Les Halles"* in 1855, and following a massive crescendo, led by the percussion, the movement ended with the closing bars of the Berlioz work.

The final item in the programme, *"The Cries of London"* was the World Premiere of a new work commissioned by and dedicated to the band and their Director of Music. The composer explained how he had visited the band as part of his preparation, writing it with specific players in mind, and incorporating the bugle call of the 2nd Battalion into the opening movement, "Dawn Watch".

The movement started atmospherically, leading into the call, presented by four trumpeters, on this occasion placed one either side on the stage and one in either balcony. Particular mention should be made of the inconspicuous manner in which the trumpeters moved to and from their respective positions. Under the trumpet calls, the brass played a chorale that led without a break into the 2nd movement, *"Westminster Chimes"*. As one might expect, the famous tones were heard, but transformed and developed extensively before the movement was brought to a rather unexpected close.

"A dream or two" featured the band's vocalist, James Scott, and also had prominent parts for harp and piano. The words of the popular song *"London Bridge is Falling Down"* formed the basis of the movement, with the "fair lady" referring to the city of London itself, and much use of minor chords to produce a feeling of melancholy. Rippling clarinet figures gave the impression of the water flowing, assisted by the harp, played by one of two guest musicians (the other assisting on oboe). The words were given in the programme, but were perfectly clear, the scoring allowing the vocal line to emerge from the texture with no difficulty.

The scherzo, *"Catch that catch can"*, based on a series of rounds originating from the 17th & 18th centuries, included a jazzy contribution from the string bass (used throughout the second half of the programme). Various duets and ensembles were featured, and even the percussion joined in with a round by Purcell! The tunes came thick and fast, including a round for euphonium and tubas, with the *"Westminster Chimes"* appearing, not to mention the unexpected appearance of *"Pop goes the weasel"*.

With *"Evening Watch"* the opening movement was reworked in minor mode, with the trumpet calls taking on even more of a haunting quality, leading without a break into the finale, *"Hymn"*. This was based on the "National Anthem", although it took a while for the melody itself to be heard. At times reminiscent of Beethoven's *"Wellington's Victory"* and just stopping short of Charles Ives, this nevertheless formed a fitting and majestic conclusion to the piece, and seemed quite apt for a celebration of the city of London.

It was certainly well received by the audience, who had enjoyed an evening of first-rate music-making from the gentlemen (and lady) of the band. All those involved are to be commended, and it is to be hoped that this may be the first

of a series of concerts devoted to serious music for wind. The band is clearly in good form, with talented players throughout, and should be well received on their forth-coming trip to Japan, where they will feature on their programmes Rodney Newton's new commission "Constellations".

Peter Bale

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CONCERT REVIEW

Coldstream Guards Band

perform concert of British Music
St. John's, Smith Square, London
Tuesday 13th September

The Regimental Band of the Coldstream Guards under the baton of Director of Music, Major Graham Jones M.B.E. performed a wonderful and far reaching concert of music by British composers at St. John's Smith Square on Tuesday 13th September.

The first half of the evening was dedicated to the music of the late Dr Gordon Jacob, fittingly with some of his family amongst the audience. The second half featured two works from one of the band world's leading composers (I use this term to encompass bands of all types), Martin Ellerby, plus Malcolm Arnold's *H.R.H. Duke of Cambridge March*. So the concert's title 'British Wind Band Music' was fully justified.

The concert opened with Gordon Jacob's *Concerto for Band*, a three movement work - Allegro, Adagio and Allegro, written for the US Navy Band and premièred in 1968 conducted by Sir Vivian Dunn. The sound and quality of the band was evident right from the beginning of this fine work, with both brass and woodwind showing what high quality players there are around the stand. Special mention must be made of the band's Solo Euphonium player John Storey and the gentlemen of the horn section.

The second Jacob work was a true tour de force - *Music for a Festival*, commissioned by the Arts Council of Great Britain for the Festival of Britain in 1951 and first performed at the Royal Festival Hall by the Massed Bands of the Brigade of Guards and the Fanfare Trumpets of the Royal Military School of Music, Kneller Hall. This seven movement, 35 minute work features a trumpet and trombone group, allegedly of more than 50 for the première but for indoor purposes needing to be reduced. On this occasion the Coldstream Guards mustered six trombones and nine trumpets. The brass, as one may imagine, had a great time, showing excellent control and musicality, particularly when negotiating the complexities of the 2nd and 3rd movements, the Overture and Round Table respectively.

Following the interval and the opening march by Arnold, the evening belonged to Martin Ellerby. This reviewer feels proud to have commissioned Mr Ellerby on two occasions in the last five years to compose major brass band works, both of which have received great acclaim and many subsequent performances, surely a hallmark of quality compositions. The two major works performed to conclude the concert were both tributes in their own way to major European cities: Paris - *Paris Sketches* and London - *The Cries of London*, the world première performance.

Paris Sketches was composed for the 1994 BASBWE Conference and performed by an Honours Band conducted by Clark Rundell at University of Huddersfield. The work is in three movements, depicting three areas of Paris: Pigalle, Père Lachaise (incidentally the cemetery where Hector Berlioz and Adolphe Sax are buried) and Les Halles.

The final work, the musical pinnacle of the evening, is the latest from the pen of Martin Ellerby. *Cries of London* is a six movement work and depicts various London scenes, with the final movement entitled Hymn being an arrangement of the British National Anthem. Two of the six movements are preludes and personalise the band's work as they are bugle calls of the Coldstream Guards - Dawn Watch (movement 1) and Evening Watch (movement 5). The second movement - Westminster Chimes paints a musical picture of the famous chimes just around the corner from the concert venue. The third and fourth, A Dream or Two (A Song for



The Regimental Band of The Coldstream Guards.

London), based on London Bridge is Falling Down, was well delivered by the band's male vocalist. Catch that Catch Can, is a Scherzo based on a series of 'rounds' written in the 17th and 18th century by London composers. The final movement Hymn is a creative arrangement of the British National Anthem. The work, the composer, the band and conductor received a prolonged ovation following the performance. Another fine original work by Mr Ellerby!

The Coldstream Guards Band and their Director of Music, Major Graham Jones deserve great praise for presenting such an evening of original music and for encouraging Martin Ellerby to write for Military Band. Bravo to all those involved with such a creative venture.

Philip Biggs

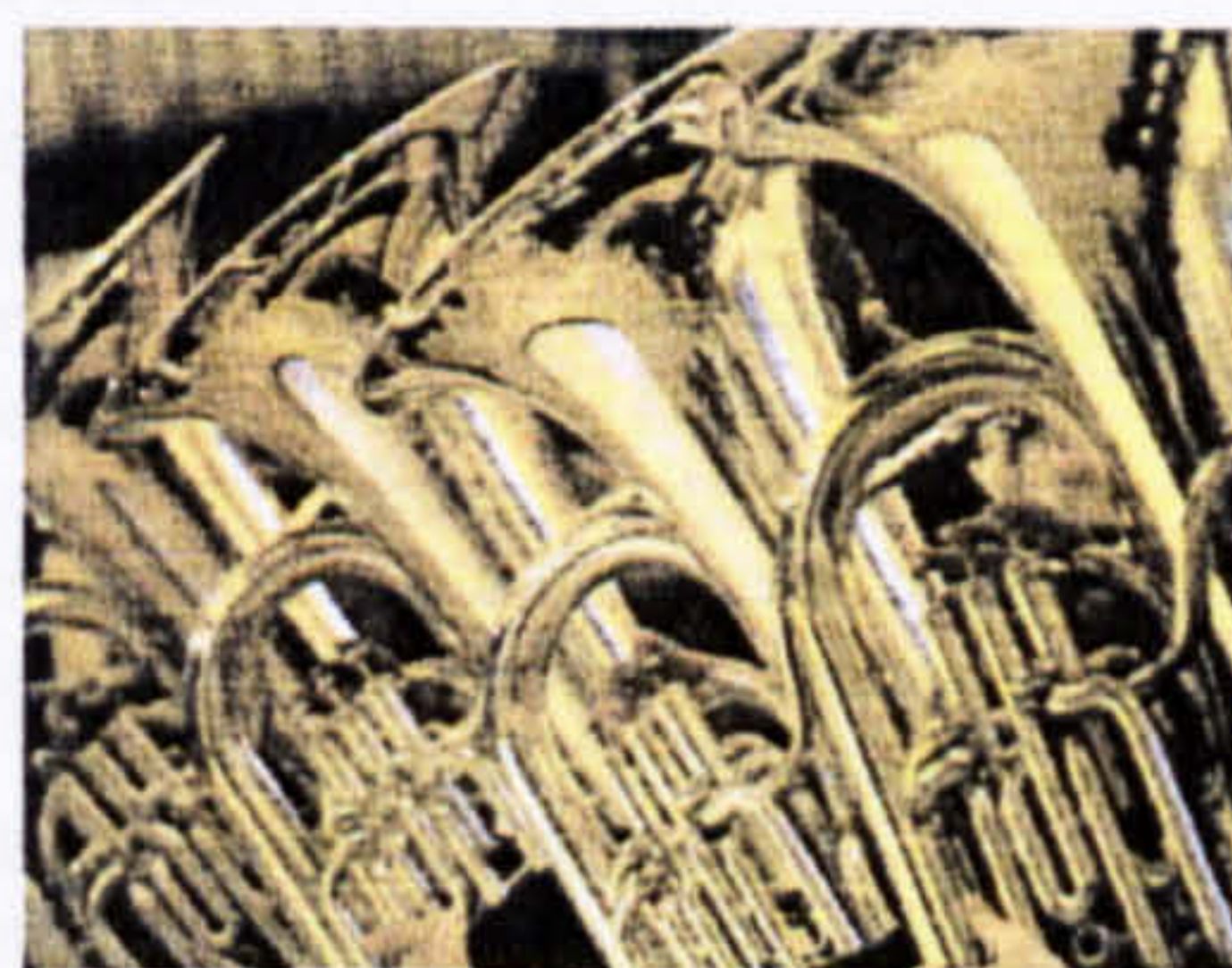


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Brass Roots becomes leader of the park

PICTURED right is Loanhead Brass Roots Band from Midlothian, celebrating its first ever victory in the Development Section at Brass in the Park. The event took place in Newtongrange last weekend, with glorious summer weather contributing to a record attendance of over 6,000 during the three days. Turn to page 3 for a full report.



Photo courtesy of John Martin

Bid on ebay for a chance to play with or conduct Black Dyke Band

BLACK Dyke Band has thrown its 'hat' into Brass Band Aid's (BBA) ring by offering to auction, on ebay, an invitation to play with and conduct the band during a concert.

The idea originated from Leanne Porthouse, the wife of BBA trustee, Ian, and was put to Black Dyke's principal cornet and fellow BBA trustee, Roger Webster.

Bob Thompson of Stanhope Band, one of the five bands involved in the recently released Brass Band Aid CD, commented: "Black Dyke's offer is part of an overall initiative to get bands across the world involved in BBA's contribution to the Make Poverty History initiative."

He added: "We're hoping that this will encourage other bands to join BBA, whether through buying and selling CDs, running raffles or staging concerts. So far 23 bands/promoters have raised funds and pledged support to the charity, but we would like to see at least 100 involved across the world."

Enthusiasing about the offer from one of the best-known brass bands across the globe, Bob Thompson said: "There must be a lot of people who would love an opportunity to either play with, or to conduct Black Dyke - here is that opportunity. We're absolutely delighted with the offer." Watch BBA's website for details of where to bid.

The player and conductor successful in bidding for a moment

in the spotlight with Black Dyke will be respectively invited to play and perform one number each at a pre-arranged concert with the band.

Meanwhile, BBA's first CD is now out and the charity's organisers are exhorting everyone to order a copy of it in the next seven days so that money can be immediately released to build the library of a school in Adete, Ethiopia, after which BBA plans to add classrooms and undertake complete refurbishment of the school.

The CD features Broughtons

Brass Band, Stanhope Silver Band, Barnard Castle Band, Ferryhill Town Band and the all-star Brass Band Aid Celebrity Band (conducted by Richard Evans), plus Alan Fernie's arrangement of the hit, Do They Know it's Christmas.

Said Bob Thompson: "Everyone please buy this CD from either SP&S Ltd., 4barsrest, Just Music or Brass Band Aid's own website (www.brassbandaid.com). All the profits from sales, after postage and credit card commission, go to the school."

London première for Martin Ellerby

MARTIN Ellerby's Cries of London will receive its world première on the evening of 13 September at St. John's Smith Square, London, by the Regimental Band of the Coldstream Guards, under Director of Music, Major Graham Jones MBE. The new work celebrates the fact that London has been the band's home since 1785. "The themes are not actual folk material, more tunes associated with London, like the Westminster Chimes," explained Martin Ellerby to BB.

The programme is very tightly integrated with a strong brass element. It will include Martin Ellerby's Paris Sketches, the composer's first work for wind band, and Gordon Jacob's Music for a Festival. Written for the Festival of Britain. This 11-movement suite involves choirs of brass and wind alternating with each other. Also on

the programme is Jacob's Concerto for Band.

Gordon Jacob taught Joseph Horowitz, who taught Martin Ellerby, a close friend of Sir Malcolm Arnold. This chain is reflected by the inclusion of Arnold's Duke of Cambridge March, written in celebration of the founder of Kneller Hall, the Army's school of music.

The Martin Ellerby work forms part of the band's ongoing commissioning policy, the latest piece being Rodney Newton's Constellations, to be premièred by the band on its forthcoming Japanese tour. Those wishing to attend this event, described by Major Jones as "A very important celebration of British wind music," may obtain tickets from The Box Office, St. John's, Smith Square, London SW1P 3HA, telephone 020 7222 1061, e-mail sjss.org.uk

Prom date for David Childs

TODAY (10th) David Childs will make his third appearance as a soloist at the world's most prestigious music festival, the BBC Proms, although this time, not in the Royal Albert Hall. He will be taking part in the BBC's Proms in the Park at Heaton Park, Manchester, one of five such events taking place around the country on this, the Last Night. David will be joined by New Zealand singing sensation, Hayley Westenra and the BBC Philharmonic Orchestra, conducted by Stephen Bell.

GMT presenter, Heather Stoa, will host Manchester's Prom in the Park, where the audience will be treated to an evening of thrilling live music-making. The programme will include Shostakovich's Festive Overture, Walton's Henry V film music, Glinka's Ruslan and Ludmilla and music from Howard Shore's film score for The Lord of the Rings. Hayley Westenra will sing Schubert's Ave Maria and Puccini's O Mio Babbino Caro, in addition to popular Maori songs from her latest hit album. David's solo spot will include a new orchestration by Rodney Newton of Morricone's Gabriel's Oboe (adapted for euphonium by David himself), Rimsky-Korsakov's Flight of the Bumble Bee and Carnival of Venice, also arranged by David Childs.

Following his invitation to appear at Proms in the Park David commented: "I'm thrilled; it's a huge honour for me and the euphonium. When I performed the Hoddinott Concerto at last year's Proms, it was probably the most important concert I'd ever given, but I think this could end up being just as significant. For me to perform with this kind of company, alongside Hayley Westenra and the BBC Philharmonic, is extremely special - I'm sure it will be an experience that I'll enjoy and cherish for a long time to come."



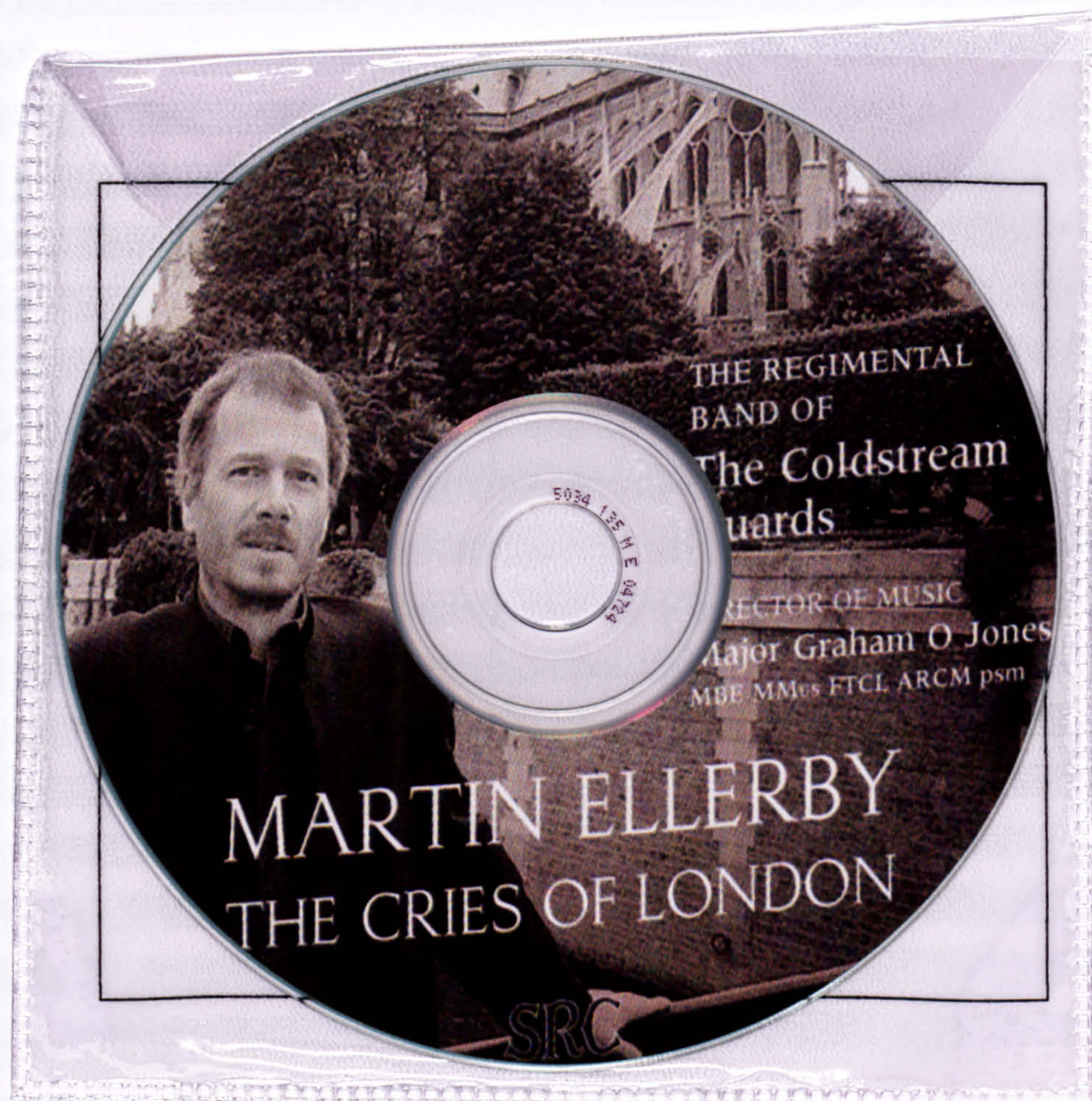
INSIDE: 3rd and 4th section National test-pieces reviewed - see pages 6&7

World Premier

The Cries of London

Martin Ellerby

Performed by The Coldstream Guards Band



St John's, Smiths Square, London
13th September 2005

THE CRIES OF LONDON

1. DAWN WATCH

MARTIN ELLERBY

Moderato (♩ = c. 108)

(1st. Flute doubles Piccolo throughout)

Piccolo

mp quasi ad lib.

mp quasi ad lib.

mp quasi ad lib.

p

p

p

1
Flutes

2

Oboe

1
B♭ Clarinets 2

3

B♭ Bass Clarinet

Bassoon

1
E♭ Alto Saxophones

2

B♭ Tenor Saxophone

B♭ Baritone Saxophone

1
B♭ Trumpets

2

3

B♭ Trumpets

4

F Horns 1.2

F Horns 3.4

1
Trombones

2

Bass Trombone

Euphonium

Tubas 1.2

Double Bass

Synthesizer: wind effect if possible (no pitch)

pp < *p* > *pp* < *p* > *sim.*

Timpani: place large upturned cymbal on drum head, roll on cymbal and execute smooth gliss. quasi ad lib.

pp < *p* > *pp* < *p* > *sim.*

Large Suspended Cymbal (soft sticks)

pp < *p* > *pp* < *p* > *sim.*

Medium Suspended Cymbal (soft sticks)

pp < *p* > *pp* < *p* > *sim.*

7

This musical score page, numbered 165, contains 20 staves of music. The instruments and their parts are as follows:

- Flutes (Fla.):** Staves 1 and 2. Staff 1 starts with a *mp* dynamic. Staff 2 has a *mp* dynamic.
- Oboe (Ob.):** Staff 3. Starts with a *mp* dynamic.
- Clarinets (Cl.):** Staves 4, 5, and 6. Staff 4 (1st) has *p* dynamics. Staff 5 (2nd) has *p* dynamics. Staff 6 (3rd) has *p* dynamics.
- Bass Clarinet (B♭ Bass Cl.):** Staff 7. Starts with a *p* dynamic.
- Bassoon (Bsn.):** Staff 8. No notes are present.
- Saxophones:** Staves 9-11 (E♭ A. Sax., Ten. Sax., E♭ Bar Sax.) are empty.
- Trumpets (B♭ Tpts.):** Staves 12-14. All three staves feature a *Bugle Solo* starting at measure 1 with a *mf* dynamic. The solo includes triplet markings.
- Horns:** Staves 15 (F Horns 1.2) and 16 (F Horns 3.4) are empty.
- Trombones (Trbs.):** Staves 17 (1 and 2) and 18 (Bass Trb.) are empty.
- Euphonium (Euph.):** Staff 19 is empty.
- Tubas (Tubas 1.2):** Staff 20 is empty.
- Double Bass (D. Bass):** Staff 21 is empty.
- Keyboard:** Staves 22 and 23. Staff 22 has sustained chords. Staff 23 has a *gliss.* marking.
- Percussion (Perc.):** Staves 24 and 25. Staff 24 has a *gliss.* marking. Staff 25 has a *gliss.* marking.

10

1 Fla.

2 Fla.

Ob.

1 B♭ Cl. 2

3 B♭ Cl. 3

B♭ Bass Cl.

Bssn.

1 Eb A. Sax.

2 Eb A. Sax.

B♭ Ten. Sax.

E♭ Bar Sax.

1 B♭ Tpta.

2 B♭ Tpta.

3 B♭ Tpta.

4 B♭ Tpta.

F Horns 1.2

F Horns 3.4

1 Trbs.

2 Trbs.

Bass Trb.

Euph.

Tubas 1.2

D. Bass

Keyboard.

1 Perc. 2

3 Perc. 3

p

mp

f sec

mp legato

mp legato

mp legato

mp legato

mp legato

mp legato

mp sec

mp

mp l.v.

mp l.v.

17

1
Fla.

2

Ob.

1
B♭ Cls. 2

3

B♭ Bass Cl.

Bsn.

1
E♭ A. Sax.

2

B♭ Ten. Sax.

E♭ Bar Sax.

1
B♭ Tpts.

2

3

4
B♭ Tpts.

F Horns 1.2

F Horns 3.4

1
Trbs.

2

Bass Trb.

Euph.

Tubas 1.2

D. Bass

Keyboard.

1
Perc. 2

3

Bugle Solo
f

Bugle Solo
f

Bugle Solo
f

Bugle Solo
f

(Soli)
f

mf legato
a2 Soli

mf legato

f

mf legato

f

mf legato

f

mf legato

f

mf legato

24

1 Fl. 1

2 Fl. 2

Ob.

1 B♭ Cl. 2

3 B♭ Bass Cl.

Bsn.

1 E♭ A. Sax.

2 B♭ Ten. Sax.

E♭ Bar Sax.

1 B♭ Tpts.

2 B♭ Tpts.

3 B♭ Tpts.

4 B♭ Tpts.

F Horns 1.2

F Horns 3.4

1 Trbs.

2 Bass Trb.

Euph.

Tubas 1.2

D. Bass

Keyboard.

1 Perc. 2

3 Perc. 3

30

33

This page contains a musical score for instruments 30-33. The parts include:

- Flutes (Fla. 1, 2): Picc. (Piccolo) part at the start, then *f quasi ad lib.* and *mf*. Flute 1 has a *mf* dynamic marking.
- Oboe (Ob.): *f quasi ad lib.* and *mf*.
- B♭ Clarinets (B♭ Cls. 1, 2, 3): *p* dynamics.
- B♭ Bass Clarinet (B♭ Bass Cl.): *p*.
- Bassoon (Bsns.): *p*.
- E♭ Alto Saxophones (E♭ A. Saxs. 1, 2): *p*.
- B♭ Tenor Saxophone (B♭ Ten. Sax.): *p*.
- E♭ Baritone Saxophone (E♭ Bar Sax.): *p*.
- B♭ Trumpets (B♭ Tpts. 1, 2, 3, 4): *ff sec* and *mf* for Bugle Solo.
- F Horns (F Horns 1.2, 3.4): *ff* and *sec*.
- Trombones (Trbs. 1, 2): *ff* and *sec*.
- Bass Trombone (Bass Trb.): *ff* and *sec*.
- Euphonium (Euph.): *ff* and *sec*.
- Tubas (Tubas 1.2): *ff* and *sec*.
- Double Bass (D. Bass): *ff* and *sec*.
- Keyboard: *pp < fpp < p* and *sim.* with instruction: "Synthesizer: wind effect if possible".
- Percussion (Perc. 1, 2, 3): *pp < p* and *sim.*. Perc 1: "Timpani: place large upturned cymbal on drum head, roll on cymbal and execute smooth gliss. quasi ad lib." Perc 2: "Large Suspended Cymbal (soft sticks)". Perc 3: "Medium Suspended Cymbal (soft sticks)".

Attacca

Flute 1 to Piccolo

39

1 Fl. *ff giocoso*

2 Ob. *ff giocoso*

1 B♭ Cl. 2 *ff*

3 B♭ Bass Cl. *ff*

Bsn.

1 E♭ A. Sax.

2 B♭ Ten. Sax.

E♭ Bar Sax.

1 B♭ Tpts.

2 B♭ Tpts.

3 B♭ Tpts.

4 B♭ Tpts.

F Horns 1.2

F Horns 3.4

1 Trbs. *f*

2 Bass Trb. *f*

Euph. *f*

Tubas 1.2 *f*

D. Bass *f*

Keyboard.

1 Perc. 2 *f* Solo (normal playing)

3 Clashed Cymbals *mf* Side Drum

fl.v.

2. WESTMINSTER CHIMES

Allegro moderato ($\text{♩} = \text{c. } 120$)

Piccolo

1
Flutes *f*

2
f

Oboe *f*

1
f

2
B♭ Clarinets *f*

3
f

B♭ Bass Clarinet *f*

Bassoon *f*

E♭ Alto Saxophones 1.2 *f*

B♭ Tenor Saxophone *f*

E♭ Baritone Saxophone *f*

B♭ Trumpets 1.2 *f*

B♭ Trumpets 3.4 *f*

F Horns 1.2 *f*

F Horns 3.4 *f*

Trombones 1.2 *f*

Bass Trombone *f*

Euphonium *f*

Tubas 1.2 *f*

Double Bass *f*

Keyboard
Glockenspiel *f*

1
Timpani *f*

Side Drum *f*

2
Percussion *f*

Clashed Cymbals *f*

3
f

fl.v. *fl.v.* *fl.v.*

1
Fls.

2

Ob.

1
B♭ Cls. 2

3

B♭ Bass Cl.

Bsn.

E♭ A. Saxes. 1.2

B♭ Ten. Sax.

E♭ Bar. Sax.

B♭ Tpts. 1.2

B♭ Tpts. 2.3

F Horns 1.2

F Horns 3.4

Trbs. 1.2

Bass Trb.

Euph.

Tubas 1.2

D. Bass

Keyboard.

1
Perc. 2

3

fl.v. *fl.v.* *sim.*

The musical score on page 174 is arranged in a traditional orchestral format. The instruments and their parts are as follows:

- Flutes (Fla.):** Staves 1 and 2. Dynamics: *mf*, *f*, *mf*, *fp*.
- Oboe (Ob.):** Staff 3. Dynamics: *mf*, *f*, *mf*, *fp*.
- B♭ Clarinets (B♭ Cl.):** Staves 2 and 3. Dynamics: *mf*, *f*, *mf*, *fp*.
- B♭ Bass Clarinet (B♭ Bass Cl.):** Staff 4. Dynamics: *mf*, *fp*.
- Bassoon (Bssn.):** Staff 5. Dynamics: *mf*, *fp*.
- E♭ Alto Saxophones (Eb A. Saxes):** Staff 6. Dynamics: *f*, *mf*.
- B♭ Tenor Saxophone (B♭ Ten. Sax.):** Staff 7. Dynamics: *mf*.
- E♭ Baritone Saxophone (Eb Bar. Sax.):** Staff 8. Dynamics: *fp*.
- B♭ Trumpets (B♭ Tpts.):** Staves 9 and 10. Dynamics: *fp*, *f*, *mf*.
- F Horns (F Horns):** Staves 11 and 12. Dynamics: *fp*, *f*, *mf*.
- Trombones (Trbs.):** Staff 13. Dynamics: *mf*, *f*, *mf*.
- Bass Trombone (Bass Trb.):** Staff 14. Dynamics: *mf*.
- Euphonium (Euph.):** Staff 15. Dynamics: *f*, *mf*.
- Tubas (Tubas):** Staff 16. Dynamics: *fp*.
- Double Bass (D. Bass):** Staff 17. Dynamics: *fp*.
- Keyboard:** Staves 18 and 19. Dynamics: *pp*.
- Percussion (Perc.):** Staves 20 and 21. Dynamics: *f*, *fl.v.*, *sim.*

The score features various dynamic markings such as *mf* (mezzo-forte), *f* (forte), *fp* (forzando), and *pp* (pianissimo). There are also articulation marks like *fl.v.* and *sim.* at the bottom of the page.

15

1 Fl. 1 Solo *f* *mf*

2 Fl. 2 Solo *f* *mf*

Ob. Solo *f* *mp* *mf*

1 B♭ Cl. 1 *f* *mp* *mf* Soli

2 B♭ Cl. 2 *f* *mf* *mf*

3 B♭ Cl. 3 *f* *mp*

B♭ Bass Cl. *f* *mp*

Bssn. *f* *mp*

E♭ A. Saxs. 1, 2 *mf* *f* *mf legato*

B♭ Ten. Sax. *f*

E♭ Bar. Sax. *f*

B♭ Tpts. 1, 2 *f* *mp* *mf* I. con sord.

B♭ Tpts. 2, 3 *f* *mp* *mf*

F Horns 1, 2 *mp* *mp* *mp*

F Horns 3, 4 *mp*

Trbs. 1, 2 *f*

Bass Trb. *f*

Euph. *f*

Tubas 1, 2 *f*

D. Bass *pizz* *mf with 'spring'*

Keyboard. *mp 'brighly'*

1 Perc. 1 *f*

2 Perc. 2 *mp* *f*

3 Perc. 3 *f*

fl.v.

20

1 Fl. 1

2 Fl. 2

Ob. *mf*

1 B♭ Cl. 2 *mf legato* 1. Solo *f* 3

3 B♭ Bass Cl. *mf*

Bssn.

E♭ A. Sax. 1, 2 *mf legato* 1. Solo *f* 3

B♭ Ten. Sax.

E♭ Bar. Sax.

B♭ Tpts. 1, 2 *mf* senza sord.

B♭ Tpts. 2, 3 *mf legato* 3.

F Horns 1, 2 *mp* 7 *mp* 7

F Horns 3, 4

Trbs. 1, 2 1. con sord. *mf* senza sord. 2. *mf*

Bass Trb.

Euph.

Tubas 1, 2

D. Bass

Keyboard.

1 Perc. 2 *p 'warm'* *p* *mf*

3 Perc. 3 *mf*

This page of a musical score, numbered 14 in the top left and 24 in a box at the top left, and (177) in the top right, contains the following parts and markings:

- Flutes (Fla.):** 1 and 2. Part 1 has a *f* dynamic and a sixteenth-note pattern.
- Oboes (Ob.):** Part 1 has a *f* dynamic and a sustained note.
- B♭ Clarinets (B♭ Cls.):** 2 and 3. Part 2 has a *f* dynamic and a sixteenth-note pattern.
- B♭ Bass Clarinet (B♭ Bass Cl.):** Part 1 has a *f* dynamic and a sixteenth-note pattern.
- Bassoon (Bsn.):** Part 1 has a *f* dynamic and a sixteenth-note pattern.
- E♭ Alto Saxophone (E♭ A. Saxs.):** 1 and 2. Part 1 has a *f* dynamic and a sixteenth-note pattern.
- B♭ Tenor Saxophone (B♭ Ten. Sax.):** Part 1 has a *f* dynamic and a sixteenth-note pattern.
- E♭ Baritone Saxophone (E♭ Bar. Sax.):** Part 1 has a *f* dynamic and a sixteenth-note pattern.
- B♭ Trumpets (B♭ Tpts.):** 1 and 2. Part 1 has a *f* dynamic and a sixteenth-note pattern. Part 2 has a *ff* dynamic and triplet markings.
- B♭ Trumpets (B♭ Tpts.):** 2 and 3. Part 1 has a *f* dynamic and a sixteenth-note pattern. Part 2 has a *ff* dynamic and triplet markings.
- F Horns (F Horns):** 1 and 2. Part 1 has a *f* dynamic and a sixteenth-note pattern. Part 2 has a *f* dynamic and a sixteenth-note pattern.
- F Horns (F Horns):** 3 and 4. Part 1 has a *f* dynamic and a sixteenth-note pattern. Part 2 has a *f* dynamic and a sixteenth-note pattern.
- Trombones (Trbs.):** 1 and 2. Part 1 has a *f* dynamic and a sixteenth-note pattern. Part 2 has a *ff* dynamic and a sixteenth-note pattern.
- Bass Trombone (Bass Trb.):** Part 1 has a *f* dynamic and a sixteenth-note pattern. Part 2 has a *ff* dynamic and a sixteenth-note pattern.
- Euphonium (Euph.):** Part 1 has a *f* dynamic and a sixteenth-note pattern. Part 2 has a *ff* dynamic and a sixteenth-note pattern.
- Tubas (Tubas):** 1 and 2. Part 1 has a *f* dynamic and a sixteenth-note pattern. Part 2 has a *f* dynamic and a sixteenth-note pattern.
- Double Bass (D. Bass):** Part 1 has a *f* dynamic and a sixteenth-note pattern. Part 2 has a *f* dynamic and a sixteenth-note pattern.
- Keyboard:** Part 1 has a *f* dynamic and a sixteenth-note pattern. Part 2 has a *f* dynamic and a sixteenth-note pattern.
- Percussion (Perc.):** 1, 2, and 3. Part 1 has a *f* dynamic and a sixteenth-note pattern. Part 2 has a *f* dynamic and a sixteenth-note pattern. Part 3 has a *sim.* marking.

At the bottom of the page, there are markings: *fl.v.* under the first two percussion staves and *sim.* under the third percussion staff.

29

1 Fls. *f* *mf* *mp*

2 Fls. *f* *mf* *mp*

Ob. *f* *mf* *mp*

1 B♭ Cls. 2 *f* *mf* *mp*

3 B♭ Bass Cl. *f* *mp*

Bsn. *f* *mf*

E♭ A. Saxs. 1.2

B♭ Ten. Sax.

E♭ Bar. Sax.

B♭ Tpts. 1.2 *f*

B♭ Tpts. 2.3 *f*

F Horns 1.2 *ff* *f*

F Horns 3.4 *ff* *f*

Trbs. 1.2 *mp*

Bass Trb. *mp*

Euph.

Tubas 1.2 *f*

D. Bass *arco* *f* *pizz.* *mf with 'spring'*

Keyboard. *mp 'brighly'*

1 Perc. 2 *p* *f* *p* *f*

3 *fl.v.* *fl.v.*

1
Fla. 1

2
Fla. 2

Ob.

1
B♭ Cl. 2

3
B♭ Bass Cl.

Bsn.

E♭ A. Sax. 1, 2

B♭ Ten. Sax.

E♭ Bar. Sax.

B♭ Tpts. 1, 2
1. Solo

B♭ Tpts. 2, 3

F Horns 1, 2
1. Solo

F Horns 3, 4

Trbs. 1, 2

Bass Trb.

Euph.

Tubas 1, 2

D. Bass

Keyboard.

1
Perc. 2

3

f, *p*, *f.v.*

39

1 Fls. 2 Fls. Ob. 1 B♭ Cls. 2 B♭ Bass Cl. Bsn. E♭ A. Saxs. 1, 2 B♭ Ten. Sax. E♭ Bar. Sax. B♭ Tpts. 1, 2 B♭ Tpts. 2, 3 F Horns 1, 2 F Horns 3, 4 Trbs. 1, 2 Bass Trb. Euph. Tubas 1, 2 D. Bass Keyboard. 1 Perc. 2 Perc. 3

This page of a musical score, numbered 48, is for a large orchestra. It contains 28 staves, each representing a different instrument or section. The instruments listed on the left are: Flute 1 and 2, Oboe, Clarinet in Bb 1, 2, and 3, Bassoon, Saxophone in Eb (Alto), Tenor Saxophone in Bb, Baritone Saxophone in Eb, Trumpet in Bb 1 and 2, Trumpet in Bb 2 and 3, Horn in F 1 and 2, Horn in F 3 and 4, Trombone in Bb 1 and 2, Bass Trombone, Euphonium, Tuba in Bb 1 and 2, Double Bass, Keyboard, and Percussion 1, 2, and 3. The score is written in a common time signature (C) and features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *f* (forte) and *flv.* (flautissimo). There are also articulation marks and some specific performance instructions like *12* and *22* above notes. The page is numbered 48 in a box at the top right, and the overall page number (181) is in the top right corner.

1
Fla. 2
Ob.
1
B \flat Cls. 2
3
B \flat Bass Cl.
Bsn.
E \flat A. Saxa. 1.2
B \flat Ten. Sax.
E \flat Bar. Sax.
B \flat Tpts. 1.2
B \flat Tpts. 2.3
F Horns 1.2
F Horns 3.4
Trbs. 1.2
Bass Trb.
Euph.
Tubas 1.2
D. Bass
Keyboard.
1
Perc. 2
3

f *fp* *f*
f
fl.v. *fl.v.* *sim.*

1
Fla.

2
Ob.

1
B♭ Cls. 2

3
B♭ Bass Cl.

Bssn.

E♭ A. Sax. 1.2

B♭ Ten. Sax.

E♭ Bar. Sax.

B♭ Tpts. 1.2

B♭ Tpts. 2.3

F Horns 1.2

F Horns 3.4

Trbs. 1.2

Bass Trb.

Euph.

Tubas 1.2

D. Bass

Keyboard.

1
Perc. 2

3

flv. *sim.*

1 Fl. 1 *f*

2 Fl. 2 *mf*

Ob. *f*

1 B♭ Cla. 2 *f*

3 B♭ Cla. 3 *f*

B♭ Bass Cl. *f*

Bssn. *f*

E♭ A. Sax. 1.2 *mp legato*

B♭ Ten. Sax. *mp*

E♭ Bar. Sax. *f*

B♭ Tpts. 1.2 *f*

B♭ Tpts. 2.3 *mf*

F Horns 1.2 *mp*

F Horns 3.4 *mp*

Trbs. 1.2 *f*

Bass Trb. *f*

Euph. *f*

Tubas 1.2 *f*

D. Bass *fp pizz.*

Keyboard. *mf 'brightly'*

Xylophone *f*

1 Perc. 2 *f*

3 Perc. 3 *mp 'gently insistent'*

p l.v. 'lightly'

63

1
Fla. 1

2
Fla. 2

Ob.

1
Bb Cl. 2

3
Bb Bass Cl.

Bssn.

Eb A. Saxs. 1.2
f

Bb Ten. Sax.

Eb Bar. Sax.

Bb Tpts. 1.2

Bb Tpts. 2.3

F Horns 1.2
mp

F Horns 3.4
mp

Trbs. 1.2
mp legato

Bass Trb.
mp legato

Euph.
f
Solo

Tubas 1.2

D. Bass
arco

Keyboard.
Glockenspiel
f

1
Perc. 2

3

f *mf* *f*

mf *f*

mf l.v. *fl.v.*

1 Fl. 1

2 Fl. 2

Ob.

1 B \flat Cl. 2

3 B \flat Cl. 3

B \flat Bass Cl.

Bssn.

E \flat A. Sax. 1, 2

B \flat Ten. Sax.

E \flat Bar. Sax.

2 B \flat Tpts. 1, 2

3 B \flat Tpts. 2, 3

F Horns 1, 2

F Horns 3, 4

Trbs. 1, 2

Bass Trb.

Euph.

Tubas 1, 2

D. Bass

Keyboard

1 Perc. 1

2 Perc. 2

3 Perc. 3

f

fl.v.

75

1 Fl. 1

2 Fl. 2

Ob.

1 Bb Cla. 2

3 Bb Bass Cl.

Bssn.

Eb A. Saxs. 1, 2

Bb Ten. Sax.

Eb Bar. Sax.

Bb Tpts. 1, 2

Bb Tpts. 2, 3

F Horns 1, 2

F Horns 3, 4

Trbs. 1, 2

Bass Trb.

Euph.

Tubas 1, 2

D. Bass

Keyboard.

1 Perc. 2

3 Perc. 3

flv.

sim.

ff

f

mf

mp

77

1 Fls. 1
2 Fls. 2
Ob.
1 Bb Cls. 1
2 Bb Cls. 2
3 Bb Cls. 3
Bb Bass Cl.
Bssn.
Eb A. Saxs. 1.2
Bb Ten. Sax.
Eb Bar. Sax.
Bb Tpts. 1.2
Bb Tpts. 2.3
F Horns 1.2
F Horns 3.4
Trbs. 1.2
Bass Trb.
Euph.
Tubas 1.2
D. Bass
Keyboard
1 Perc. 1
2 Perc. 2
3 Perc. 3

f *ff* *mf* *ff: sec* *ff: l.v.*

Cresc.

3. A DREAM OR TWO (A Song for London)

Allegro moderato (♩ = c. 120)

This musical score is for the third movement, 'A Dream or Two (A Song for London)', in Allegro moderato tempo (♩ = c. 120). The score is arranged for a full orchestra and includes a male vocal line. The instrumentation includes: Male Vocal, Flutes (1 and 2), Oboe, B♭ Clarinets (2 and 3), B♭ Bass Clarinet, Bassoon, E♭ Alto Saxophones (1 and 2), B♭ Tenor Saxophone (with a note that the Baritone Saxophone is tacet), E♭ Baritone Saxophone, B♭ Trumpets (1 and 2, 3 and 4), F Horns (1 and 2, 3 and 4), Trombones (1 and 2, Bass Trombone), Euphonium, Tubas (1 and 2), Double Bass, Piano, Percussion (Suspended Cymbal, Bass Drum, Side Drum, Tenor Drum, Tubular Bells), and Piccolo.

The score features various dynamics such as *mf*, *mp*, *f*, *ff*, *pp*, and *fz*. Performance instructions include *div.*, *mp legato quasi ad lib.*, *mp < f*, *con sord.*, *pizz.*, *mf l.v.*, *con Ped.*, *mf l.v.*, *p l.v.*, *f mf <*, *mf <*, *mf <*, *sim.*, *fz*, and *ff 'declamatory'*. A 'Piccolo Solo' is indicated in the Flute 1 part.

The percussion section includes instructions for the Suspended Cymbal (hard stick), Bass Drum, Side Drum (both drums placed next to each other, same sticks), Tenor Drum, and Tubular Bells.

Vocal

1
Fla.

2
Ob.

1
Bb Cla. 2

3
Bb Bass Cl.

Basn.
mp legato quasi ad lib.

Eb A. Sax. 1.2
mf

Bb Ten. Sax.

Eb Bar. Sax.

Bb Tpts. 1.2
mp < f

B Tpts. 3.4
mp < f

F Horns 1.2
f

F Horns 3.4
f

Trbs. 1.2
mp < f

Bass Trb.

Euph.

Tubas 1.2
hd

D. Bass

Keyboard

1
Perc. 2
p

3

12

Vocal

1
Fla.

2
Ob.

1
B♭ Cla. 2

3
B♭ Bass Cl.

Bsn.

E♭ A. Saxs. 1.2

B♭ Ten. Sax.

E♭ Bar. Sax.

B♭ Tpts. 1.2

B♭ Tpts. 3.4

F Horns 1.2

F Horns 3.4

Trbs. 1.2

Bass Trb.

Euph.

Tubas 1.2

D. Bass

Keyboard

Harp

1
Perc. 2

3
Glockenspiel

mp legato quasi ad lib.

f

f

mp legato

p legato

p legato

mf

p

p legato

mp < f

mp < f

mp < f

mp < f

f

f

p legato

nat.

nat.

p legato

mp < f

mp < f

f

p

pp

mf

p legato

a2

p legato

mf

p with 'spring'

f

mf legato l.v.

p

18

Vocal *f*
Lon - don Bridge is fall - ing down, fall - ing down, fall - ing down. Lon - don Bridge is

1
Fls. *mf* *p legato* (no trill) *sim.*

2

Ob. *mf*

1

B♭ Cla. 2

3

B♭ Bass Cl.

Bsn. *p legato* *p legato*

E♭ A. Sax. 1.2

B♭ Ten. Sax. *p legato*

E♭ Bar. Sax.

B♭ Tpts. 1.2

B♭ Tpts. 3.4

F Horns 1.2 *p legato*

F Horns 3.4 *p legato*

Trba. 1.2 *senza sord.* *p legato*

Bass Trb.

Euph.

Tubas 1.2 *a2*

D. Bass

Keyboard

1 (Suspended Cymbal) *mp l.v.*

Perc. 2

3

24

Vocal
fall - ing down, My fair la - dy. Lon - don Bridge is bro - ken down,

1
Fla. *mf* *p legato* (no trill) *sim.*

2
Fla. *mf* *p legato* (no trill) *sim.*

Ob.

1
B♭ Cl. 2

3
B♭ Bass Cl. *mp legato*

Bsn. *p legato*

E♭ A. Saxes 1.2 *1. Solo* *mf legato*

B♭ Ten. Sax. *p legato*

E♭ Bar. Sax.

B♭ Tpts. 1.2 *senza sord.* *< mf* *p*

B♭ Tpts. 3.4 *senza sord.* *< mf* *p*

F Horns 1.2 *< mf* *p legato*

F Horns 3.4 *p legato* *mf* *f* *p*

Trbs. 1.2

Bass Trb.

Euph.

Tubas 1.2 *a2*

D. Bass

Keyboard *f* *mf l.v.*

1
Perc. 2 *pp* *mf l.v.*

3
Perc. 3 *mp*

30

Vocal
bro - ken down, bro - ken down. Lon - don Bridge is bro - ken down, My fair la - dy.

1
Fla.
2

Ob.

1
B♭ Cl. 2
3
B♭ Bass Cl.
Bass.

E♭ A. Saxes. 1.2
B♭ Ten. Sax.
E♭ Bar. Sax.

B♭ Tpts. 1.2
B♭ Tpts. 3.4

F Horns 1.2
F Horns 3.4

Trbs. 1.2
Bass Trb.

Euph.

Tubas 1.2

D. Bass

Keyboard

1
Perc. 2
3

Vocal *mf* I could dream a dream or two.

Fl. 1 *f* *mf freely* *f*

Fl. 2 *f* *mf freely* *f*

Ob. *f* *mf legato* *a2*

B♭ Cl. 1 *mf legato* *a2*

B♭ Cl. 2 *mf* *mf legato*

B♭ Cl. 3 *mf legato*

B♭ Bass Cl. *p* *mf legato*

Bsn. *mf legato*

E♭ A. Saxes 1.2 *p*

B♭ Ten. Sax. *p* *mf legato*

E♭ Bar. Sax.

B♭ Tpts. 1.2 *f* *mp* *p*

B♭ Tpts. 3.4 *f* *mp* *p*

F Horns 1.2 *p legato*

F Horns 3.4 *p legato*

Trbs. 1.2 *mp legato senza sord.*

Bass Trb. *mp legato*

Euph. *mp legato*

Tubas 1.2 *mp legato* *mp*

D. Bass *mp l.v.* *mf l.v.*

Keyboard *mf* *sim.* *mf legato l.v.*

Piano *con Ped.*

Harp

Perc. 1 *pp* *mf l.v.* *pp* *mf l.v.*

Perc. 2

Perc. 3 *mf* *sim.*

This page of a musical score, numbered 196, features a vocal line and a full orchestral arrangement. The vocal line at the top is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "One for me and one for you. Then I'd make them both come true, My fair la-dy." The vocal part is followed by staves for Flute (Fla.), Oboe (Ob.), Clarinet in B-flat (Bb Cls.), Bass Clarinet (Bb Bass Cl.), Bassoon (Bsn.), E-flat Alto Saxophone (Eb A. Saxs.), Tenor Saxophone (Bb Ten. Sax.), E-flat Baritone Saxophone (Eb Bar. Sax.), B-flat Trumpets (Bb Tpts.), French Horns (F Horns), Trombones (Trbs.), Euphonium (Euph.), Tubas, Double Bass (D. Bass), and Keyboard. The percussion section includes Timpani, Side Drum, and Suspended Cymbal. The score includes various dynamic markings such as *mf* (mezzo-forte), *f* (forte), *pp* (pianissimo), and *mp* (mezzo-piano). The tempo or performance instruction *mp l.v.* is located at the bottom center of the page. The orchestration includes woodwinds, brass, strings, and keyboard instruments.

Vocal
One for me and one for you. Then I'd make them both come true, My fair la-dy.

Fla.
Ob.
Bb Cls.
Bb Bass Cl.
Bsn.
Eb A. Saxs.
Bb Ten. Sax.
Eb Bar. Sax.
Bb Tpts.
Bb Tpts.
F Horns
F Horns
Trbs.
Bass Trb.
Euph.
Tubas
D. Bass
Keyboard
Timpani
Suspended Cymbal
Side Drum
Suspended Cymbal (soft stick)
mp l.v.

49

Vocal

Mir - rored in her face, Mag - i - cal with grace, Ev' ry - where a - round her sto - ry. Through her mis - ty eyes.

Fls. 1 2

Ob.

B♭ Cls. 1 2 3

B♭ Bass Cl.

Bssn.

E♭ A. Saxes 1.2

B♭ Ten. Sax.

E♭ Bar. Sax.

B♭ Tpts. 1.2

B♭ Tpts. 3.4

F Horns 1.2

F Horns 3.4

Trbs. 1.2

Bass Trb.

Euph.

Tubas 1.2

D. Bass

Keyboard

Perc. 1 2 3

f *mp* *f* *mp* *mp* *mf* *mp with 'spring'* *f l.v.*

54

Vocal — To the dis - tant skies, No - thing can des - troy her glo - ry. As the sun comes shi - ning down, On the

1
Fla.

2

Ob.

1
B♭ Cls. 2

3
B♭ Bass Cl.

Basn.

E♭ A. Saxes. 1.2

B♭ Ten. Sax.

E♭ Bar. Sax.

B♭ Tpts. 1.2

B♭ Tpts. 3.4

F Horns 1.2

F Horns 3.4

Trbs. 1.2

Bass Trb.

Euph.

Tubas 1.2

D. Bass

Keyboard

1
Perc. 2

3

f

f

f

mf

mf legato

mf legato

mf legato

mf legato

mf legato

mf legato

mf legato

mf legato

mf legato

mf
(Harp)

mf legato l.v.

f.l.v.

59

Vocal
life of Lon - don Town: Let the sun - shine shine on you, My fair la - dy.

1
Fla.
2

Ob.

1
B♭ Cls. 2
3
B♭ Bass Cl.
Bsn.

E♭ A. Sax. 1.2
B♭ Ten. Sax.
E♭ Bar. Sax.

B♭ Tpts. 1.2
B♭ Tpts. 3.4

F Horns 1.2
F Horns 3.4

Trbs. 1.2
Bass Trb.
Euph.
Tubas 1.2
D. Bass

Keyboard
fl.v.
ft

1
Timpani
mf
Suspended Cymbal
p

Perc. 2
3

Detailed description of the musical score: This is a page of a musical score for a large ensemble. It begins with a vocal line at the top, with lyrics: "life of Lon - don Town: Let the sun - shine shine on you, My fair la - dy." Below the vocal line are staves for various instruments. The woodwinds include two flutes (Fla. 1, 2), an oboe (Ob.), three B-flat clarinets (B♭ Cls. 1, 2, 3), a B-flat bass clarinet (B♭ Bass Cl.), a bassoon (Bsn.), an E-flat alto saxophone (E♭ A. Sax.), a B-flat tenor saxophone (B♭ Ten. Sax.), and an E-flat baritone saxophone (E♭ Bar. Sax.). The brass section consists of two B-flat trumpets (B♭ Tpts. 1, 2), two B-flat trumpets (B♭ Tpts. 3, 4), two F horns (F Horns 1, 2), two F horns (F Horns 3, 4), two trombones (Trbs. 1, 2), a bass trombone (Bass Trb.), an euphonium (Euph.), two tubas (Tubas 1, 2), and a double bass (D. Bass). The keyboard part is shown in grand staff notation. The percussion section includes three timpani (labeled 1, 2, 3), a suspended cymbal, and other percussion instruments (labeled Perc. 2, 3). Dynamics such as *f*, *mf*, *fp*, and *p* are indicated throughout the score. The score is written in a key signature of one sharp (F#) and a common time signature (C).

Vocal

1 Fls. *Piccolo Solo* *ff 'declamatory'*

2 Fls. *f* *mf*

Ob. *f* *mf*

1 B♭ Cl. 2 *f* *mp legato quasi ad lib.*

3 B♭ Cl. 2 *f* *mp legato quasi ad lib.*

B♭ Bass Cl. *f* *mp legato quasi ad lib.*

Bsn. *f*

E♭ A. Saxs. 1.2 *mf* *mf*

B♭ Ten. Sax. *mf* *mf*

E♭ Bar. Sax.

B♭ Tpts. 1.2 *mf*

B♭ Tpts. 3.4 *con sord.* *f*

F Horns 1.2 *f*

F Horns 3.4 *f*

Trbs. 1.2 *con sord.* *f*

Bass Trb. *con sord.* *f* *p*

Euph. *mp legato*

Tubas 1.2 *mp legato*

D. Bass *mf with 'spring'* *mf l.v.*

Keyboard *mf* *Piano* *mf*

1 Perc. 2 *mf l.v.* *pp* *f l.v.* *Bass Drum* *p* *sim.*

2 Perc. 2 *Tenor Drum* *p* *f* *Side Drum* *p* *sim.*

3 Perc. 2 *Tubular Bells* *f l.v.* *sim.*

76

80

Vocal *mf*
I could dream a dream or two, One for me, and

Fla. 1 *Solo*
2 *f freely*

Ob. *mf legato*

B♭ Cl. 1 *mf legato*
2 *mf* *mf legato*
3 *mf legato*

B♭ Bass Cl. *mf* *mf legato*

Bsn. *mf legato*

E♭ A. Saxes 1.2

B♭ Ten. Sax. *mf* *p* *mf legato*

E♭ Bar. Sax.

B♭ Tpts. 1.2 *mf* *p* *senza sord.* 1. *mp legato*
3.4 *mf* *p* *senza sord.* *a2 mp legato*

F Horns 1.2 *p legato* *a2 mp legato*
3.4 *p legato* *a2 mp legato*

Trbs. 1.2 *mp legato*

Bass Trb. *mp legato*

Euph. *mp legato*

Tubas 1.2 *mp* *mp legato*

D. Bass *mp l.v.* *mf l.v.*

Keyboard *mf* *sim.* Harp *mf legato l.v.*

(Suspended Cymbal)

Perc. 1 *mf l.v.* *pp* *mf l.v.*

Perc. 2

3 Glockenspiel *mf* *sim.*

83

Vocal
one for you. Then I'd make them both come true, My fair la - dy.

Flute

1
2

Ob.

1
2
3

B♭ Cla. 2
3

B♭ Bass Cl.
mf legato

Bsn.

E♭ A. Saxes. 1.2

B♭ Ten. Sax.

E♭ Bar. Sax.

B♭ Tpts. 1.2
2

B♭ Tpts. 3.4

F Horns 1.2
f

F Horns 3.4
f

Trbs. 1.2
f

Bass Trb.

Euph.

Tubas 1.2
f

D. Bass
mf *f*

Keyboard
f *ff l.v.*

1
2
3

Timpani
pp *p* *mp*

Suspended Cymbal
p

Side Drum
p *mf*

Suspended Cymbal (soft stick)
p *mf*

mp l.v.

Vocal
Mir - rored in her face, Mag - i - cal with grace, Ev' ry - where a - round her sto - ry. Through her mis - ty eyes, -

1
Fls.
f *mf*

2
f *mf*

Ob.

1
mf legato

B♭ Cls. 2
mf legato

3
mf legato

B♭ Bass Cl.
mf

Bssn.
mf

E♭ A. Saxes. 1.2

B♭ Ten. Sax.

E♭ Bar. Sax.

B♭ Tpts. 1.2
mf legato
1. con sord.
con sord.

B♭ Tpts. 3.4
mf legato

F Horns 1.2

F Horns 3.4

Trbs. 1.2

Bass Trb.

Euph.

Tubas 1.2

D. Bass
mf with 'spring'

Keyboard

1
mf l.v.

Perc. 2

3

99

Vocal
Town: Let the sun - shine shine on you, My fair la - dy.

1 Fl. Piccolo *f*

2 Fl. *f*

Ob. *f*

1 B♭ Cl. 2 *f*

3 B♭ Cl. 3 *mf*

B♭ Bass Cl. *mf* *f*

Basn. *mf* *f*

E♭ A. Saxes 1, 2 *mf* *f*

B♭ Ten. Sax. *mf* *f*

E♭ Bar. Sax. *mf* *f*

B♭ Tpts. 1, 2 *f* *mf*

B♭ Tpts. 3, 4 *f* *mf*

F Horns 1, 2 *f* *mf*

F Horns 3, 4 *f* *mf*

Trbs. 1, 2 *f*

Bass Trb. *f*

Euph. *f*

Tubas 1, 2 *f* *fp* *mf*

D. Bass *f* *f with 'spring'*

Keyboard *fflv.*

1 Perc. 1 Timpani *mf* Suspended Cymbal *p* *flv.*

2 Perc. 2

3 Perc. 3

105

Vocal *f* As the sun comes shin - ing down On the

1 *f*

Fla. *f*

2 *ff*

Ob. *ff*

1 *f* *ff* *a2*

B♭ Cl. 2 *f*

3 *f*

B♭ Bass Cl. *f*

Bssn.

E♭ A. Sax. 1.2 *a2*

B♭ Ten. Sax. *mf* *flegato*

E♭ Bar. Sax. *flegato*

B♭ Tpts. 1.2 *a2* *flegato*

B♭ Tpts. 3.4 *a2* *flegato*

F Horns 1.2

F Horns 3.4

Trbs. 1.2 *flegato*

Bass Trb. *flegato*

Euph. *flegato* *a2*

Tubas 1.2 *mf* *flegato*

D. Bass *f*

Keyboard *f* *flegato l.v.*

1 *f l.v.*

Perc. 2

3 Glockenspiel *f*

110

Vocal *mf*
life of Lon - don Town I could dream a dream or two, Let the sun - shine

1 Fl.
2 Fl.

Ob.

1 B♭ Cl. 2
3 B♭ Bass Cl.

Bsn.

E♭ A. Sax. 1.2
B♭ Ten. Sax.
E♭ Bar. Sax.

B♭ Tpts. 1.2 *f* *mf* *a2*
B♭ Tpts. 3.4 *f* *mf* *a2*

F Horns 1.2
F Horns 3.4 *f*

Trbs. 1.2 *f* *mf*
Bass Trb. *f* *mf*

Euph. *f* *mf*

Tubas 1.2 *f* *mf* *a2*

D. Bass

Keyboard

1 Perc. 2 *mf* *mp* *Timpani*
3

This musical score is for the song "Life of London Town". It features a vocal line at the top with lyrics: "life of Lon - don Town I could dream a dream or two, Let the sun - shine". The score is arranged for a large ensemble including Flutes (Fl.), Oboe (Ob.), Clarinets (B♭ Cl.), Bass Clarinet (B♭ Bass Cl.), Bassoon (Bsn.), Alto Saxophone (E♭ A. Sax.), Tenor Saxophone (B♭ Ten. Sax.), Baritone Saxophone (E♭ Bar. Sax.), Trumpets (B♭ Tpts.), Horns (F Horns), Trombones (Trbs.), Euphonium (Euph.), Tubas, Double Bass (D. Bass), Keyboard, and Percussion (Perc.). The percussion part includes Timpani. The score is written in a key signature of one sharp (F#) and a 4/4 time signature. Dynamics such as *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano) are indicated throughout. There are also performance markings like *a2* and *f3*.

115

Vocal *f*
shine on you: My fair la - dy.

Fls. 1, 2 *f* *ff*

Ob. *f* *ff*

B♭ Cls. 1, 2, 3 *f* *ff*

B♭ Bass Cl. *f* *ff*

Bssn. *ff*

E♭ A. Saxs. 1, 2 *ff*

B♭ Ten. Sax. *ff*

E♭ Bar. Sax. *ff*

B♭ Tpts. 1, 2 *f* *ff*

B♭ Tpts. 3, 4 *f* *ff*

F Horns 1, 2 *mf* *f* *molto* *ff*

F Horns 3, 4 *mf* *f* *molto* *ff*

Trbs. 1, 2 *f* *ff*

Bass Trb. *f* *ff*

Euph. *f* *ff*

Tubas 1, 2 *f* *ff*

D. Bass *f* *ff*

Keyboard *f* *ff*

Perc. 1 *mf* *f* *mf* *f* *ff*

Perc. 2 *p* *ff*

Perc. 3 *ff*

Suspended Cymbal (soft sticks) *p* *ff*

Tam-tam *ff*

4. CATCH THAT CATCH CAN

Scherzando (♩ = c. 120)

RITORNELLO: ROUND, ANON. (1762)

'Row the boat, Whittington, Thou worthy citizen, Lord Mayor of London.'

1 Flutes

2 Flutes

Oboe

1 B♭ Clarinets 2

3 B♭ Bass Clarinet (Bass Clarinet tacet in this movement)

Bassoon

1 E♭ Alto Saxophones

2 E♭ Alto Saxophones

B♭ Tenor Saxophone

3♭ Baritone Saxophone

B♭ Trumpets 1.2

B♭ Trumpets 3.4

F Horns 1.2 *f* *fp* *f*

F Horns 3.4 *f* *fp* *f*

Trombones 1.2

Bass Trombone

Euphonium

Tubas 1.2

Double Bass

1 Timpani Solo *p* *mf* *fp* *mf* *f*

Percussion 2

3 Clashed Cymbals *fl.v.* *fl.v.*

ROUND ONE: ANON. (1667)

16 This is called 'The Watchman's Catch'. In London as late as the 19th century, the watch consisted of old men who sat up all night in their portable shelters, with a rattle to give the alarm.

The musical score is arranged in a standard orchestral format with the following parts and staves:

- Fls.:** Flute 1 and 2. Flute 2 has a solo marked with *Solo* and *f*.
- Ob.:** Oboe with a solo marked with *Solo* and *f*.
- B♭ Cl.:** Clarinet in B-flat 1 and 2. Clarinet 2 has a solo marked with *1. Solo* and *f*.
- B♭ Bass Cl.:** Bass Clarinet in B-flat 3 with a solo marked with *1. Solo* and *f*.
- Basn.:** Bassoon.
- E♭ A. Sax.:** Alto Saxophone in E-flat 1 and 2.
- B♭ Ten. Sax.:** Tenor Saxophone in B-flat.
- E♭ Bar. Sax.:** Baritone Saxophone in E-flat.
- B♭ Tpts. 1.2:** Trumpet in B-flat 1 and 2.
- B♭ Tpts. 3.4:** Trumpet in B-flat 3 and 4.
- F Horns 1.2:** Horn in F 1 and 2.
- F Horns 3.4:** Horn in F 3 and 4.
- Trbs. 1.2:** Trombone 1 and 2.
- Bass Trb.:** Bass Trombone.
- Euph.:** Euphonium.
- Tubas 1.2:** Tuba 1 and 2.
- D. Bass:** Double Bass.
- Perc.:** Percussion 1, 2, and 3. Percussion 1 includes a Triangle (*mf*). Percussion 2 includes *mf l.v.* and *sim.*

39 ROUND TWO:
REPEAT OF ROUND ONE

34

1 Fl. *f-p < f-p < f-p*

2 Fl. *f-p < f-p < f-p*

Ob. *f-p < f-p < f-p*

1 B♭ Cl. 2

3 B♭ Bass Cl.

Bssn. *f-p < f-p < f-p*

1 E♭ A. Sax. Solo *f 'raucously' quasi 'pipes'*

2 E♭ A. Sax. Solo *f 'raucously' quasi 'pipes'*

B♭ Ten. Sax. Solo

E♭ Bar. Sax. Solo

B♭ Tpts. 1.2 *f-p < f-p < f-p*

B♭ Tpts. 3.4 *f-p < f-p < f-p*

F Horns 1.2 *f-p < f-p < f-p*

F Horns 3.4 *f-p < f-p < f-p*

Trbs. 1.2

Bass Trb.

Euph.

Tubas 1.2

D. Bass

1 Perc. 2 *fp < fp < fp* *f*
Tubular Bells Tenor Drum
fl.v. *mf 'insistent' Gaelic 'feel'*
Suspended Cymbal (hard stuck) Bass Drum

3 Perc. 3 *fl.v.* *mf l.v. 'solid' Gaelic 'feel'* *sim.*

43

1 Fl. 1

2 Fl. 2

Ob.

1 B♭ Cl. 2

3 B♭ Bass Cl.

Bssn.

1 Eb A. Saxs.

2 Eb A. Saxs.

B♭ Ten. Sax.

E♭ Bar. Sax. *f* 'raucously' quasi 'pipes'

B♭ Tpts. 1.2

B♭ Tpts. 3.4

F Horns 1.2

F Horns 3.4

Trbs. 1.2

Bass Trb.

Euph.

Tubas 1.2

D. Bass

1 Perc. 2

3 Perc. 3

Solo

f

f 'raucously' quasi 'pipes'

mf

51 RITORNELLO

1
Fla. 1
2
Ob.
1
Bb Cla. 2
3
Bb Bass Cl.
Bssn.
1
Eb A. Saxs.
2
Bb Ten. Sax.
Eb Bar. Sax.
Bb Tpts. 1.2
Bb Tpts. 3.4
F Horns 1.2
F Horns 3.4
Trbs. 1.2
Bass Trb.
Euph.
Tubas 1.2
D. Bass
1
Perc. 2
3

59

1 Fls. 1

2 Fls. 2

Ob.

1 B♭ Cls. 2

3 B♭ Bass Cl.

Bsn.

1 E♭ A. Saxs.

2 B♭ Ten. Sax.

E♭ Bar. Sax.

B♭ Tpts. 1.2

B♭ Tpts. 3.4

F Horns 1.2

F Horns 3.4

Trbs. 1.2

Bass Trb.

Euph.

Tubas 1.2

D. Bass

1 Perc. 2

3

Solo

f

Wood Block Solo

placed together played with sticks

2 Bongoes *f quasi ad lib.*

Solo 3 Temple Blocks

f quasi ad lib.

57

1 Fl. 1

2 Fl. 2

Ob.

1 Bb Cla. 2

3 Bb Cla. 3

Bb Bass Cl.

Basn.

1 Eb A. Sax.

2 Bb Ten. Sax.

3 Eb Bar. Sax.

Bb Tpts. 1, 2

Bb Tpts. 3, 4

F Horns 1, 2

F Horns 3, 4

Trbs. 1, 2

Bass Trb.

Euph.

Tubas 1, 2

D. Bass

1 Perc. 1

2 Perc. 2

3 Perc. 3

74

1 Fls. *f*

2 Fls. *f*

Ob. *f*

1 B♭ Cls. 2

3 B♭ Bass Cl.

Basn. *f*

1 E♭ A. Saxs.

2 B♭ Ten. Sax.

E♭ Bar. Sax.

B♭ Tpts. 1.2 *fp*

B♭ Tpts. 3.4 *f* *fp*

F Horns 1.2 *fp*

F Horns 3.4 *f* *fp*

Trbs. 1.2 *f* *fp*

Bass Trb. *fp*

Euph. *fp*

Tubas 1.2 *fp*

D. Bass

1 Perc. 2

3

1 Fl. *fz* *mf*

2 Fl. *fz* *mf*

Ob. *mf*

1 B♭ Cla. 2 *f* *mf*

3 B♭ Bass Cl. *f* *mf*

Bssn.

1 E♭ A. Sax. *f* *mf*

2 E♭ A. Sax. *f* *mf*

B♭ Ten. Sax. *f* *mf*

E♭ Bar. Sax. *f* *mf*

B♭ Tpts. 1.2 *f* *mp* *fz*

B♭ Tpts. 3.4 *f* *mp* *fz*

F Horns 1.2 *mf* *fz*

F Horns 3.4 *mf* *fz*

Trbs. 1.2 *f*

Bass Trb. *f*

Euph. *f* Solo *f* 1. Solo

Tubas 1.2 *f*

D. Bass *p* *f* (pizz.) *mf*

1 Perc. 2 *p* *f* *p* *mf* 2 Bongoes (with sticks) N.B. placed next to Ride Cymbal *mf* 'bright' Triangle

3 Perc. 3 *mf* l.v.

89

Solo

1
Fla.

2

Ob.

1
B♭ Cl. 2

3
B♭ Bass Cl.

Bsn.

1
E♭ A. Saxs.

2

B♭ Ten. Sax.

E♭ Bar. Sax.

B♭ Tpts. 1.2

B♭ Tpts. 3.4

F Horns 1.2

F Horns 3.4

Trbs. 1.2

Bass Trb.

Euph.

Tubas 1.2

D. Bass

1

Perc. 2

3

1 Fl. 1 *f*

2 Fl. 2 Solo *< f*

Ob. Solo

1 B♭ Cl. 1 1. Solo *< f*

2 B♭ Cl. 2 1. Solo *< f*

3 B♭ Cl. 3

B♭ Bass Cl.

Bssn.

1 E♭ A. Sax.

2 E♭ A. Sax.

B♭ Ten. Sax.

E♭ Bar. Sax.

B♭ Tpts. 1.2

B♭ Tpts. 3.4

F Horns 1.2

F Horns 3.4

Trbs. 1.2

Bass Trb.

Euph.

Tubas 1.2

D. Bass

1 Perc. 2 Ride Cymbal *mp*

2 Perc. 2 *mf jazz 'feel'*

3 Perc. 3

105

Fls. 1

Fls. 2

Ob.

B♭ Cls. 1

B♭ Cls. 2

3

B♭ Bass Cl.

Bsn.

E♭ A. Sax.

2

B♭ Ten. Sax.

E♭ Bar. Sax.

B♭ Tpts. 1.2

B♭ Tpts. 3.4

F Horns 1.2

F Horns 3.4

Trbs. 1.2

Bass Trb.

Euph.

Tubas 1.2

D. Bass

f jazz 'feel'

1

mf

Solo

f

Perc. 2

f

3

Tubular Bells

fl.v.

113 ROUND SIX: WILLIAM LAWES (1667) - with additions!

113 Solo
f with 'humour' *f*

Fls. Solo
f with 'humour' *f*

Ob. Solo
f with 'humour' *f*

B♭ Cls. 1, 2, 3

B♭ Bass Cl.

Bsn.

E♭ A. Sax. 1, 2

B♭ Ten. Sax.

E♭ Bar. Sax.

B♭ Tpts. 1.2, 3.4

F Horns 1.2, 3.4

Trbs. 1.2 Solo *f*

Bass Trb. Solo *f*

Euph.

Tubas 1.2 1. Solo *f*

D. Bass

Perc. 2 Side Drum *mp* *mf*

3 *fl.v.*

12/1

1 *ff*

Fla.

2 *ff*

Ob.

1

B♭ Cl. 2

3

B♭ Bass Cl.

Bsn.

1

E♭ A. Sax.

2

B♭ Ten. Sax.

E♭ Bar. Sax.

B♭ Tpts. 1.2 *f* 1. Solo

B♭ Tpts. 3.4 *f* 3. Solo

F Horns 1.2 *f* 1. Solo

F Horns 3.4 *f* 3. Solo

Trbs. 1.2

Bass Trb.

Euph.

Tubas 1.2

D. Bass

1 *mp* *mp* *ff*

Perc. 2 *mp* *f*

3 *mp*

This musical score page, numbered 129 and titled "RITORNELLO", is page 226 of a larger work. It features a variety of instruments with the following parts and dynamics:

- Flutes 1 & 2:** Part 1 starts with *ff* and Part 2 with *ff*, both transitioning to *f* in the second measure.
- Oboe:** Starts with *ff* and transitions to *f* in the second measure.
- Bassoon:** Starts with *ff* and transitions to *f* in the second measure.
- Clarinet 2 & Bass Clarinet:** Both parts start with *ff* and have a *2* marking above the first measure.
- Trumpets 1.2 & 3.4:** Part 1.2 starts with *ff* and Part 3.4 with *ff*. Both transition to *f* in the second measure. Part 3.4 includes triplet markings (*3*) and *f* dynamics in later measures.
- Horns 1.2 & 3.4:** Part 1.2 starts with *f* and Part 3.4 with *f*. Both transition to *f* in the second measure. Part 3.4 includes triplet markings (*3*) and *fz* dynamics in later measures.
- Trombones 1.2 & Bass Trombone:** Part 1.2 starts with *f* and Bass Trb. with *f* in the second measure.
- Euphonium & Tubas 1.2:** Both parts start with *f* in the second measure.
- Percussion:** Part 2 includes "Clashed Cymbals" and *ff l.v.* markings. Part 3 includes *ff l.v.* markings.

136

Fls. 1
Fls. 2
Ob.
B♭ Cls. 1
B♭ Cls. 2
3
B♭ Bass Cl.
Bass.
E♭ A. Sax.
B♭ Ten. Sax.
E♭ Bar. Sax.
B♭ Tpts. 1, 2
B♭ Tpts. 3, 4
F Horns 1, 2
F Horns 3, 4
Trbs. 1, 2
Bass Trb.
Euph.
Tubas 1, 2
D. Bass
Perc. 1
Perc. 2
3

fp *f* *ff* *f*

141

1 Fl. *ff*

2 Fl. *ff*

Ob. *ff*

1 B♭ Cl. 2 *ff*

3 B♭ Cl. *ff*

Bass. *ff*

1 E♭ A. Sax. *ff*

2 B♭ Ten. Sax. *ff*

E♭ Bar. Sax.

B♭ Tpts. 1.2 *ff*

B♭ Tpts. 3.4 *ff*

F Horns 1.2 *ff*

F Horns 3.4 *ff*

Trba. 1.2 *ff*

Bass Trb. *ff*

Euph. *ff*

Tubas 1.2 *ff*

D. Bass *ff* arco

1 Perc. 2 *f* Solo *ff* Side Drum Rim-shot

3 *ff* Bass Drum *ff: sec*

Moderato (♩ = c. 108)

1 Flutes

2 Flutes

Oboe

1 B♭ Clarinets 2

2 B♭ Clarinets 2

3 B♭ Clarinets 2

B♭ Bass Clarinet

Bassoon

1 E♭ Alto Saxophones

2 E♭ Alto Saxophones

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Bugle Solo

1 B♭ Trumpets

2 B♭ Trumpets

3 B♭ Trumpets

4 B♭ Trumpets

F Horns 1.2

F Horns 3.4

1 Trombones

2 Trombones

Bass Trombone

Euphonium

Tubas 1.2

Double Bass

Bass Drum

1 Percussion 2

2 Percussion 2

3 Percussion 2

Tubular Bells

p legato quasi ad lib.

sim.

p legato

p legato quasi ad lib.

mf solenne

Bugle Solo

mf solenne

Bugle Solo

mf solenne

Bugle Solo

mf solenne

p legato sonore

p legato sonore

p legato sonore

p legato sonore

mp l.v. sonore

sim.

mp solenne

mp l.v. sonore

sim.

8

Flute Solo
f *sonore* — *mf* — *p*

Solo
f *sonore* — *mf* — *p*

1 *mp*

mp molto legato e espressivo
mp molto legato e espressivo
mp molto legato e espressivo
mp molto legato e espressivo

mp molto

a niente
a niente
a niente
a niente

1
 2
 3
 4

1
 2

1
 2

1
 2
 3

15

Fls. 1 *mp molto legato e espressivo*

Fls. 2 *mp molto legato e espressivo*

Ob. *mp molto legato e espressivo*

B♭ Cls. 1 *molto legato e espressivo*

B♭ Cls. 2 *molto legato e espressivo*

B♭ Bass Cl. 3 *a2*

Bssn. *molto legato e espressivo*

E♭ A. Sax. 1 *legato e espressivo*

E♭ A. Sax. 2 *mp molto legato e espressivo*

B♭ Ten. Sax. *mp molto legato e espressivo*

E♭ Bar. Sax. *mp molto legato e espressivo*

B♭ Tpts. 1 *mp* Bugie Solo *mf solenne*

B♭ Tpts. 2

B♭ Tpts. 3

B♭ Tpts. 4

F Horns 1.2 *mp legato* *a2*

F Horns 3.4 *mp legato* *a2*

Trbs. 1

Trbs. 2

Bass Trb.

Euph.

Tubas 1.2 *mp molto legato e espressivo* *mp*

D. Bass *mp molto legato e espressivo* *mp*

Perc. 2

Perc. 3

1 Fl. 1

2 Fl. 2

Ob.

1 B♭ Cl. 2

3 B♭ Cl. 3

B♭ Bass Cl.

Basn.

1 E♭ A. Saxs.

2 E♭ A. Saxs.

B♭ Ten. Sax.

E♭ Bar. Sax.

1 B♭ Tpts. Bugle Solo

2 B♭ Tpts. *mf solenne* Bugle Solo

3 B♭ Tpts. *mf solenne* Bugle Solo

4 B♭ Tpts. *mf solenne* Bugle Solo

F Horns 1.2

F Horns 3.4

1 Trbs. *p legato sonore*

2 Trbs. *p legato sonore*

Bass Trb. *p legato sonore*

Euph. *p legato sonore*

Tubas 1.2 *p legato sonore*

D. Bass

1 (Bass Drum) *mp l.v. sonore* *sim.*

2 (Tenor Drum) *mp solenne*

3 (Tubular Bells) *mp l.v. sonore* *sim.*

25

1 Solo *f sonore* *mf*

2 Solo *f sonore* *mf*

Ob.

1

B♭ Cls. 2

3

B♭ Bass Cl.

Basn.

1

E♭ A. Sax.

2

B♭ Ten. Sax.

E♭ Bar. Sax.

1 *a niente*

2 *a niente*

3 *a niente*

4 *a niente*

B♭ Tpts.

B♭ Tpts.

F Horns 1.2

F Horns 3.4

1 *f*

2 *f*

Bass Trb.

Euph.

Tubas 1.2

D. Bass

1

Perc. 2

3

Attacca

1
Fla. *p* *f dramatically*

2
Ob. *p* *f dramatically*

1
B♭ Cl. 2 *p legato quasi ad lib.* *sim.*

2
B♭ Cl. 3 *p legato* *sim.*

3
B♭ Bass Cl. *p legato quasi ad lib.* *sim.*

Bsn.

1
E♭ A. Sax.

2
B♭ Ten. Sax.

E♭ Bar. Sax.

1
B♭ Tpts.

2
B♭ Tpts.

3
B♭ Tpts.

4
B♭ Tpts.

F Horns 1.2 *1. Solo* *mf*

F Horns 3.4 *3. Solo* *mf*

1
Trbs. *Solo* *mf*

2
Bass Trb. *mf*

Euph.

Tubas 1.2

D. Bass

1
Perc. 2

3

Moderato (♩ = c. 80)

1
Flutes

2

Oboe

1
B♭ Clarinets 2
mp legato *a2* *mp legato*

3
B♭ Bass Clarinet
mp legato *a2* *mp legato*

Bassoon
mp legato

1
E♭ Alto Saxophones

2

B♭ Tenor Saxophone

E♭ Baritone Saxophone
(Baritone Saxophone tacet in this movement)

1
B♭ Trumpets

2

3
B♭ Trumpets

4

1.2
F Horns
pp

3.4
pp

1
Trombones
pp

2
pp

Bass Trombone

Euphonium

Tuba 1.2

Double Bass
pizz.
p l.v.

1
Bass Drum
p l.v.

Percussion 2
Glockenspiel
p l.v.

3
Tubular Bells
p l.v.

15

19

13

Fl. 1 Flute Solo *mp legato e espressivo*

Fl. 2 Flute Solo *mp legato e espressivo*

Ob. Solo *mp legato e espressivo*

B♭ Cl. 1

B♭ Cl. 2

B♭ Bass Cl. 3

Bass. *mp legato* *p* Solo *mf legato e espressivo*

E♭ A. Sax. 1

E♭ A. Sax. 2

B♭ Ten. Sax.

E♭ Bar. Sax.

B♭ Tpts. 1

B♭ Tpts. 2

B♭ Tpts. 3

B♭ Tpts. 4

F Horns 1,2 *p legato*

F Horns 3,4 *p legato*

Trbs. 1

Trbs. 2

Bass Trb.

Euph.

Tubas 1,2 *mp legato* *p*

D. Bass *arco* *mp legato*

Perc. 1

Perc. 2 Tenor Drum *p* Glockenspiel *mp legato*

Perc. 3 Side Drum *p* Tubular Bells *mp l.v.* *sim.*

23

1
Fla. *mf*

2
mf

Ob. *mf*

1
B♭ Cla. 2 *mp* *mf*

2
mp *mf* *a2*

3
mf *mf* *a2*

B♭ Bass Cl. *mp* *mf*

Bssn. *mp* *mf*

1
E♭ A. Sax. *mf*

2
mf

B♭ Ten. Sax. *mf*

E♭ Bar. Sax. *mf*

1
B♭ Tpta.

2

3

4
B♭ Tpta.

1.2
F Horns *mp* *a2*

3.4 *p legato* *mp* *a2*

1
Trbs.

2

Bass Trb.

Euph. *p* *a2* *mp* *mp*

Tubas 1.2 *p* *sim.* *mp*

D. Bass *mp*

Timpani *p* *mp* *p* *mp* *p* *mp* *p* *mp*

Perc. 2 Tenor Drum *p* *sim.* *mp l.v.* *Tenor Drum* *pp* *mf*

3 Side Drum *p* *sim.* *pp* *mf*

1
Fla.

2

Ob.

1
B \flat Cl. 2

3

B \flat Bass Cl.

Basn.

1
Eb A. Sax.

2

B \flat Ten. Sax.

3
Eb Bar. Sax.

1
B \flat Tpts.

2

3
B \flat Tpts.

4

1, 2
F Horns

3, 4

1
Trbn.

2

Bass Trbn.

Euph.

Tuba 1, 2

D. Bass

1
Perc. 2

2

3

Susp. Cym.

Tenor Drum

Side Drum

f, *sf*, *mp*, *p*, *fflv.*, *fflv.*

12

Piccolo

Fla. 1

Fla. 2

Ob.

B♭ Cl. 2

B♭ Bass Cl. 3

Bsn.

E♭ A. Sax. 1

B♭ Ten. Sax. 2

E♭ Bar. Sax. 3

B♭ Tpts. 1

B♭ Tpts. 2

B♭ Tpts. 3

B♭ Tpts. 4

F Horns 1.2

F Horns 3.4

Trbs. 1

Trbs. 2

Bass Trb.

Euph.

Tubas 1.2

D. Bass

Perc. 2

Perc. 3

mf *f* *mf* *mf*

mf *f* *p* *mf* *p* *mf* *p*

mf *f* *mp*

mf *f* *mp*

mf *f* *p* *mf* *p* *mf* *p*

mp

mp

mp *mf legato* *p* *mf legato*

ff *mp legato*

f *ff* *mp legato*

ff *mp legato*

ff *mp legato*

f *ff* *mp*

ff

ff

ff *1.* *2.* *1.*

f *p* *p* *p*

f *p*

Susp. Cym. *f.l.v.* Tenor Drum *p* Tubular Bells Side Drum Tubular Bells Side Drum Tubular Bells

sim. *mf l.v.* *p* *mf l.v.* *p* *mf l.v.*

52

1
Fla.

2
mf > p

Ob.

mp

f

1
B♭ Cls. 2

mf > p

f

3
B♭ Bass Cl.

mf > p

f

Bsn.

1
E♭ A. Saxs.

p

f

2
B♭ Ten. Sax.

f

E♭ Bar. Sax.

1
B♭ Tpts.

2
B♭ Tpts.

3
B♭ Tpts.

4
B♭ Tpts.

1.2
F Horns

f

3.4
F Horns

f

1
Trbs.

f

2
Trbs.

f

Bass Trb.

f

Euph.

f

2
Tubas 1.2

p

f

D. Bass

1
Perc. 2

p

f

Susp. Cym.

3
Side Drum

p

Tubular Bells

mf l.v.

Side Drum

p

f l.v. & Bell

f

1
Fla.

2

Ob.

1
B♭ Cl. 2

3

B♭ Bass Cl.

Bsn.

1
E♭ A. Sax.

2

B♭ Ten. Sax.

E♭ Bar. Sax.

1
B♭ Tpts.

2

3
B♭ Tpts.

4

1.2
F Horns

3.4

1
Trbs.

2

Bass Trb.

Euph.

Tubas 1.2

D. Bass

1
Perc. 2

3

mf
Tenor Drum

mf
Clashed Cymbals & Bell

mf i.v.

70

Fls. 1, 2

Ob.

B♭ Cls. 1, 2, 3

B♭ Bass Cl.

Bssn.

E♭ A. Sax. 1, 2

B♭ Ten. Sax.

E♭ Bar. Sax.

B♭ Tpts. 1, 2, 3, 4

F Horns 1, 2, 3, 4

Trbs. 1, 2

Bass Trb.

Euph.

Tubas 1, 2

D. Bass

Perc. 1, 2, 3

Side Drum

Tubular Bells

Clashed Cymbals

mp, *f*, *mf*, *f*, *fl.v.*

78

Fls. 1, 2

Ob.

B♭ Cls. 1, 2, 3

B♭ Bass Cl.

Basn.

E♭ A. Sax.

B♭ Ten. Sax.

E♭ Bar. Sax.

B♭ Tpts. 1, 2, 3, 4

F Horns 1, 2, 3, 4

Trbs. 1, 2

Bass Trb.

Euph.

Tubas 1, 2

D. Bass

Perc. 1, 2, 3

ff, *f*, *fl.v.*

Detailed description: This page of a musical score contains measures 78 through 83. The score is for a large orchestra and includes parts for woodwinds (Flutes, Oboe, Clarinets, Bass Clarinet, Bassoon, Saxophones), brass (Trumpets, Horns, Trombones, Euphonium, Tubas, Double Bass), and percussion (Percussion 1, 2, and 3). The key signature has two flats, and the time signature is 4/4. The woodwinds and saxophones have sparse notation in measures 78-82, with some notes in measure 83. The brass instruments play a rhythmic pattern of eighth notes, with dynamic markings of *ff* and *f*. The percussion parts are primarily rests, with some activity in measure 83, including a snare drum part marked *fl.v.* and *ff l.v.*. The page number 78 is at the top left, and the page number (243) is at the top right.

85

1 Fl. *ff*

2 Fl. *ff*

Ob.

1 B \flat Cl. 2

3 B \flat Bass Cl.

Basn.

1 E \flat A. Sax.

2 B \flat Ten. Sax.

E \flat Bar. Sax.

1 B \flat Tpts.

2 B \flat Tpts.

3 B \flat Tpts.

4 B \flat Tpts.

1, 2 F Horns

3, 4 F Horns

1 Trbn.

2 Trbn.

Bass Trbn.

Euph.

Tubas 1, 2

D. Bass

1 Perc. 2 *mf* — *f*

3 Perc. 2 *fl.v.* *fl.v.*

Detailed description: This page of a musical score, numbered 85, contains 21 staves for various instruments. The top two staves are for Flutes (Fl.), with the first staff marked *ff*. The Oboe (Ob.) staff is empty. The next three staves are for Clarinets: B \flat Clarinet 2, B \flat Bass Clarinet, and Bassoon (Basn.), all of which are empty. The next three staves are for Saxophones: E \flat Alto Saxophone, B \flat Tenor Saxophone, and E \flat Baritone Saxophone, all empty. The next four staves are for Trumpets (Tpts.): B \flat Trumpets 1, 2, 3, and 4. The next two staves are for French Horns (F Horns): 1, 2 and 3, 4. The next three staves are for Trombones (Trbn.): Trbn. 1, 2, and Bass Trbn. The next two staves are for Euphonium (Euph.) and Tubas (Tubas 1, 2). The next staff is for Double Bass (D. Bass). The final three staves are for Percussion (Perc. 2, 3). The Perc. 2 staff has dynamics *mf* and *f* and the Perc. 3 staff has *fl.v.* markings.

92

1 Flk.

2 Flk. *mp legato*

Ob. *mp legato*

1 B♭ Cls. *mp legato*

2 B♭ Cls. *mp legato*

3 B♭ Cls. *mp legato*

B♭ Bass Cl. *mp legato*

Bsn. *mp legato*

1 Eb A. Sax. *mp legato*

2 Eb A. Sax. *mp legato*

B♭ Ten. Sax. *mp legato*

E♭ Bar. Sax.

1 B♭ Tpta.

2 B♭ Tpta.

3 B♭ Tpta.

4 B♭ Tpta.

1.2 F Horns

3.4 F Horns

1 Trbs.

2 Trbs.

Bass Trb.

Euph.

Tubas 1.2

D. Bass *pizz.*
mf legato

1 Perc. 2 *mf*

3 Susp. Cymbal (soft sticks) *mp < mf l.v.*

Side Drum *f l.v.*
mf f

105

This musical score page, numbered 105, is for a large orchestra. It contains the following parts and instruments:

- Flutes:** 1 and 2
- Oboe:** 1
- Clarinets:** B♭ Clarinet 1 and 2
- Bass Clarinet:** 1
- Bassoon:** 1
- Saxophones:** E♭ Alto Saxophone 1 and 2, B♭ Tenor Saxophone, and E♭ Baritone Saxophone
- Trumpets:** B♭ Trumpet 1, 2, 3, and 4
- Horns:** F Horns 1, 2, 3, and 4
- Trumpets:** 1 and 2
- Bass Trumpet:** 1
- Euphonium:** 1
- Tubas:** 1 and 2
- Double Bass:** 1
- Percussion:** 1, 2, and 3

The score includes various musical notations such as notes, rests, and slurs. Dynamics are marked throughout, including *f*, *ff*, *ff l.v.*, and *sim.*. Percussion parts include instructions for *Tam-tam* and *Susp. Cym.* (Suspension Cymbal).

DOCTOR OF MUSICAL ARTS

ASSOCIATED RESOURCES

APPENDIX VIII

PREMIERE CONCERT DATA

UNIVERSITY OF SALFORD

4th MAY 2005

UNIVERSITY OF SALFORD – PREMIERE CONCERT (4TH MAY 2005)

Moncks March

- It is impossible to discuss the history of the Coldstream Guard Band without looking at the Regiment itself whose uniform we so proudly wear.
- The Regiment was formed in 1650, as part of Oliver Cromwell's the new model army by General Monck¹.
- In 1659 London and other major cities were calling for the return of the Long Parliament and the army was under strain, with officers and men alike declaring their neutrality.
- Once Cromwell's son Richard recalled parliament General Monck decided to act.
- On 2nd January 1660 General Monck and an army of some 6000 crossed the Tweed from Coldstream and set out on their 350-mile journey to London.
- In 2001 the band commissioned Nigel Hess to compose a work to commemorate this epic journey.
- The work starts with a lone piper at Coldstream calling the Regiment to arms, this is followed by the sound of drums as the Regiment starts its long march south. The band takes up the theme from the pipes as the march intensifies.
- This theme is an original pipe tune from the period-entitled *Monck's March*.
- It was a triumphant progress all the way, for in every town the troops were met with ringing bells and cheering crowds.
- The General camped outside London on the 2nd February 1660; you will hear the calm at nightfall before there is an alarm by an officer who knocks on the General's door fearing a possible attack from the city. The General calms the

officer and calm returns. The next day the Regiment enters London to cheering crowds and the Regiment for the first time, but not the last, takes up residence in and around St James's Palace.

Quintet in Eb Major

- The original band of the Regiment dates back to before 1760.²
- The band numbered between five and eight and was hired on a monthly basis to provide music for the Changing of the Guard from Horse Guards to St James's Palace.
- Bands also started to play in the Royal Parks every afternoon in the 1770's.
- Music played was mainly marches and minuet and trio's, however, JC Bach was writing for the Kings Guard band military pieces such as his Quintet No2 in Eb Major, which was never published, hear is the Allegro.

Figaro

- Around 1783 the officer's of the Regiment wanted to hire the Regimental band to accompany them to an aquatic event in Greenwich, however the musicians declined, as they were all professional musicians working at Covent Guard and Haymarket theatre.
- Lord Cathcart was not happy and asked the Colonel of the Regiment, The Duke of York, who agreed and appointed Christopher Eley to form a band and take them to London to become the Coldstream Guards Band.³
- The civilian band found out about this from the Regimental instrument maker who had been tasked to provide the new band with instruments and

¹ *Second to None*. (Trowbridge, Wilts: Redwood Books Ltd, 2000)

² *Regimental archive documentation*. Coldstream Guards, Regimental Headquarters.

³ W.T. Parke, *Musical Memoirs: An Account of the General State of Music in England from the First Commemoration of Handel, in 1784, to the year 1830*, Two Volumes in One. (London: Colburn and Bentley, 1830), 2:239-242.

immediately resigned. There was an outcry in London and the story made the Times newspaper stating that these fine and honourable musicians should at least be give a pension of half their salary for the rest of their natural lives.

- Eley formed the band in London on 16th May 1785. All the musicians enlisted into the Regiment⁴ making the Coldstream Guards band the oldest attested band in the Army.
- Eley was a formidable character, musician and composer. He brought to London the Serpent and established a first class band that gave regular public concerts as well as providing musical support to Changing the Guard at St James's Palace.⁵
- He wrote *The Duke of York's New March* in 1792 in fact it had been composed some years before by Mozart and a later edition of the work states *Figaro* arranged Eley not *Duke of York's March*, Eley.
- As with the tradition of other bands the Coldstream employed 3 Back musicians who played the bass drum cymbals and Jingling Jonnie.
- In 1838 the Coldstream Guards were the last Regiment to dispense with the services of these black Guardsmen who had become familiar figures to Londoners in and around St James's Palace.

Schubert op 51

- Eley retired in 1793 handing over to another German John Weyrauch.
- In the same year the size of the Army was 73.000 this was the start of the Napoleonic Wars, which were not to end until the battle of Waterloo on 18

⁴ *Regimental Muster Roll: 1785, Westminster. (National Archive, Kew)*

⁵ W.T. Parke, *Musical Memoirs: An Account of the General State of Music in England from the First Commemoration of Handel, in 1784, to the year 1830, Two Volumes in One.* (London: Colburn and Bentley, 1830), 2:241.

June 1815, the Army had grown in number to some 250,000 by that time and the Coldstream had been in the thick of the action defending the farm house at Hougoumont.⁶ This was good for the band because when the Army grew so did the size of its bands.

- Little changed in the routine of the band throughout this period except that trombones and percussion had been added, we were the last Regiment to dispense with the Turkish Janissary. In 1815 the band numbered about Twenty-five.
- In 1818 Thomas Willman the celebrated clarinettist became the Bandmaster, but more about him later.
- The period of 1815 – 1853 brought thirty-eight years of peace, this became known as the age of elegance and a great time of growth and development of the military band, which saw the introduction of the saxhorn family and the cornet piston.
- In 1822 Schubert wrote his March Militaire op 51. This is a later arrangement by Fred Godfrey, however, it gives some indication of the size and sound of the band during this period.

Weber Concertino

- Thomas Willman remained as Bandmaster of the Coldstream until 1825 he, and the clarinet section, had an outstanding reputation as the best in the land.
- Willman was the principal clarinet of the London Philharmonic Orchestra between 1817 and 1830 and gave the London premiere of Mozart's, *Clarinet Concerto*.

⁶ *Regimental archive documentation. Coldstream Guards, Regimental Headquarters*

- He also performed the Weber, *Clarinet Concertino*, on a 13-keyed clarinet. Maybe Weber heard Willman's performance before he died in London in 1826.
- This arrangement is by Stretton DoM at Kneller Hall in 1905.
- Please welcome Sergeant Major Paul Harvey.

National Anthem

- From 1825 the Godfrey family started to dominate military music. Charles became Bandmaster in 1825 and his son; Fred took over the band from his father in 1863 and served until 1880.
- Both had a profound effect on Military music; Charles was editor of the Julien's Military Journal and Fred became music editor of the Boosey Military Band Journal.
- Between them they orchestrated hundreds of works for military band mainly opera and theatre music of the day, many of which are still performed by bands.
- At Scutari in 1854 the British troops, comprising the army of the east destined for the Crimea, held a grand review on the birthday of Queen Victoria.
- There were some 16,000 men on parade, and while their appearance and marching were perfect and the cheering deafening, the massed bands struck up God Save the Queen. [*Music*]
- This single performance led to a re-evaluation of the British military band system and in 1857 Kneller Hall opened its doors for the first time.
- This was not the last time that the National Anthem went wrong. The history of the Cambridge corn Exchange reads;

- *'1875 A Promenade concert is held on the 6th November featuring the Coldstream Guards and a local Choral Society. A mistake is made during the playing of the National Anthem and later; rioters attack the mayor's house. The following trial attracts the world's press and results in crowds of sightseers to the building interfering with the corn trade'.*

Trooping the Colour

- Daily Guard changing took place between Horse Guards and St James's Palace however on special occasions such as Her Majesty's birthday she would come along and views the proceedings.
- Eventually this developed into a much more significant parade and muster of Royal Household troops.
- The first musical record is dated 1864 and took a similar pattern to today's parade, which included the massed bands troop in slow and quick time.
- By this time Saxhorns had been invented and the Cornet –Piston was in use within the Guards Bands.
- The first performance of *Les Huguenot*, can be traced to 1869 however it was not the automatic choice that it is today because in 1874 the slow troop was Verdi's, *Slaves Chorus* from the opera *Nabucco*, which was played for a number of years.
- As you listen imagine the massed bands marching in slow time across Horse Guards Parade in the presence of Queen Victoria.

Suite in Eb Holst.

- At the turn of the century John Mackenzie – Rogan was the Director of Music the first to eventually reach the rank of Lt Col.
- Rogan received worldwide critical acclaim for the musical performance of the Guards bands at the Funeral of Queen Victoria in 1901. A far cry from the performance of the National Anthem at Scutari less than 50 years earlier.
- At Windsor King Edward road behind the gun carriage, however, the horses became restive and nearly injured the King. The Navel Guard removed the horses and converted the harness into draw ropes and drew the sacred gun carriage through the street to St Georges Chapel in the Castle.
- Rogan was friends with Henry Wood and one day in 1896 they meet in Victoria. 1812⁷
- Rogan also proofread Ethel Smyth's *The Wreckers Overture* in the bands rehearsal room above the Ebury Arms Pub on Buckingham Palace Rd.
- Up until the turn of the century military bands had played a mixture of operatic/classical transcriptions and marches however much change was in the air.
- Rogan was also the first DoM to record and in 1903 made the bands first ever recording the piece was *Tarantelle des Salons*, Jullian, recorded on wax cylinder.
- Sixteen bars were recorded then the band had to wait for the wax to dry. Points of balance were address by the recording engineer asking for the trombones to move back, if they were to loud, or the clarinets to move forward if to quite.

⁷ Sir Henry Wood. *My Life in Music*, (London: 1896. 122).

- In 1909 Gustav Holst penned his *first Suite in Eb*. This was the first in a series of important commissions by RMSM⁸
- It was not until 1921 that it was published.
- Before then the world had been at war. At the outbreak of War Rogan had already arranged a tour of the UK it was decided that this should go ahead for the purpose of recruiting. Concerts were held outside and attracted large audiences in there thousands, by the end of the tour the band had played to over half a million people.
- The band was the first to volunteer to go to the front to play for the troops the band visited France three times between 1916 and 1918. Each lasting about three months. On the first trip Rogan took a band of thirty-three.
- *Suite in Eb*, Holst, received its world premiere at Kneller Hall in 1921. The students at Kneller Hall were amazed and transfixed, as they had not heard anything like it in terms of military band writing.
- It is worth noting that the whole suite is based on a three note motif which is a tone followed by a leap of a perfect fifth.
- First mov't [tuba] Second mov't cornet third mov't clar.
- Holst, *1st suite in Eb*, is without question one of the most significant works written for military band.

Toccata Marziale

- In the 1920 the band still rehearsed in the Ebury Arms public house on Buckingham Palace road. Robert Evans became the Director of Music and became very unpopular when he moved the band from the public house into what became the Duke of York's Barracks.

⁸ M. Short, *Gustav Holst, The Man and his Music*. (Oxford: Oxford University Press, 1990).

- In 1924 Vaughan Williams published his *Toccata Marziale*, which was originally part of a *Concerto Grosso*, the slow mov't has been discovered in the British Library but has yet to be published.
- *Toccata Marziale* take military band writing much further than the Holst suite. It seems to work on two levels the superficial and the other requiring incredible detailed work.
- Superficially it seems to be a cheerful Military band piece in $\frac{3}{4}$ with a few cross rhythms and displaced accents. Closer scrutiny leads to a realisation of much greater complexity.
- The metric changes are free within the overall $\frac{3}{4}$, it is essential to think in linear terms when conducting.
- The listener should not be aware of the natural $\frac{3}{4}$ meter but a flow of musical phrases knitted together by the sophisticated placement of simple fundamental rhythmic impulses.

Fantasia for Euphonium

- By 1931 the band had sixty-four members including their new DoM James Causley Windrum.
- Musician Thomas Kemble, bass trombonist, retired having served for fifty-one years in the mid 1930,s!⁹
- During WW2 the band remained in London carrying out public duties such as Changing the Guard at Buckingham Palace and giving morale boosting concerts around the country whenever possible.
- The band also played for the Sunday service at the Guards Chapel in Wellington Barracks in rotation with the other household Brigade Bands.

⁹ Band Achieve, *Scrap book*

- On the 18 June 1944 at 11.10 am a flying bomb hit the Guards Chapel. It struck the Northwest corner of the roof causing the whole building to fall with the exception of the Chancel.
- The band was in the Chapel for the service and six musicians were killed, including the DoM.
- It was James Windrum's last day of military service before retirement.
- With national service bands began to grow and there were no shortage of volunteers to join the band. Douglas Pope of *Night Fall in Camp* fame became the DoM and remained in post for nineteen years.
- During Pope's reign the band had continued to play the repertoire of Holst and Vaughan Williams alongside the more traditional military band fare such as popular selections and marches.
- Another important composer for military band was Gordon Jacob who since his original suite in 1928 had continued to develop the military band repertoire. In retirement in 1969 he wrote his *Fantasia for Euphonium* and dedicated it to Michael Mamminga.¹⁰
- The Coldstream have had a number of famous euphonium players in its ranks one such player was Alfred Phasey who, besides being an ophicleide soloist was a key figure in the development of the euphonium and became a professor at Kneller.
- Today we have, what is, the amazing talent of John Storey.

¹⁰ www.gordonjacob.com

Alleluia Laudamus Te

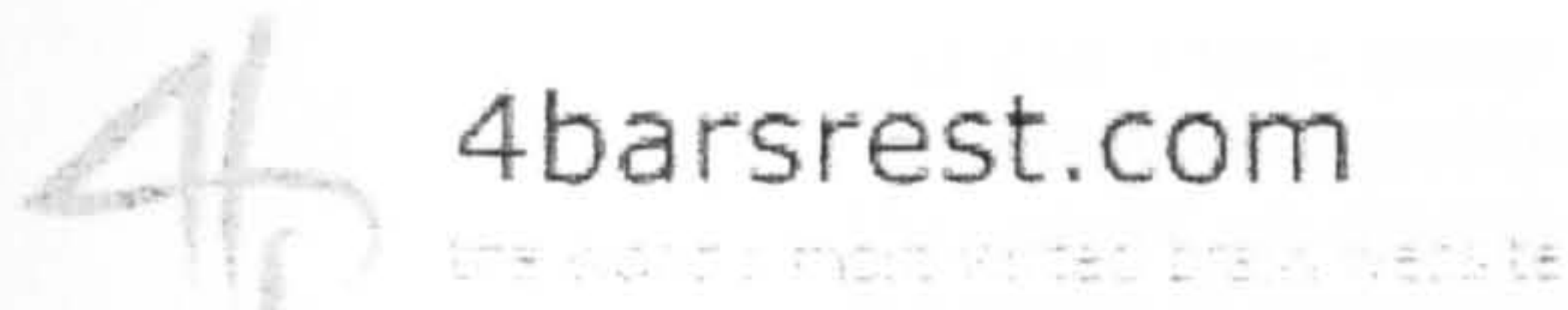
- The seventies saw an invasion of new music from overseas especially the States.
- The band toured the USA for three-months playing in every State and giving more than seventy-five performances from Sept to Dec 1970. The band tours with seventy-four musicians plus Trevor Sharpe, DoM.
- One of the great American composers is Alfred Reed. He is without the master of writing for the symphonic wind band medium, which was developed through, is prolific writings for the American college wind bands.
- *Alleluia Laudamus Te* is an instrumental canticle of praise with the wind band being treated either as a single massive choir or as a group of contrasting choirs, very similar to the full chorus and semi-chorus approaches in choral music with strong lyrical lines and counter subjects.

Winds of Time

- Throughout history the band has proved that music can be a most powerful political tool, which has the power to unite nations. In the 90s the band were flown into war torn Sarajevo and flown back in a day, the result was worldwide press and TV coverage.
- In 2001 the band performed the American national anthem outside Buckingham Palace after the 9-11 tragedy.
- As part of the bands continuing commissioning programme Peter Graham was approached to write a piece for the band based on its musical history, the result is a brilliant piece which starts in the present day and then cascades back as if travelling through a vortex to 1785.

- Once there we hear *Figaro* and you can imagine the Royal court dancing to the Coldstream Guards at a Royal Ball.
- 1793 saw the start of the Napoleonic Wars represented by *March Lugubre*, imagine the sights and sounds of the guillotine as we move forward to mid 1800s and the vast amount of orchestrations from the pen of the Godfrey Family of classical overtures and opera.
- Graham has added a touch of *1812* to remember the fact that it was a Coldstream officer who brought *1812* to London resulting in its premiere at the London promenade concerts.
- The turn of the century saw the birth of wind band composition as a serious art form represented by the last mov't of Holst's *Suite in Eb*, which then develops into the twentieth century and minimalism before returning to a vortex and the present day.
- The world premiere of Peter Graham's *Winds of Time*.

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REVIEWS:

Published: 10-May-2005

The Band of the Coldstream Guards

Major Graham Jones
Maxwell Hall, University of Salford
Wednesday 4th May

If you think along the lines of Benjamin Brittan's *'Young Persons Guide to the Orchestra'*, it will give you an idea of how this concert by the Coldstream Guards was presented.

Instead of a 'musical guide' to the band though, this was a historical look at the Regiment, the band and the music played down the years, right up to the present day with a World Premiere concluding the programme.

The audience had the opportunity to listen to this famous band as part of its residency at the University of Salford. This link between the two organisations gives sixteen members of the Guards the opportunity to take a bespoke course developed by Professor David King. In addition, Undergraduate and Postgraduate students will get the chance to work with the numerous ensembles within the Guards' Band. It is a partnership that looks as though it is flourishing and of immense benefit to both establishments.

Colonel George Monck's Regiment of Foot was the precursor of the Coldstream Guards. *'Monck's March'* was commissioned by Major Jones and written by Nigel Hess to pay homage to the great man, and it was this piece that opened the programme.

Throughout the afternoon, Major Jones spoke passionately about the regiment, its history and the impact it had on events at various times, right up until the present day. The concert was a fascinating musical journey and you felt that the conductor was faced with some difficult decisions when it came to which pieces to include and what to leave out.

It was important though for Major Jones to demonstrate how music was performed in certain eras and as a result the audience was given J C Bach's *'Allegro from his Quintet in Eb'* – quintets being an integral part of music from the 1770s.

It was then into the 1780s and a snippet of Schubert's *'Marche Militaire'* complete with serpent, before a fine performance was produced of Weber's *'Clarinet Concerto'*. The first movement from Holst's *'Suite in Eb'* had been preceded by the familiar *'Slaves Chorus'* from *'Nabucco'*.

From here it was into the 1900s and a performance of *'Toccata Marziale'* by Ralph Vaughan-Williams. I had personally never heard this before, but it was fascinating listening, as the band was completely at home with the music and its style.

Throughout the concert, it was noticeable that whatever style of music was performed, the band adapted to it and produced some excellent interpretations of the music on offer.

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The piece that stood out though was Corporal John Storey's performance of 'Fantasia for Euphonium' by Gordon Jacob. This was wonderful playing with the soloist producing a wonderful warm sound. Originally written for euphonium and piano, it was re-scored for euphonium and band and tests the soloist.

It is music that probably didn't have the audience humming any of the melodies as they left the concert, but Corporal Storey's skills in the cadenzas will have made an impression. The very last one testing his rhythm, fluidity and range was top draw.

After Reeds 'Alleluia Laudamus Te' by Reed, the band and Major Jones concluded the concert with a brand new composition. Professor Peter Graham's music is accessible and adaptable to both brass and military bands. Examples of this include 'Gaelforce', 'Hine e Hine' and 'The Red Machine'.

This latest offering is called 'The Winds of Time' and is an historical tribute to the Coldstream Guards and its music. It has all those typical Graham musical trademarks; the accessibility of the music for any listener, and the ability to embrace familiar tunes such as '1812', Weber's 'Oberon' with such subtlety that they are a joy to listen too.

A cracker of a concert had come to its conclusion. The Guards band has been working extremely hard in recent weeks in preparation for this and other forthcoming concerts as it commences a busy period before a tour to Japan in late September.

Hopefully it won't be another year before the Guards band appears back at Salford where the winner is undoubtedly the quality of music-making on offer.

Malcolm Wood

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University of Salford - Premiere Concert

A Musical History Of the Coldstream Guards Band

Performed by the Coldstream Guards Band



Maxwell Hall, University of Salford
4th May 200

DOCTOR OF MUSICAL ARTS

ASSOCIATED RESOURCES

APPENDIX IX

ASSOCIATED MATERIAL

Galloping Major wants to retrace steps to his brass band roots

There is a definite buoyancy surrounding the persona of Major Graham Jones MBE, musical director of the Band of the Coldstream Guards, that readily embraces his companions whether they are in his company or at the other end of a telephone line. His attractive personality allows strangers to feel they have known him all their life after just one conversation.

One fact brooks no argument - he doesn't waste time treading water. While it is true that as Director of Music of what he considers to be the premier band in the British Armed Forces - (he admits he may be biased on this point) - he has benefited hugely from his career in the military; it is just as true that all military musicians are now indebted to him for his energy and enterprise on their behalf by virtue of the fact they can now earn musical diplomas, undergraduate and graduate degrees whilst serving in a military band.

Early in February he spent 10 days skiing with his band in Italy on an adventurous training course! The first day back in London was spent collecting all his e-mails; at Buckingham Palace for the Changing of the Guard; back again to the Palace for a meeting to discuss the music for the Queen's Banquet for the International Olympic committee.

A far cry from growing up in Gladstone Street, Glossop, Derbyshire, a few miles east of Manchester, which was, nevertheless, a happy circumstance for anyone interested in music. The town had its own excellent band, conducted by Barry Hind, as did the local comprehensive school, conducted by Jack Fletcher. Graham's mother was a superb pianist but her excellence acted more as a deterrent than an attraction. "It looked altogether too complicated," said Graham. "I decided I would much prefer to play a brass instrument - and so when I went to Glossop Comprehensive School at the age of 11 I chose to play one of the school's cornets, later changing to tenor horn."

Friends of his in the Glossop school band included Garry Cutt, Jim Cant and Geoffrey Harrop, guys who went on to make a name for themselves in top brass bands. Not content to merely play in the band, Graham was constantly doing odd

ALAN JENKINS meets one of the British Army's top musicians, who, despite his hectic lifestyle, seeks to find time to renew his acquaintance with a brass band movement that initiated his love of music



At ease: Major Jones whose dynamic military band career was triggered when, as a 15-year-old, he heard the Band of the Royal Marines in a concert at his school hall in Glossop, Derbyshire.

jobs for the school's music teacher, Ron Large, and, whenever possible missing out on other lessons. "Playing in the band was great fun and I thoroughly enjoyed the experience."

The defining moment in the life of Graham Jones, 15, came when the Band of the Royal Marines gave a concert in the school's hall during his fourth year.

"Afterwards I talked to Ron Large about the band and the concert and when he told

me that playing and practising was what they did all day, in addition to travelling around the country giving concerts, I immediately realised that this was precisely what I would like to do."

Typically, he didn't spend the next few months mulling this over but straightway went to the recruiting office in Manchester who directed him to the junior school of music of the Prince of Wales Division in Lichfield. "I tried to persuade Geoff Harrop

to join up with me but he wasn't impressed." By this time, Graham had overcome his initial reluctance and was taking piano lessons from the wife of Marcus Cutts, the former Fairey euphonium player.

After his audition Graham was told they would be happy to take him but his talents would be put to better use in a staff band and so he was redirected to the Royal Artillery Band in Woolwich.

"They didn't have much use for tenor horns in a military band and so once I was accepted by the Royal Artillery I changed to trombone and thereafter played bass trombone in the band. Being in the junior music school was like being in a public school without actually being in one. It was wonderful. You got up at 6.30am, breakfast at 7 and began lessons at 8. The day was made up of individual practice, lessons, rehearsals for band and orchestra and music appreciation classes. Heaven!

I was required to take up a string instrument and so, being of Welsh stock, I chose the harp.

"I really struck gold here because I was given lessons by Maria Kachinska, the doyen of all harp teachers and a genuine prima donna of harpists. So, at the age of 16 the Army were paying for me to travel from South London to North London to have a two-hour lesson with this marvellous harpist.

"After two-and-a-half years at the RA's junior music school I graduated and went 50 yards down the road to join in the musical activities of the senior band and orchestra. I played harp and sometimes the bass trombone in the orchestra and bass trombone in the band. My first orchestral concert included de Falla's *The Three-Cornered Hat* and the Bruch *Violin Concerto* when the soloist was Yehudi Menuhin.

"There were 120 musicians attached to the Royal Artillery Band and 70 of them played with the orchestra. It was a wonderful experience and I loved it but, in 1980, I decided it was time I did something else. I enjoyed playing bass trombone and the harp but I came to the conclusion that I really wanted to be a conductor. I had always spent time analysing the conductors I had worked with and I realised I was more than capable of following in their footsteps!

"I had a word with Bob Boness-Smith, the band's bandmaster, who was a great inspiration to me, and he recommended I take a course of instruction with him prior to applying for entry to Kneller Hall as a student bandmaster. I worked with Bob for about 12 months on harmony and counterpoint before going to Kneller Hall at the age of 25.

"I spent three years training to be a bandmaster at the end of which I gained a prize in composition and one in orchestration before being posted as Bandmaster of 16th/5th The Queen's Royal Lancers. I spent 18 months with them in



On the march: Graham is pictured working with the composer Nigel Hess (left) who has written a new composition entitled *Monck's March*, for the Coldstream Guards Band.

Tidworth and then we were posted to Germany. They were halcyon days travelling up and down Germany giving concerts."

This idyllic existence ended abruptly with the Gulf War. "One minute it was constant music and the next I found myself sitting in the sand in Kuwait. My job was to help co-ordinate medical support to the Regiment.

"Anyway, I ended up outside Kuwait City and came across an old hut that was almost upside down. We straightened it up and I realised it could be used as a band room. By this time the musicians were spread out all over the place and the instruments were 600 miles away. Fortunately, the band sergeant major fancied a shower, so he travelled the 600 miles back to the rear echelon to have a shower and pick up the instruments.

"We then located our players and started operating together as a band again before being posted back to Germany.

"We were not in Germany long before being transferred to Saffron Walden where my Regiment was amalgamated with the 17th/21st The Queen's Royal Lancers, the Death and Glory regiment."

Graham was not appointed bandmaster of the amalgamated band because a decision had been made to commission him as a musical director within a period of six months. "I was sent to be the temporary bandmaster of The Royal Highland Fusiliers.

"Whilst I was there I worked on a couple of projects, one of which was a composition, *Song Suzanne*, which I wrote for a four-year-old girl who was very ill in Glasgow but who liked the sound of

bagpipes. We recorded this song and it made the back end of the charts with all the proceeds going to the charity linked with this young girl's illness. The upshot was the band were feted, invited to appear on *Breakfast TV* and similar programmes, which was just reward for good musicians who took a lot of pride in the project.

"Shortly thereafter they also were disbanded and I suggested that the Army send me to Edinburgh to form the Lowland Band of the Scottish Division. This took

place and I ended up with a band of very keen musicians who needed to be moulded into a cohesive unit and work on establishing the band as a quality musical organisation.

"This was a great challenge which I thrived upon. I made a series of recordings and accompanied them on a couple of outstanding tours to the United States.

"After three years I was posted to the Light Division, who were stationed in Winchester. That was a rude awakening when I first went on the parade ground. The correct tempo is supposed to be 140 per minute but the band took off at a least 160 per minute, on purpose I think

to give me a wake up call. I learnt the art of marching very quickly with this band. I also got used to bugles. In Scotland bagpipes, at Winchester it was the bugle; variety is the spice of life!

"After that I was given my first really grown up job. I was posted to Kneller Hall as the Officer Commanding Training Development Team. In effect, I was the Army's chief music examiner. Most importantly, my job was to analyse the way we employed our musicians and to find the most suitable way of training them most successfully.

"For example, what would be the most effective way of training someone to be a

'One minute it was constant music and the next I found myself sitting in the sand in Kuwait. My job was to help co-ordinate medical support to the Regiment.'

Profile - Major Graham Jones MBE, Director of Music Coldstream Guards Band

band sergeant major? I then looked at the courses that were already in place, such as the TEQ1 (Trade Employment Qualifications First Class) and compared it with the Trinity College ATCL diploma. Supported by Trinity College I mapped out the whole thing so that all our musicians now take the ATCL diploma, which is more useful in civilian life than the TEQ1.

"My intention was to take this through to LTCL and FTCL level and then to investigate the possibility of adding degrees to our curriculum. However, before I could do this I had the great honour of being posted to the Coldstream Guards, taking over from Ian McElligott. However, I remain proud of the fact that I got the ATCL course off the ground and as a consequence of my work with Trinity they invited me to be an external examiner for them."

When Graham took over at the Coldstream Guards, his predecessor had been working with the composer, Nigel Hess, on a new work, *Monck's March*, tracing General Monck's march south from Scotland to England in 1660 with 7,000 men – (named by Oliver Cromwell as Monck's Regiment of Foot from which the Coldstream Guards are directly descended) - which brought about the restoration of Charles II to the throne. "The project was already half-way through to completion when I took over from Ian and I developed it further and took it to its conclusion."

It is clear from what has already been accomplished that he did not embrace the Coldstream job from a standing start, rather he took over at full speed. For example, he commissioned Peter Graham to write *The Red Machine* (The Regiment's nickname) and invited Peter to become the band's composer-in-residence, the first civilian to be given this position in the Army.

"I see my position now as being at the cutting edge of musical development whilst remaining sensitive to the great heritage of military music.

"Peter is writing a piece entitled *Figaro Variations*, based on the band's slow march. It is a musical journey tracing the band's history since their early days at the end of the 18th Century. For example, in 1785 the first Coldstream Guards Band consisted of Christopher Eley and 12 German musicians – (which was appropriate since the Hanoverian, King George III was the monarch at the time) – and they played their music in and around St James' Palace.

"With the help of David Diggs, a

researcher and great friend in New York, the music of the Eley era was uncovered. With such an outstanding collection of his music it just had to be recorded so I decided to record it as authentically as was feasible. My French horn players used natural horns as did the trumpet player and Stephen Wick, son of the famous trombonist, Denis, played the serpent and we also used oboes and clarinets.

"We enquired if it would be possible to make the recording in St James' Palace and were given permission to do so. This was another great experience."

Consistent with his desire to provide Army musicians with the best possible training, Graham met with Professor David King and discussed the potential for musical development amongst Coldstream

musicians. As a consequence of this 16 of his bandsmen are working on a Master's Degree Performance course with the University of Salford. "This will be profoundly useful if and when they decide to leave the band and assume a civilian life." Always leading from the front, the music director is now in his final year studying for his doctorate at Salford.

In fact, the collaboration with Salford continues to grow. "We are now the Band-in-Residence at Salford whilst Salford's students are providing us with new compositions and arrangements, which means they are also

learning."

All work and no play is hardly a recipe for a healthy, cheerful, resourceful life. Happily, despite his massive work load, Graham has time for hobbies and for two especially important people in his life, Susan, his wife and Claudia, 15, his daughter.

"I enjoy walking in the New Forest – pub walks are best. I also like to travel, anywhere really. I just love to be in new cities, meeting new people and enjoying their culture. There is nothing better than a weekend break somewhere in Europe.

"Susan and I are also great fans of the USA and at every new place I visit I find a church and light a candle for my mum who died far too young and for Susan's mum who also died too young. We were both profoundly influenced by our mums!

"Eating out accompanied by good wine is always a special treat. To offset the effects of indulging my appetite I make sure I spend time riding my bicycle, which I also enjoy. Amongst my more sedentary delights are history, especially band

history, poring over the Sunday papers over an English breakfast and following my favourite football team – I'm an ardent fan of Manchester United." (Proof indeed, that the subject of this profile is a man of significant perspicacity and good taste.) (*A matter of opinion.* -Ed)

"Susan is my soul mate. We first met in Romania helping Children with Aids. We later met up again, fell in love, and married. She is my best friend and advisor. If I needed an agent it would be Susan. Claudia goes to school in Cambridge and whenever I travel she wants to come along and support. I think it's more to do with the potential shopping experience! She's discovered retail therapy and boys, help!"

Keeping so many irons in the fire – a continuous round of engagements such as maintaining a busy calendar of official commitments with the Coldstream Guards that include commissioning and recording new music; several visits overseas that this year embrace conducting and lecturing at an American university and adjudicating at the Norwegian National Wind Championships and the SIDDIS brass band entertainment contest; constantly thinking up new projects; finding ways of broadening his players' musical education whilst studying for a major degree himself – cannot be easy.

There remains a major omission, however. "My roots are firmly in the brass band world. I've watched it grow. I've been privileged to be in a position to talk and enjoy the company of the greats within brass banding. I've attended the British Open and the National Championships at the Royal Albert Hall and I now believe I've reached the point where I feel I would like to conduct at these great contests.

"It's made me feel that it is time for me to give something back to brass banding, since it was the brass band that made everything possible for me in the first place.

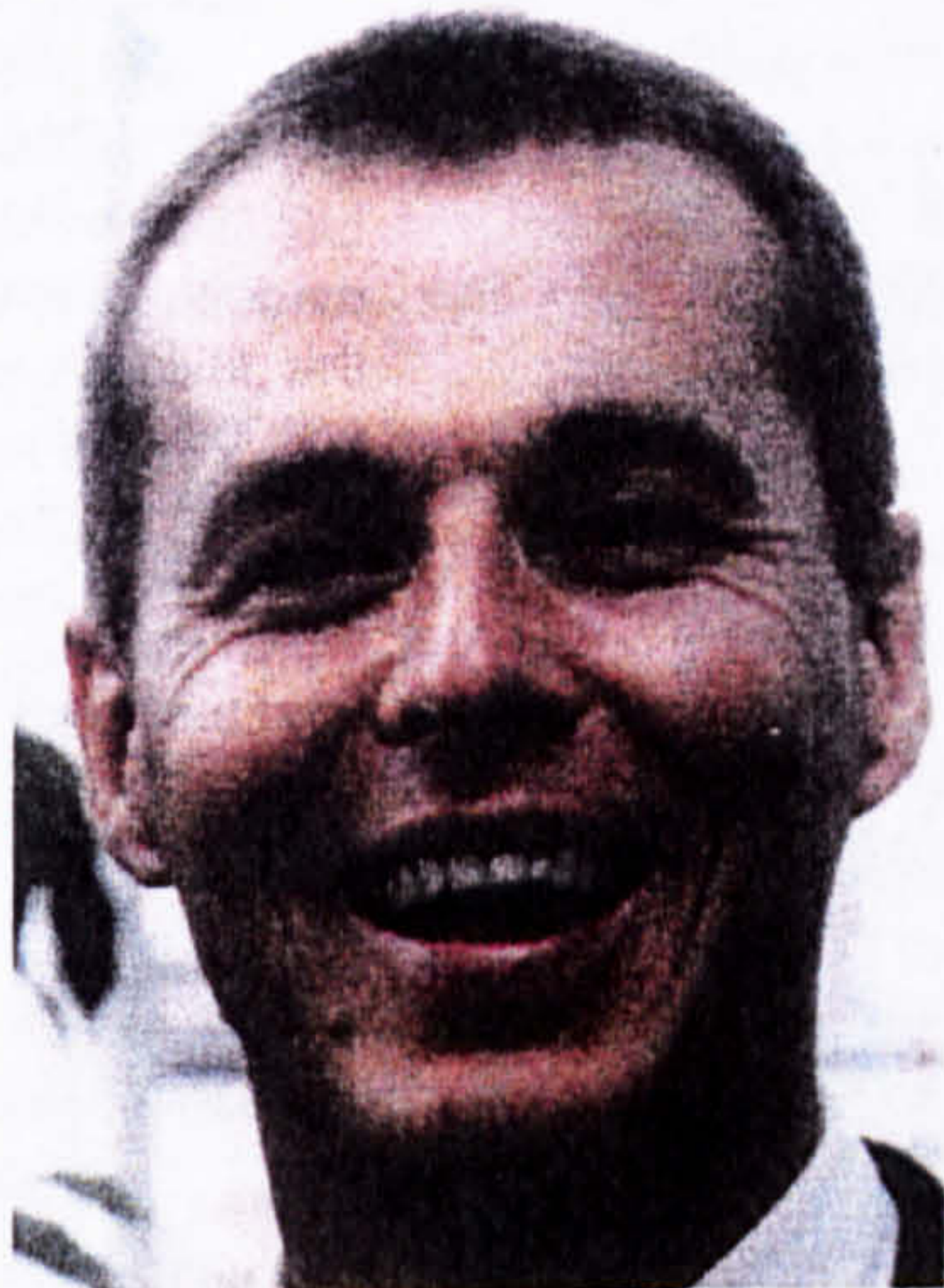
"My band has benefited greatly by the kindness of composers who are well known within the world of brass bands. In addition to Peter Graham, Black Dyke's composer-in-residence, Peter Meechan, has dedicated his *Purcell Variants to us* (Coldstream) and Rodney Newton has produced a wind band version of his *Echoes of the East*.

"Tomorrow morning (two days after he returned from Italy) I am meeting Martin Ellerby at the airport and he is going to spend a day with my band. He has written a six-movement suite for us, *The Cries of London*, based on his impressions of the capital city."

"The fact is, I feel very privileged to be the MD of the Coldstream Guards for the support and financial backing the Regiment has given me to commission new music from wonderful composers such as Peter Graham and Martin Ellerby.

"But I know where my roots are and it's time for some repayment. One day, it would be a privilege to conduct my old band in Glossop."

It surely can only be a matter of time. ■



Musical development: Collaboration with Professor David King (above) enabled Graham to arrange for 16 Guards bandsmen to undertake Master's degree performance courses at University of Salford.

Coldstream Guards Band Postgraduate Project – Part One

By Major Graham Jones MBE MMus FTCL ARCM psm



workshop. Where possible, it should demonstrate an ability on the student's part to relate the theoretical discussion to the practical phenomenon of performance.

At the end of January this year, Clare Hogan-Taylor visited the band for the second workshop

entitled 'Psychological and Motivational Considerations in Performance'. This workshop focused on an intellectual examination of what it takes to perform, the internalisation of prior experience and its relationship to the act of performance. This involved an examination of such performance-related aspects as imagination, emotional memory, concentration of discipline, tempo-rhythm and relaxation. Having enjoyed the workshop, the Band's students are now preparing for their assessment, which will take the form of a student presentation. The presentation should highlight an aspect of the psychology of performance and attempt to probe its nature, both theoretically and through practical demonstration. The presentations will be videoed and presented in the Lecture Theatre at Wellington Barracks in late May.

Clare Hogan-Taylor also hosted a specialist workshop entitled 'Holistic Performance Principles and Practice'. This workshop included an instigation and practical examination of holistic therapy including relaxation methods, Chi-Kung, Tai Chi, Alexandra Technique, Pilates, yoga and meditation methods. These practices are specifically designed to establish and integrate the balance and equilibrium both within and between the internal/psychological and the external/physical domains, thereby pursuing the holistic approach, which formed the premise of this module. The workshop also included the integration of varying theories in a practical attempt to apply specific holistic concepts to individual 'needs' within performance while investigating the very nature of these 'healing' processes. Assessment for this workshop is in the form of a written essay relating to Holistic Performance Practice.

In the next issue of *the Brass Herald* we shall be looking at interactive processes in group performance and the individual performance recital. We will also have the views of the students as they prepare for the final practical modules of the course.

* The author referred extensively to the MA/PgDip in Music Performance Pathway programme handbook in writing this article.

recital and an individual performance recital. Importantly, the workshops and the first two performance recital tutorials will take place at the Band's London base, Wellington Barracks. This is particularly important as it allows the postgraduate course to become an integral part of the Band's rehearsal and performance programme. For example, the Band programme on any given day could read: 0900-1000, prepare for Changing the Guard; 1030-1230, Changing the Guard Ceremony; 1330-1630, Workshop One (composition, performance and musical text). Of course this means that the tutors have to travel from Salford to London for the day. We have not received any complaints from the tutors, yet! The lecture recitals and the individual performance final recitals will both take place at Salford.

Semester One started in October last year with Professor King visiting the Band to listen to individual performances. This took place in the Band's rehearsal room and took the form of a mini recital concert with all students commenting on each other's performance guided, of course, by the erudite Professor King. All the performers had the honour of being accompanied by one of the most respected répétiteurs in the country, John Wilson from the Royal Northern College of Music. He gave his much valued and considered opinion of each performance from a répétiteur's perspective, which was greatly appreciated by the students.

Dr Alan Williams also visited the Band for the first workshop - Composition, Performance and the Musical Text. Discussion commenced with a wide-ranging examination of examples of musical text, incorporating historical and comparative perspectives. The function of text and the various interests which it serves among the participants in the transactional process of performance was subjected to critical scrutiny. The performer is seen as having both rights and responsibilities, as it were, in relation to musical text and the point was made in a variety of manifestations that text can never completely circumscribe the elements which are constitutive in performance. Having greatly enjoyed Dr Williams's workshop, our industrious students then set about researching and writing their first assignment of some 3,500 to 4,000 words, which should show a clear awareness of the implications raised by the issues discussed in the

The world famous Band of the Coldstream Guards, as part of its 'residency' with the University of Salford, has enrolled 16 members on to a MA/PgDip in Music Performance Pathway. This groundbreaking bespoke course has been developed by Professor David King to suit the needs of the Band and to fit around its busy programme of State Ceremonial parades, concerts and recording projects. The Band is understandably highly delighted to have the opportunity to provide its musicians with such an excellent course as part of musicians' personal development programme. The course is co-ordinated by Professor King, Dr Alan Williams and Clare Hogan-Taylor from the University of Salford. The Band is also delighted that Kneller Hall, the home of military music since 1857, will be supporting the performance element of the course by allowing students from the Band to attend practical lessons with instrumental professors based at Kneller Hall, as well as performance workshops. The professors at Kneller Hall are some of the finest exponents of their instruments in the country and can be found performing in many of London's premier orchestras.

With such a project funding is always a key issue. However, since the introduction of Enhanced Learning Credits in the armed forces this has become less of a concern. All service personnel are entitled to receive £1,000 towards higher education costs, for up to a maximum of three financial years, providing that they have served for four or more years. If they have served more than eight years then £2,000 may be claimed for up to a maximum of three financial years with the caveat that the education provider is registered onto the scheme with the Ministry of Defence. This allowance is paid directly to the education provider. It is also worth noting that once a serviceman or woman leaves the armed forces he or she can continue to claim this allowance for up to ten years. This allowance, plus generous financial support from the Coldstream Guards, has helped to cover much of the funding requirement for this project.

The course is based over three semesters and each one is treated as a separate phase. The first phase builds towards a Postgraduate Certificate, the second builds towards a Postgraduate Diploma and the third and final phase completes the MA. The first two phases have two workshops and a performance recital in the form of a one-to-one tutorial session and the final phase comprises a dissertation or lecture



Coldstream Guards Band Postgraduate Project - Part Two

By Major Graham Jones MBE
MMus FTCL ARCM psm

The months of May, June and July are, without doubt, the busiest time of year for a Guards Band with near constant preparations and rehearsals for Beating Retreat on Horse Guards Parade, The Queen's Birthday Parade, Founder's Day Parade at the Royal Hospital Chelsea with the Chelsea Pensioners and the Garter Ceremony at Windsor, all of which happen in early June.

Other equally important commitments include providing music for Investitures at Buckingham Palace, not to mention the daily routine of Changing the Guard at Buckingham Palace. Taking all this into consideration, there is not a great deal of time to study for a Master's Degree; however, 'where there's a will there's a way!' In between rehearsals and parades, the students of the Coldstream Guards Band have continued to write essays relating to holistic performance practice, have prepared a presentation on psychological and motivational considerations in performance and have looked at interactive processes in group performance and still found time to practice.

In the last issue of *The Brass Herald* I mentioned that Clare Hogan-Taylor chaired a workshop entitled Psychological and Motivational Considerations in Performance, which was designed to provide an intellectual examination and understanding of the psychological impulses and ramifications which lie behind the act of performance. As such, they draw a distinction between the extent to which a performer lives or presents a performance. In particular, they highlight and elucidate some of the basic characteristics of musical intentions and the cognitive mechanisms which serve them. It is considered that an understating of these underlying factors will allow performers to formulate solutions to such problems as describing and anatomising a performance, examining performance as a mode of communication and understanding performance as a metaphor which itself draws on the metaphorical reservoir of experience. The assessment for this workshop was conducted in the form of individual student presentations which were presented in the Lecture Theatre at Wellington Barracks, London.

All the presentations were excellent, delivered with both confidence and erudite knowledge of the subject matter. Two thirds of the group were graded with a distinction whilst the remaining third were graded with a merit. Clare Hogan-Taylor congratulated all on the quality of their presentations and the way in which the day was managed.

The interactive process in group performance module rationale is based on the assumption that almost all high-level performance involving more than one participant must be founded upon a developed and sensitive awareness of the interactive dimension in performance. Regular collaborators in group performance develop an essential instinctive rapport over time, but this may be hastened and ultimately enriched by conscious and deliberate exploitation of some of the processes involved.

These specialist performance workshops offer the student a practical opportunity to explore and examine group interaction through the literal and practical role-play of the solo performer in a variety of contexts and musical styles as applied to their chosen genre. Under the guidance and supervision of a designated

ensemble/band leader, each student is required to coordinate, via their soloistic 'function,' a unified and functional link between their individual role and the interactive interplay of the accompanying ensemble.

Certain unifying concepts are proposed, such as that of 'function' within the ensemble as a defining factor of interaction. A participant's contribution needs to be modulated according to a well-defined sense of where their contribution lies in the spectrum, from foreground to background, at any one time within a given performance.

The assessment for this module is two fold. Firstly, the assessment is carried out by means of a solo role performance where the evaluative rationale focuses on determining the level of the soloist with the accompanying ensemble. The performance should represent a level of accomplishment indicative of the student's accumulated performance ability and assimilated communicative and interactive skills.

Secondly, the students present an accompanying 2,500-word commentary paper outlining in diary form the exploratory stages and rehearsal strategies initiated in the preparatory stages of performance. This paper should also address key issues confronted in the exploration of interaction, going beyond the merely empirical and addressing the communicative phenomenon in a manner which is both methodical and supported by theoretical underpinning. The students, as musicians in the Coldstream Guards Band, have the opportunity to perform solo role performances during public concerts and can use this practical 'real-time' experience to form the basis for this module.

In the next issue of *The Brass Herald* we shall be looking at preparations for the lecture recitals.

* The author referred extensively to the MA/PgDip in Music Performance Pathway programme handbook in compiling this article.

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Coldstream Guards Band Postgraduate Project – Part Three

By Major Graham Jones MBE
MMus FTCL ARCM psm



The band returned to duty after leave at the beginning of September to find an extremely busy programme ahead. The band travelled to Thursford in Norfolk to perform a marching display followed by a two-hour concert to help raise funds for the Army Benevolent Fund. A week later the band gave a concert at St John's Smith Square, London which included the world première performance of *Cries of London* by Martin Ellerby, commissioned by the Coldstream Guards. During the next two days the band rehearsed for their latest recording, the third in six months. This recording will be released on the Polyphonic label in December and will include two première recordings: *Neapolitan Serenade* (Ellerby), a flute solo performed by and dedicated to the band's principal flautist, Lance Corporal Rachel Smith and *Fantasy Variations* (Yasuhide Ito), a euphonium solo performed by the band's principal euphonium Lance Corporal John Storey. With four other major works on the CD, this proved to be an exciting and challenging programme. Having spent two days recording the next day was spent in rehearsal, this time for the band's forthcoming tour of Japan. As soon as rehearsals had finished the freight was packed and sent to the airport!

The band's tour of Japan will last three weeks and will see the band performing in Sapporo, Osaka, Midoshuji, Hitomi, Kawanami, Aichi Takasaki, and Tokyo. Included in the programme of music will be the world première of *Neapolitan Serenade* (Ellerby) and the world première of *Constellations*, a euphonium solo composed by Rodney Newton, the band's latest commissioned work, which will be performed by LCpl John Storey. The band's tour of Japan is from 26 September – 16 October 2005. This tour gives the postgraduate students within the band the opportunity to give a solo performance as part of the 'Interactive Processes in Group Performance' module and write up their commentary papers.

The postgraduate students are also preparing for their Lecture-recital, which forms part of the final assessment for MA Students. It is designed to provide an opportunity for students to demonstrate their successful integration of theory and practice through what is in itself a performance event in the wider sense. MA Performance students should be able to demonstrate an articulate and presentationally secure command of the verbal medium, especially when talking about and demonstrating aspects of performance closest to their own specialist interest. The Lecture-recital is a recognised genre, which students will benefit from mastering.

Although there is no dedicated programme of preparation for the Lecture-recital, it is actually strongly supported by elements of the delivered components of the course. Most importantly, the presentations given by students at the end of their Specialist Workshop options provide not only related, though humbler, experience for students, together with beneficial feedback, but also may provide the substantial core content of the Lecture-recital itself.

In consultation with tutors, students select a topic relating specifically to performance principals and practice. The subject matter for the Lecture-recital may be derived from critical performance issues delivered as part of their Specialist Workshop options. Then, over a period of roughly six months and under their own initiative, they refine and expand this to form a Lecture-

recital of some 60 minutes of which a minimum of 40 minutes constitutes spoken delivery. The criteria of coherence and integration remain as for the presentation itself, but the presentational style should reflect the less intimate, somewhat more formal aspect of the Lecture-recital format.

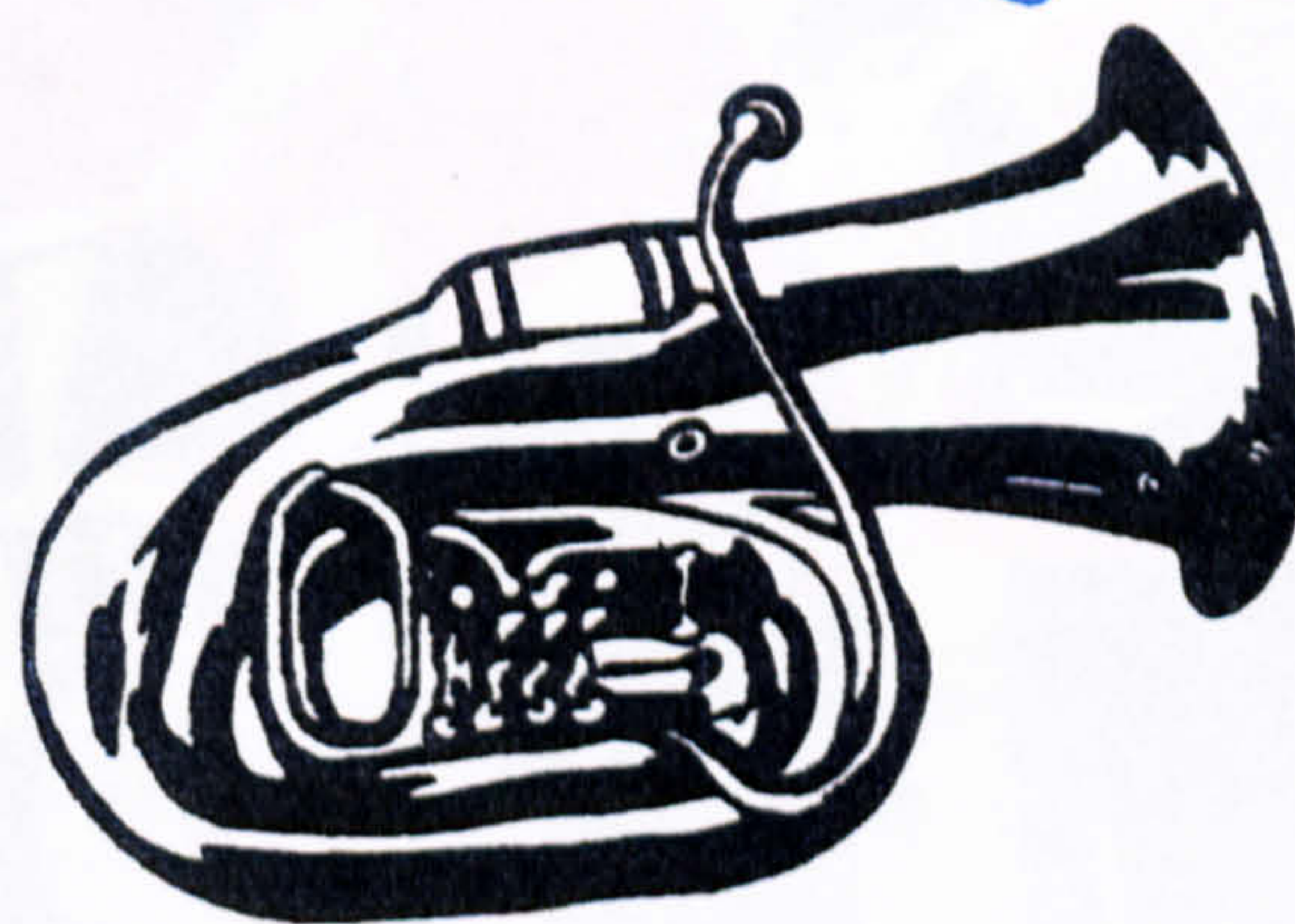
A team of three examiners will assess the band postgraduate students. These comprise the area Co-ordinator, an external examiner and another internal member of staff with an appropriate performance specialism. The Lecture-recital is assessed live, but a recording is taken to assist any subsequent debate.

Assessment is divided into three areas: Presentation, Performance and Content. Assessment for these areas is guided principally by the twin criteria of integration of elements and the overall balance and coherence of the structure of the event.

Presentation must be clear, confident and capable of engaging and sustaining the listener's interest. The student should clearly have addressed the "performance" aspect of presentation and there should be evidence of genuine, communication with the audience.

Live performance must constitute the majority of the musical examples provided. The student's ability to transfer smoothly from presenting to performing mode and their capacity to perform to a high standard under these testing circumstances are the principal criteria to be applied here. Of course the best preparation for any performance-based assessment is continued performance at the highest level. The students of the Coldstream Guards certainly have that, with two new CDs released in September and another in December. The band will also be performing over twenty concerts between now and Christmas both at home and abroad. In addition, the band will also be seen at many State Ceremonial engagements events such as the State Opening of Parliament and the Festival of Remembrance at the Royal Albert Hall - what better way to prepare for a performance based Lecture-recital?

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BRASS Review

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Coldstream Guards on Parade



*It's that time of year when bands once again provide the service of entertaining the public in the great outdoors. Our photographers have been out in force covering some of the many activities, from the traditional **Whit Friday Marches**, to the well-established **French Open Brass Band Championships** in picturesque Amboise, returning to the heart of brass band country for the **Brighouse Lions' March and Hymn Tune Contest**. Also our photographer was in Kerkrade for the **World Championships**. A pictorial feature on all these events appears on our centre spread.*

*The front cover, captured in London, by Susan Morgan Jones, features the **Regimental Band of HM Coldstream Guards** (Director of Music: Major Graham Jones MBE). A feature by Major Jones on the history of Military Music Education appears inside.*

Education in Military Music

A Historical Perspective

Today British Military Bands are recognised around the world as amongst the most excellent exponent of their art. From the major pomp and ceremony of Trooping the Colour and State Opening of Parliament to undertaking major international concert or marching tours, these bands are some of the best known and respected in the world today. But how is this so?

To answer these questions we must look firstly at the origins of military music in Britain. Prior to 1857 the regimental band was virtually unknown outside its own Regimental environment. It was not approved by the authorities, by which it was regarded as a waste of manpower. If a regiment wished to have a band, it was left to the officers to find the musicians and pay for them, as well as pay for music, instruments and other items. Bandmasters, generally foreigners, were hired and, provided the remuneration was sufficient, remained with a regiment until it was under orders for service overseas, whereupon they would often promptly disappear (Binns 1957 p. xi).

MUSICAL ENSEMBLES IN THE MILITARY

The evolution of military music can be traced back to 1333 when at the battle of Halidon Hill, it was recorded that drums were used. Trumpets, fifes and bagpipes were all gradually introduced over the years, but these were essentially battlefield instruments, valued for their military rather than their musical function. During the restoration era hautboys – an early incantation of the oboe – were authorised for the two senior regiments of foot guards, and not until 1749 do we find the first reference to what is recognisably a modern band. This implication of hautboys into the Foot Guards' bands was enormous significance as it heralded the very start of musical ensembles playing in the military and laid the foundation of military music as we know it today. The Royal Artillery raised a band in Germany in 1762 during the Seven Years' war. This band, originally recruited from German musicians, and which is still extant, was inspired by the hugely successful Prussian army, a force which boasted bands capable of playing wind instruments on the march and string instruments on parade. Likewise both the Grenadier and Scots Guards employed German musicians in the mid-18th Century to replace serving British bandsman (Turner p.15). There was thus an early bias in favour of continental musicianship: the Prussians had shown the way forward and their lead was respected, especially at a time when the monarchy in Great Britain was itself still more German than British.

For a century or so, the perceived wisdom was that British musicians were inherently inferior to their European counterparts. When in 1820, the commanding officer of the 15th Hussars requested permission from his Colonel, the Duke of Cumberland, to recruit a band, the son of George III replied: 'It will be utterly impossible to form a brass band as these instruments require Germans who alone can play the trumpet as it ought to be played'. Such an attitude was a little extreme; most British regiments of the time had begun to employ British bandsmen, but the Duke of Cumberland's view was not unprecedented. Musicians aside, foreign bandmasters were at a premium and would remain so for some time (Turner 1996 p. 16).

BANDSMEN WERE PRIMARILY SOLDIERS

Bandsmen serving with regiments of the line were constantly on the move between Britain and the outposts of the empire. It proved difficult keeping hold of quality players. The peripatetic nature of army life and its accompanying hardships held little appeal for civilians. It was expected and accepted that a posting abroad would result in the resignation of the bandmaster and his transfer to a regiment lucky enough to be stationed at home. Enlisted bandsmen who went to war in the Crimea in 1854 were therefore in the unhappy position of being leaderless. These bandsmen were primarily soldiers, not musicians, and the casualties sustained give a good indication of why civilian bandmasters were not keen to get involved. The charge of the Light Brigade cost the 4th Light Dragoons 10 musicians, whilst the band of the Rifle Brigade saw its strength reduced from 45 to just 16 during the campaign (Turner p.17).

It was as the result of one event in 1854 that the shape of army music would change forever. At a Grand Review to celebrate Queen Victoria's birthday in Scutari, in front of the General Staff of the allied forces, the massed bands of the British Army struck up the national anthem. The result was deeply humiliating. Not only did the individual bands play different arrangements, but they even played in different keys². The cacophony that ensued was a particular embarrassment to the Duke of Cambridge. He was the senior member of the royal family present and he prided himself – as a lover of opera – on his appreciation of music. He was by far the youngest of the divisional commanders in the British Army and perhaps, therefore more sensitive to being shown up in public than his rather elderly colleagues. It is believed that the parade in Scutari was the point at which he decided something needed to be done about the state of military music in the Army as a whole. What made the humiliation even more pronounced for the British was the fact that the French bands in the Crimea maintained an extraordinary high level of musicianship (Turner p.18). The cause was not hard to discover – in 1836 France had founded the *Gymnase de Musique Militaire*, a central college of music designed to raise standards throughout the army. In 1852, shortly before the Crimean conflict, a training manual, Albert Perrin's *Organisation of Military Bands*, had been published to further this aim.

The lessons of the Scutari debacle were not lost on the more influential figures in the British band world. Two men in particular campaigned for reform: James Smyth of the Royal Artillery and Henry Schallehn, who had earlier booked some of the French ensembles to play at Crystal Palace, and who went a stage further, circularising a memorandum entitled 'The British Military College of Music' (Schallehn memo 1855). Schallehn pointed out, 'The number of trained performers in this country being small, they are soon able to obtain increased remuneration by buying their discharge.' He identified the requirement for better training, better pay and conditions for serving musicians (civilian bandmasters enjoy far superior rewards and treatment to those of enlisted men), and a promotion structure aimed at providing some career prospects for the more talented.

The main conclusion reached by those calling for reform was for the creation of central institution. Apart from anything

¹ As a civilian Bandmasters would normally look for work with town or public service bands such as a local Fire Brigade band when the regiment deployed overseas leaving the band to fend for itself.

² Bandmasters normally produced manuscript arrangements for their own bands, there was not an officially laid down version of the National Anthem as there is today. It was exceptional for bands to even play massed.

else, argued Schallehn, a music college would enable bandsmen to 'acquire a unity of style in playing together not attained by any other means (Schallehn memo 1855).' What was required was a patron with the power, influence and inclination to make the break with the past. In 1856 such an individual was found; the Duke of Cambridge became Commander-in-Chief of the British Army. On 25 September 1856, just two months after his appointment, he wrote to all the regiments of the army suggesting the establishment of what was termed a military music class:

A preliminary outlay of £500 or £600 would be necessary for the supply of musical instruments; and it is calculated that £1,000 per annum would be afterwards necessary to maintain the class, including the salary of a Director, the necessary professors, copying and arranging music, etc, repair of instruments and other incidental expenses. There are now 112 battalions of Infantry and 26 Regiments of Cavalry, exclusive of Artillery, Sappers, Military Train and 10 Colonial Corps. If every Regiment would pay an original subscription of £5 and £8 per annum for the fund, ample provision would be made of all expenses. (Wetherall 25 Sept 1856)

Replies to the Duke's letter proved satisfactory and after further correspondence in 1857 staff were appointed to the military music class based at Kneller Hall in Twickenham. This staff consisted of a Commandant, Director of Music (Mr Schallehn) and four professors. Mr Schallehn provided his own memorandum based on the musical training at the Gymnase de Musique Militaire. This memorandum set out the object, plan and funding of the military music class which came in to being on the 3rd march 1857. The object was to create a college whence a supply of trained musicians might always be available for the Army and Navy. The plan proposed that the college should take soldiers and sailors selected for instruction by their commanding officer and also those children of soldiers and sailors who are intended for either of the services, and who may have exhibited musical aptitude. In the higher classes of the college a teaching would include the theory of music and the art of arranging for bands, so as to train up efficient bandmasters. Every regiment was invited to furnish a small annual subscription supported funding, as did the committee of the patriotic fund and the Minister of War (Binn 33-34).

The oldest surviving ³report on training is dated April 1892. This document includes details staff on the establishment, students and pupils terms and courses of instruction. The Staff had changed slightly since 1857 and now consisted of:

- a. Commandant
- b. Quartermaster
- c. Director of Music
- d. Acting Chaplains
- e. Garrison Quartermaster Serjeant and acting Serjeant Major
- f. Military staff Clerk
- g. Two Army schoolmasters
- h. Ten professional gentlemen engaged in instructing in the several instruments

The term 'Student' is applied to those band Serjeants (sic) and other non-commissioned officers who were sent to Kneller Hall to qualify for the position of bandmaster; and that of the 'pupil' to the men and boys sent to be trained as musicians for their respective bands.

The course of instruction in music for 'students' consisted of:

- a. Thorough training on all instruments constituting a military and string band,

on at least one of which they must be skilled performers.

b. Instruction in: -

- (1) Harmony
- (2) Counterpoint
- (3) Musical form
- (4) Church music, choral and instrumental
- (5) Military and orchestral instrumentation
- (6) Arranging for military band and orchestra
- (7) Musical direction
- (8) Conducting
- (9) Management and tuning of bands.

Instruction books for use by students are also listed⁴. The course of instruction in music for pupils consisted of:

- a. The instrument, or instruments their Commanding officers request they may be taught
- b. Elementary knowledge of clefs
- c. Structure of scales
- d. Classification of intervals
- e. Simplest form of chords
- f. Elementary harmony
- g. Elementary instrumentation

The time taken by students to prepare for and pass the periodical examinations held by the Director of Music would vary depending upon the knowledge they possessed on joining Kneller Hall and the application with which they studied. Likewise, the time taken to satisfy the War Office examiners and gain qualification as a bandmaster also varied. The accepted period was 2 to 3 years for a student of average ability before achieving a place on the 'qualified form' (KH diary April 1892).

The duration of instruction for pupils under training varied in length from 12 to 18 months. In instances of exceptional talent, training extended to 2 years, with the aim of developing talent as fully as time and opportunity would permit in the interests of the institution, the corps to which the pupil belongs, and the pupil himself. (KH diary April 1892)

KNELLER HALL

It is most interesting to compare this training with the training programme of today. Little in fact has changed; the students' course is 3 years in duration, the content of which is nearly identical with the exception of the addition of musical history, which was added as part of a mapping process with the University of Kingston. The students course is now recognised and accredited as a BMus(hons) degree through the University of Kingston. Conversely the pupil's course has changed dramatically. Pupils arrive at Kneller Hall having already achieved the entry standard of around Grade 8. A pupil who is deemed competent may be posted to his band in as little as 6 weeks. However, pupils who are not up to standard can expect to remain in training for up to a year. If, after that time, they have not reached the required standard they may be discharged from service.

The impact that Kneller Hall has had on military music cannot be understated. Less than 50 years after Scutari, on January 22 1901 came the death of Queen Victoria. On the morning of February 2 1901 Kings, Princes, and Ambassadors were waiting at Victoria station to pay reverence to the great Queen. The Navy, Army and the Auxiliary Forces were represented. The bands assembled were the Royal Marine Light Infantry. The Brigade of Guards (massed), the Corps of Royal Engineers, and the Royal Regiment of Artillery. The coffin

³ The Commandant was, and still is, responsible for publishing reports outlining details of funded established posts within the School of Music, the details and training of students and pupils and any examination criteria. He would also outline all resources available to him from harmony books to musical instruments.

⁴ Study books by Davenport, Gore-Ouseley, Griffiths, Grove, Loggers, Naumann and Rockstro were included.

was carried from the train and put on the gun carriage with the bands marching before it, playing Chopin's Funeral March and Beethoven's Funeral March in Bb minor (Rogan 1926 pp. 143-144). The bands played together faultlessly and not a flawed note was heard. Therefore, in the space of 50 years, as a result of the forethought shown of the Duke of Cambridge in forming the Military Music Class at Kneller Hall, British military music became -, and still is - considered to be amongst the best in the world.

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Major Graham Jones MBE

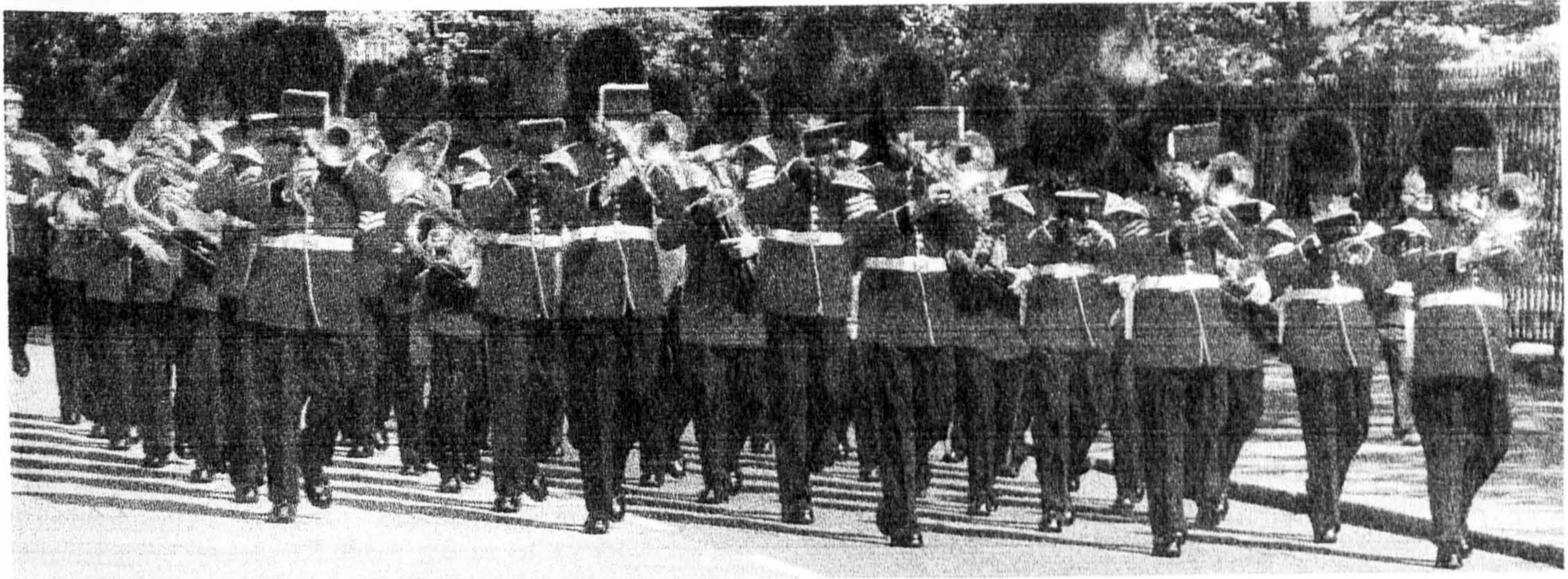
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Conducting

Preparing for the Concert Hall and State Arena

Is the art of being a military conductor any different to that of a non-military conductor and if so what are the differences?

In order to answer these questions one should first consider what a conductor does and how s/he should be trained before taking up the baton in public, whether it is in a concert hall or state arena. "The art of conducting is governed by the fact that the conductor's instrument is a live one, consisting of a number of performers playing a number of different instruments. The conductor's task is to make this complex machine serve the art of music" (*Scherchen 1949: 1*). The most important capacity in a conductor is the ability to inspire the performer. This capacity might reflect a number of different facets, leadership, hypnotic power, contagious enthusiasm or just good teaching ability. (*McElheran 1996: 3*). The military view of conducting is "to know what you want – and to see that you get it" (*Adkins 1931: 310*).

Baton technique is critical. It is essential to develop a precise and independent sense of metre and rhythm, practising exercises in both can only develop this. Scherchen's exercises (10 – 14) are an excellent example. Just as the lightning and its flash are independent so, in conducting, the conductor's conception of the work and its materialisation in the orchestra must flash forth simultaneously. The absolute unity of conception and sound, of conductor and orchestra¹, of player and instrument, is the norm, the goal that great conductors, with devoted orchestras, may reach in performances.

CONVEYING INTENTION

The conductor has three methods of conveying intention, representative gesture, expressive mimicry and explanatory speech. Of these means of establishing an understanding, the first is of the most importance in this study. Mimicry and words, in contrast, are of at least questionable value because they always have the potential to hamper as well as help. Words, moreover, can be used at rehearsal only. Representative gesture, the conductor's medium during performance, must indicate perfectly clearly the metrical course of the work, whether the motion be large or small, slow or fast, vehement or tender (*Scherchen: 14*). At the same time it must convey the very expression and general shaping of the work. A prominent military conductor, Lieutenant Colonel George Evans OBE,² once informed his military conducting students that "conducting is the quintessence of metronomical exactitude" and that students should consider "tempi, tempi, tempi" as the most critically important skill and discipline when learning the art of conducting. Scherchen's view was that the first condition for the materialisation of a musical work is perfect clarity of conception. Failing this, the work remains incomplete.

And in general the first condition for clarity is perfect technical correctness in orchestral performance; ill-defined performance and incorrect playing means misrepresentation. The difference in emphasis between Evans and Scherchen is quite clear. I would argue that both are correct. The military, whilst focusing on metronomical exactitude, are preparing their conductors for the state arena, but that is not to say that they are not preparing their conductors for the concert platform. Clarity of conception is equally important in either context.

The essence of the conductor's task is that it requires both intuitive organisation and critical watchfulness and thus it goes beyond 'factual' accuracy and this is why it requires careful analysis and understanding as a musical practice. The conductor's gestures fulfil a two-fold function, they have to present the work, equally they must guide the players. This means that the task is interactive; the conductor must watch and correct, prepare and simplify, adjust mistakes in the course of the execution, prevent and counteract wrong developments. It is only when mastery of a work enables the conductor freely to fulfil all these functions that performance really runs smoothly. As part of this interactive task, the gestures must outline the rhythmic structure of the work and pre-determine its unfolding expressive and constructive features. They should give shape to the performance, determining its quality and raising it to the highest possible level (*Scherchen pp. 19-20*).

MILITARY CONSIDERATIONS

In the state arena Scherchen's comments all apply, but in addition the military conductor has to consider some specific tasks. In the state arena all the musicians are erect and in straight lines, typically six musicians across and seven deep, giving a total of forty-two on parade. Because of uniformity and tradition, six trombone players form the front rank, whilst the rear rank is formed of clarinet players. This, of course, has an effect on the tonal balance of the ensemble, the conductor standing two feet in front of this kind of ensemble will hear pre-dominantly brass sounds, which can have an effect on the gestures used to outline the rhythmical features. Whilst on parade the military conductor has to consider his gestures, as this is the conductor's only medium during performance to indicate clearly the metrical course of the work, bearing in mind that it is very difficult for the military musician on parade to see the conductor, especially for the rear rank of clarinetists. Because of uniformity of ranks, the rigidity of the parade ground meaning restricted movement, and tall headdress, which restricts vision, the military conductor must develop gestures that are exceptionally clear and metrically precise, perhaps even more so than in the typical concert hall. Specifically too, the arms of the military conductor are necessarily much higher than those

¹ In this paper 'orchestra' is intended to imply any kind of ensemble.

² Lt. Col. Evans was Principal Director of Music, Army 1977-1983 and Professor of Conducting, Army from 1983-1990.

of an orchestral conductor, because on parade, the musicians have to be able to see the baton.

UNDERSTANDING THE ENSEMBLE

It is of the utmost importance that the conductor understands the ensemble. Spending quality time studying each group of instruments and ideally studying the instruments in each group can achieve this. Even more important, however, is experience of playing a musical instrument. The conductor will then start to appreciate the idiosyncrasies of the instruments in the ensemble. All military conductors can learn to play all instruments in the wind ensemble at least as far as being able to command all major and minor scales, a short piece and transposing up or down a tone (this last exercise being traditional and of perhaps questionable value compared with the basic technical necessities).

Scherchen devotes a considerable portion of his book to the science of the orchestra, which underlines the importance of having an intimate knowledge of the instruments that fall under the conductor's baton. The military model, of course, takes this to its limit by examining each student-conductor on each instrument of the wind orchestra. The difficult area here is not so much technique, but the ability to produce adequate tonal quality on any wind instrument, given the short period of time that a conductor would have available to practice. Scherchen writes that; it is indispensable that the student should play a string instrument well enough to be able to sit in the orchestra. He [sic] ought also to learn how to play a wind instrument and avail himself [sic] of opportunities of playing percussion. The percussion has steadily been growing more differentiated and greater specialisation is required as regards each of the instruments it may include. In music of today, it often predominates at times and may even determine the character of a whole movement. It is, then, all the more appalling that many conductors (some of them famous) should be so lacking in experience and imagination in their attitude towards the possibilities of this group. Some kind of practical study of instrumentation on the lines set by Berlioz – Strauss treatise is recommended. Let the student apply for help to the principals of each group of instruments, go through works with them and be thoroughly shown all novel features and all special virtuoso effects, which each part may include.

No longer can a conductor face an orchestra with hardly a theoretical knowledge of its instruments and their technique. He [sic] must have mastered their possibilities with his [sic] own hands, and, by virtue of his [sic] power of imagination, be capable of animating, stimulating and offering practical suggestions for the accomplishment of that which is alive within his own imagination (120 – 121).

THREE DISTINCT PURPOSES

The most primitive way of 'conducting' consists in merely beating time. This may be done by audible counting or marking the beats to ensure that players will keep together. As the art of conducting progressed, visible representation

of the metrical course replaced the audible guidance and the perfect synchronism of the players which had once been the only reason for conducting has now come to be taken for granted.

"In conducting, a variety of artistic activities are united and two opposite facets of genius are brought to bear – on the one hand the pure conception of musical works originating in the conductor's inner perception and intuition – on the other hand the critical and discerning watchfulness which has to mould the playing to this conception". (*Scherchen: 151*).

SPECIALISTS IN THEIR OWN FIELD

Military music aspires to the same goals as Scherchen in that there are three distinct purposes in conducting. The stylistic development maybe different in order to suit the state arena, but the education and training required achieving utopia in conducting is the same. It has been said that military conductors have additional constraints placed on them in the state arena: however, one should look first at the varying concerns and difficulties of conductors in pit orchestras, ballet and opera before making a special case for the military. They are specialists in their own field and learn to deal with the peculiar nuances of their chosen specialisation in the art of conducting. Let us finally consider the case of the military conductor who is standing to attention waiting for Her Majesty the Queen to arrive at the saluting dais. The conductor must conclude the National Anthem when the Queen's carriage arrives at the dais and to ensure this the conductor must have worked out a point on the route of the carriage to start conducting the Anthem (with the conductor's back to the ensemble), which is a matter of time over distance. This may seem to be peculiar to the military, but it is similar in important respects to waiting for a cue on any London stage.

A final word from Scherchen: "How does one learn to conduct? The current answer is usually by acquiring a routine, which means, by being let loose without technical knowledge on works, orchestra and audience, in order to acquire through 'experience' in the course of long years of anti-artistic barbarity, the tricks of the trade". The impression may be given that there is no other course. I would argue, however, that today there is an alternative to be found in our colleges and universities and especially for training military conductors, The Royal Military School of Music, Kneller Hall.

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Major Graham Jones MBE

Major Graham Jones

MBE MMus FTCL ARCM psm



- Where were you born?* Glossop, Derbyshire
What kind of house did you live in? 3 bed semi-detached
First Job? Junior Musician, Royal Artillery
Favourite relaxation? Bicycle riding, movies, meals out & Man Utd.
Biggest regret? Not joining a choir in my early days
What car do you drive? Mercedes 220CDI
Biggest embarrassment? If I write a biography you can read all about it!
Favourite composer? All British wind band composers from Holst to Ellerby.
Pet Hate? Being late for anything!
Favourite band? Coldstream Guards, who else!
What makes you angry? People who are late!
Who is your musical hero? I don't have one, there are so many.
Future ambitions? To continue to enjoy making music!
Favourite food? Fillet Steak, any day.
Favourite drink? Washed down with a bottle, sorry glass, of Chateau Neuf Du Pape. Heaven!
Greatest achievement? Meeting and marrying Susan.
Favourite concert venue? Symphony Hall, Osaka, Japan.
What's your biggest extravagance? Lunch with Martin Ellerby!
Greatest change in music? Music software.
Last word on the music profession? One day I might have to work for a living!

Next issue: *STAN LIPPEATT*

BRASS REVIEW *Britain's free Band Magazine*

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Major Graham O. Jones MBE
Director of Music
Coldstream Guards Band
Wellington Barrack
Birdcage Walk
London
SW1E 6HQ

20/12/04

Dear Major Jones,

Many thanks for your e-mail regarding the passing of Frederick Fennell and also the Christmas card.

I mentioned in our last correspondence that I would be interested in doing an article in Brass Review on the Coldstream Guards Band.

Some years ago I featured articles on the Household Division and in the January issue 2005, the cover photograph and article are devoted to the recent retirement (after 70 years in music) of Major James Howe, ex-Director of Music, Scots Guards Band.

It would be nice, therefore, if you were interested in doing something for the Coldstream Guards Band.

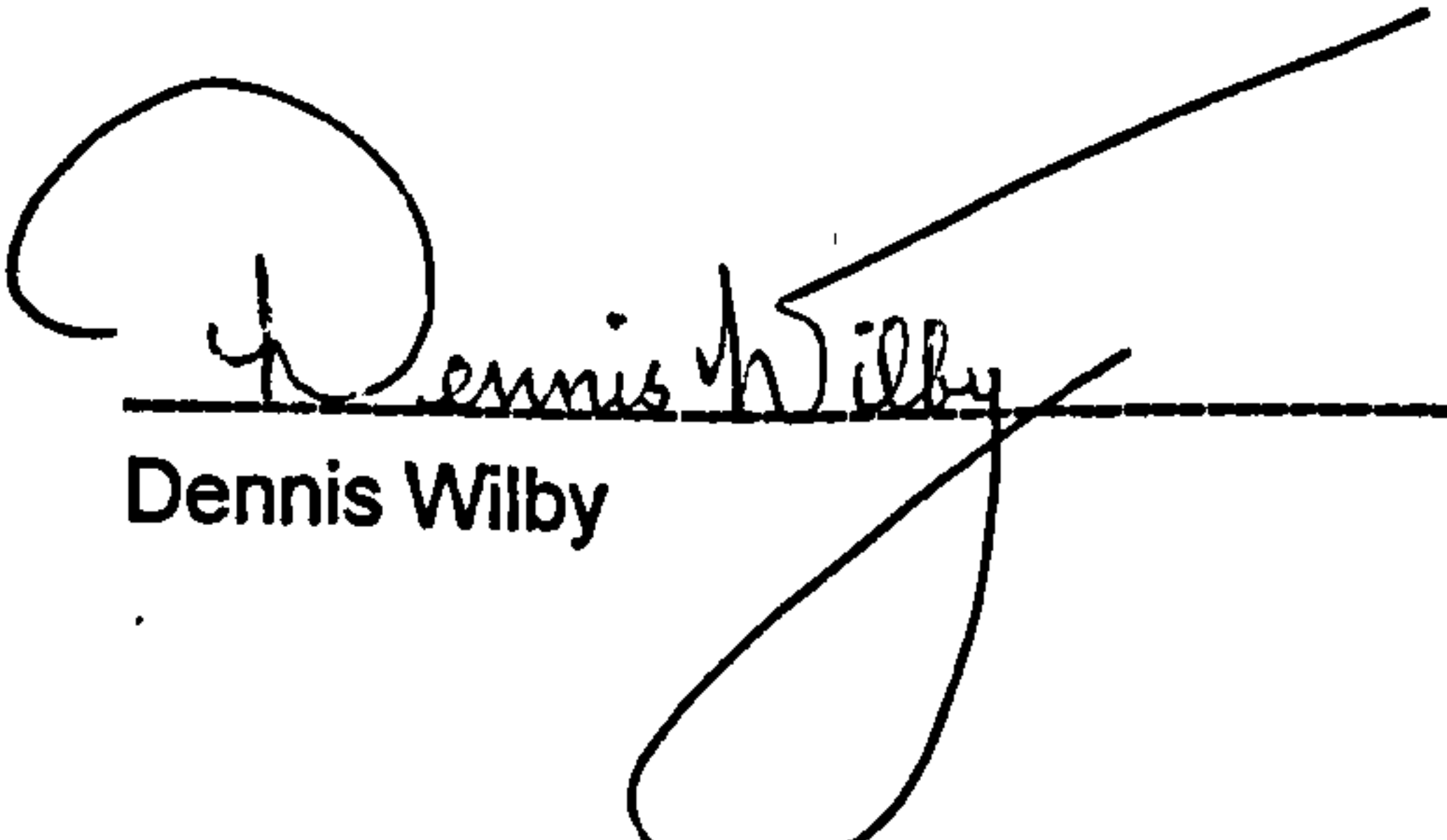
In the meantime, I enclose the magazine's standard questionnaire which has been used for 12 years by all of our Downbeat Profile 'subjects'. If the personal questions are permissible (security, etc) and you would be interested in the feature, would you be so kind as to return the Questionnaire to me with a photograph (or e-mail).

Any future CDs by the band would be welcomed for review.

Best wishes for 2005 and I hope to see you in the future.

My wife and I were at Kneller Hall in 2004 at the invitation of David Loftus for one of the outdoor bandstand concerts. Thoroughly enjoyed the evening. It was a nostalgic trip for me, as it was approximately 47 years since I last played on the bandstand with the Staff Band of the Royal Army Service Corps. KH hasn't changed much.

Yours sincerely,


Dennis Wilby



The Royal Society
of Musicians
of Great Britain

FOUNDED 1738 INCORPORATED BY ROYAL CHARTERS 1790 & 1987

10 Stratford Place, London W1C 1BA Telephone and Fax 020 7629 6137

Major Graham Jones MBE
2 Moncks Row
West Hill Road
LONDON
SW18 1LW

4th July, 2005

Dear Major Jones,

I am pleased to inform you that you were, last Sunday, elected a Member of this Society. We hope that you will be able to attend the next Meeting of the Court of Assistants to be formally admitted.

The Monthly Meetings of the Court of Assistants are held at 5.30 p.m. on the first Sunday of every month (except January and May when Meetings are held on the second Sunday and August, when no meeting is held) in the Society's Rooms at the above address. Elected Members are invited to attend at 5.15 p.m. to sign the Admission Book prior to a Meeting of the Court.*

It is helpful to the Society if you pay your FUTURE annual subscriptions by Banker's Order and I enclose a form for completion, should you choose to pay this way. Payment of subscriptions and donations under Gift Aid is of benefit to the Society which can claim the income tax refund without any loss to yourself. Please complete BOTH forms if you wish to make payment of your subscription by Banker's Order and under Gift Aid.

Yours sincerely,



Maggie Gibb
Secretary

*Other possible dates are 2nd October or 6th November 2005

NATIONAL ASSOCIATION OF BRASS BAND CONDUCTORS

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Chairman: Sydney Swancott, F.V.C.M.

Official Organ: "The Conductor"

Major G O Jones MBE
2 Monks Row
West Hill Road
London
SW18 1LW

Dear Graham

I am pleased to inform you that your application for membership of the National Association of Brass Band Conductors (NABBC) was accepted by the Executive Council at its recent meeting.

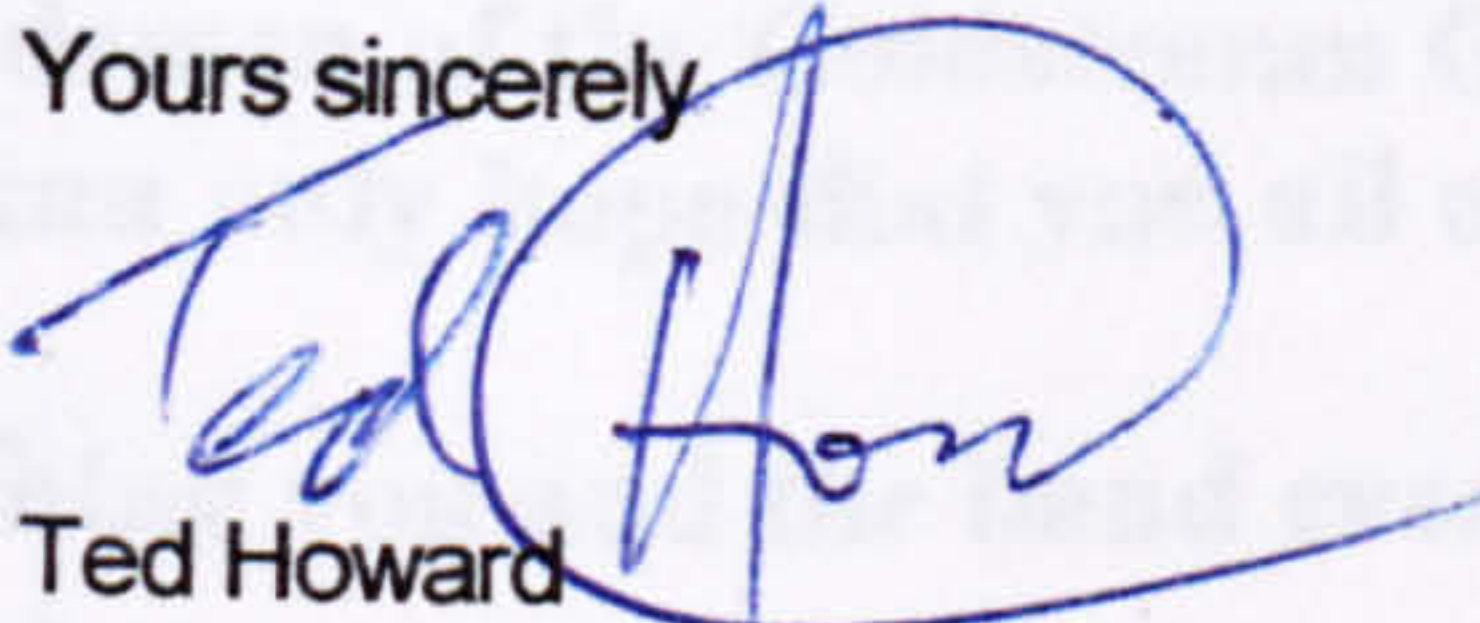
May I welcome you as a member, and trust that you will gain benefit from this membership. You are cordially invited to join in all, or any, of the activities that the NABBC organises and so experience the comradeship of the other members as well as having the opportunity to exchange views and, hopefully, further develop your skills and knowledge. Every quarter you will receive a copy of the NABBC's magazine "the Conductor" and it is hoped that you will find the contents to be a worthwhile read. You are also encouraged to submit articles or letters for inclusion in the magazine.

Also please find enclosed a lapel badge that the NABBC encourages you to wear whenever you have the opportunity.

By reason of your place of residence you will be a member of Number 1 Area. You will receive from your Area all of the details of activities in that Area. The Executive will send details of national events, and "The Conductor" magazine, directly to you. You are also welcome to attend events in other Areas.

I look forward to meeting you at one of the future events but, in the meantime, if you do have any queries or problems please do not hesitate to contact me either by letter, telephone or email.

Yours sincerely


Ted Howard
National Secretary

New_Member_G Jones



(281)
David Liddiatt

President RIBI, 2001-2002

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Major Graham Jones
Director of Music
Band of Her Majesty's Coldstream Guards
Wellington Barracks
Birdcage Walk
London SW1E 6HQ

3 May, 2005

Dear Major Jones

Rotary Celebration Royal Albert Hall 29th April 2005

Unfortunately, due to the inevitable activities immediately after the final rendering of "Land of Hope and Glory" I was unable to come backstage before you had left ...but in case there is any doubt – many, many thanks to you and all the bandsmen for a tremendous night of celebration – a night which will live long in the memories of all who attended: indeed the sheer number of people who wished to pass onto me their congratulations preventing my reaching you bears more than adequate testimony to the sheer delight of a night of pure enjoyment.

In our discussions with Frank we were always confident that the programme would be not only varied but well balanced and so it proved. Everyone will no doubt have a favourite: though choosing would well prove difficult, particularly when considering and recognising the brilliance of the soloists and the inspired inclusion of the violinist.

For myself, the rendering of Crown Imperial will forever take some beating – truly magnificent.

We can never ever successfully convey our appreciation for the contribution you and the bandsmen of the Coldstream Guards made to this tremendous evening of celebration: we can only hope that you all enjoyed it as much as we did – we are forever in your debt.

Wishing you and the band every success in all the years that lie ahead.

Yours Sincerely

David Liddiatt
Past President 2001-02
Chairman R.I.B.I. Centenary Committee

	Date
A	
B/S	
LIB	

Handwritten initials/signature and "04 MAY 2005" next to the table.

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