

Lengnick

REDISCOVER:
ALFRED LENGNICK & CO.

A HERITAGE OF 20TH CENTURY
BRITISH MUSIC

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EDITIO MUSICA BUDAPEST

The Alfred Lengnick & Co. publishing house was originally founded in 1893 in London. It started business as the British publishing agent for works of leading European composers like Johannes Brahms, Frédéric Chopin and Antonín Dvořák. From the 1930's on, Lengnick built up its own repertoire of British composers and became a leading publisher of contemporary British music through the remainder of the 20th century. The Lengnick repertoire represents a great stylistic variety of 20th century British music, including key works by William Alwyn, Malcolm Arnold and Alun Hoddinott as well as some undiscovered rarities and hidden gems.

As from 1st July 2015, Universal Music Publishing Classical (UMPC), which consists of the world-renowned publishers Ricordi (Milan-Berlin-London), Editions Durand-Salabert-Eschig (Paris) and

Editio Musica Budapest, has taken over the hire library of the Alfred Lengnick catalogue. This legacy is now part of the repertoire of the European leader in classical music publishing, comprising one of the most prestigious collections of classical and contemporary music in the world.

This brochure invites you to rediscover important British music of the 20th century. The main focus of this repertoire is orchestra music, also including arrangements of works by classical composers such as Mozart, Mendelssohn and Liszt. All of these works are now available through our local offices, our distribution partners worldwide, and on our website (www.ricordi.com). Lengnick chamber music (1–5 musicians) is available for sale from our partner Hal Leonard (www.musicshopeurope.com).

ALEXANDER, CHRISTIAN

(*1964)

Christian Alexander attained a BA.Hons. in music and a M.Mus. from Bristol university, where he studied with Robert Saxton. By the time he completed university, Alexander had written nearly 200 works. He has earned two first prizes in the Royal Over-Seas League Competition and a first prize at Southampton New Music Week. He has received commissions from the Bournemouth Sinfonietta, the Bassoon Quartet at the Hochschule für Musik in Cologne and the singer Tinuke Olafimihan.

Alexander was composer-in-residence at Radley College, a post financed by the RVW Trust. In this desirable role he enjoyed many opportunities to experiment with an established body of performers.

Divertimento no. 1 op. 3

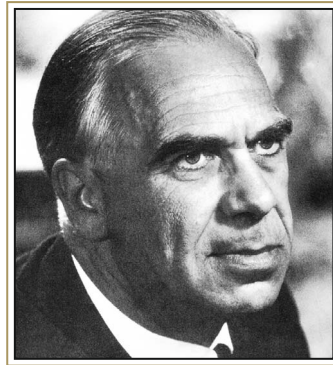
for flute, oboe, clarinet, bassoon and string quartet

Tears op. 4

for tenor and large ensemble
Text: Edward Thomas (1878–1917)

ALWYN, WILLIAM

(1905–1985)



William Alwyn was born in Northampton, England. His musical education was at the Royal Academy of Music where, at the early age of 15, he was awarded scholarships for flute and composition. At 21, he was appointed Professor of Composition, a post which he held for nearly 30 years. His wide range of compositions earned him the coveted Collard Fellowship of the Worshipful Company of Musicians. He also received a fellowship of the Royal Academy of Music, a Doctorate from the University of Leicester, and in 1978, a C.B.E. from Queen Elizabeth II.

Alwyn was instrumental in forming the Composers' Guild of Great Britain, serving as its Chairman for three terms: 1949, 1950 and 1954. He was a Director

of the Mechanical Copyright Protection Society; a Vice-President of the Society for the Promotion of New Music (SPNM); and director of the Performing Right Society. For many years he also was a panelist for the BBC.

A pioneer in film scores, Alwyn joined the British Documentary Film Movement at its commencement in 1936 and subsequently wrote scores for over 200 films. In recognition of his distinguished services to the cinema he was made a Fellow of the British Film Academy.

Alwyn's wide range of compositions includes five symphonies, three concerti grossi, concertos for violin, viola, oboe, harp, cor anglais and piano; chamber and piano music, song cycles and large-scale operas. His symphonies were first championed by Sir John Barbirolli. His music has a wide appeal through his great gifts of melodic invention and his brilliant orchestration. In addition to composing, Alwyn was also known as a fine artist, a skilled linguist and a distinguished poet.

Autumn Legend

for cor anglais and strings
Duration: 11'

Concerto

for flute and 8 wind instruments
2ob, 2cl, 2bsn, 2hn
Duration: 16'

Concerto

for oboe, harp and string orchestra
Duration: 18'

Concerto Grosso no. 1 in Bb-major

1.1.0.0 – 2.1.0.0 – timp.perc – str
Duration: 10'

Concerto Grosso no. 3

3.3.2.1 – 4.3.3.1 – hp – str
Duration: 16'

Elizabethan Dances

for orchestra
2.2.2.2 – 4.3.3.0 – timp.perc.xy – cel.
hp – str
Duration: 16'

Festival March

3.2.2.2 – 4.3.3.1 – timp.perc – hp – str
Duration: 6'

Lyra Angelica

Concerto for harp and strings
Duration: 26'

Overture: Derby Day

3.2.2.2 – 4.3.2.1 – timp.perc – cel.hp – str
Duration: 6'

Sinfonietta

for string orchestra
Duration: 26'

Symphonic Prelude: The Magic Island

3.3.2.2 – 4.3.3.1 – timp.perc – cel.hp – str
Duration: 10'

Symphony no. 1

3.2.2.2 – 4.3.3.1 – timp.perc – hp – str
Duration: 35'

Symphony no. 2

3.2.2.2 – 4.3.3.1 – timp.perc – hp – str
Duration: 29'

Symphony no. 3

3.2.2.2 – 4.3.3.1 – timp.perc – cel.hp – str
Duration: 30'

Symphony no. 4

2.2.2.2 – 4.3.2.1 – timp – str
Duration: 36'

Symphony no. 5 *Hydriotaphia*

3.2.2.2 – 4.3.2.1 – timp.perc – hp – str
Duration: 15'

Concerto Grosso no. 3

*"...virile, devoid of any neo-classical gestures,
and ends with a deeply-felt andante."*

(British Music Society)

Symphony no. 3

*"...fiercely dramatic, powerfully atmospheric, tautly argued,
fabulously written for the orchestra, and an altogether remarkable
creation by this very special composer."*

(Tempo)

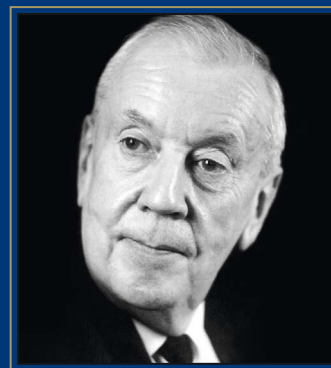
Symphony no. 5 *Hydriotaphia*

*"...throughout the piece there runs a simple, three-note
motto, the spark, as it were, of the human spirit."*

(The Times)

ARNOLD, SIR MALCOLM

(1921–2006)



Born in Northampton in 1921, Malcolm Arnold first excelled as a performer – principal trumpet of the London Philharmonic Orchestra – before winning the Mendelssohn Scholarship in 1948 which helped to establish his reputation as a fluent and versatile composer and a brilliant orchestrator. His style was conservative and tonal, and he was wildly popular during his life. Sir Malcolm composed music of every type and for every sort of ensemble, including over 80 film scores, and was awarded Honorary Doctorate of Music from several universities, a CBE, the Ivor Novello Award for „Outstanding Services to British Music“ in 1986 and Wavendon Allmusic Composer of the Year in 1987.

Comedy Overture: *Beckus the Dandipratt*

3.2.2.2 – 4.3.3.1 – timp.perc – str
Duration: 8'

Commonwealth Christmas Overture op. 64

3.2.2.2 – 4.3.3.1 – timp.4perc – cel.hp – str
Duration: 19'

Concertino op. 28a

for oboe and strings
Arrangement of Sonatina for Oboe and
Piano by Roger Steptoe (*1953)
Duration: 9'

Concertino op. 29a

for clarinet and strings
Arrangement of Sonatina for Clarinet
and Piano by Roger Steptoe (*1953)
Duration: 9'

Concerto no. 1 op. 20

for clarinet and strings
Duration: 17'

English Dances: Set I op. 27

1. version 3.2.2.2 – 4.3.3.1 – timp.perc – hp – str
2. version for brass band
(arrangement: Ray Farr, *1948)
Duration: 8'

English Dances: Set II op. 33

1. version 3.2.2.2 – 4.3.3.1 – timp.perc –
cel.hp – str
2. version for brass band
(arrangement: Ray Farr, *1948)
Duration: 9'

Horn Concerto no. 1 op. 11

0.0.0.0 – 3.2.2.2 – timp – str
Duration: 22'

Piano Duet Concerto

for two pianos and string orchestra
Duration: 21'

Overture: *The Smoke*

3.2.2.2 – 4.3.3.1 – timp.perc – hp – str
Duration: 7'

Serenade op. 26

for small orchestra
1.2.2.2 – 2.2.0.0 – timp – str
Duration: 14'

Solitaire

Ballet (settings of English Dances,
Sarabande and Polka)
1.2.2.2 – 4.2.2.0 – timp.2perc –
cel.hp – str
Duration: 26'

A Sussex Overture op. 31

3.2.2.2 – 4.3.3.1 – timp.perc – str
Duration: 9'

Symphony op. 13

for strings
Duration: 22'

Symphony no. 1 op. 22

3.2.2.2 – 4.3.3.1 – timp.perc – hp – str
Duration: 29'

Variations on a Ukrainian**Folk-Song op. 9a**

for string orchestra
Arrangement of piano variations by
Roger Steptoe (*1953)
Duration: 15'

Comedy Overture: Beckus the Dandipratt

"...still the most sparkling of Arnold's comedy pieces..."

(Gramophone)

Commonwealth Christmas Overture op. 64

"It could hardly be more festive in its colour and tunefulness, and brings one passage which has prompted more comments than any other..."

(Gramophone)

Serenade op. 26

"The finale in particular is a delight, with the brass having a field day."

(Gramophone)

**BACH,
JOHANN SEBASTIAN**

(1685–1750)

Jesu, My Dearest Friend

1.1.2.1 – 1.2.0.0 – str
Arrangement: Maurice Miles (1865–1935)
Duration: 3'

Prelude and Fugue in A

from the Well-Tempered Clavier – Book 1
for strings
Arrangement: Charles Spinks (1915–1992)
Duration: 4'

Prelude and Fugue in B-minor

from the Well-Tempered Clavier – Book 1
for strings
Arrangement: Charles Spinks (1915–1992)
Duration: 17'

Prelude and Fugue in G-minor

from the Well-Tempered Clavier – Book 2
for strings
Arrangement: Charles Spinks (1915–1992)
Duration: 7'

**BATE,
STANLEY**

(1913–1959)

Stanley Bate was an English composer and pianist. He had studied piano as a child, and started his compositional life at 17 by surprising his home town of Plymouth with his own opera which he produced and conducted himself. He received scholarships to study with the likes of Ralph Vaughan Williams, Nadia Boulanger, and Paul Hindemith, which solidified his technique and craftsmanship. His output includes four symphonies, two operas, several ballets, three piano concertos, three violin concertos, chamber music, songs and many piano works.

Bate was an organiser of „blackout entertainments“ during the Second World War and was responsible for a policy of commissioning ballets from younger composers. He travelled extensively – particularly in Australia and the United States – where his works garnered many performances.

Concerto Grosso

for piano and strings
Duration: 21'

Harpichord Concerto

1.1.1.1 – 0.0.0.0 – str
Duration: 22'

Piano Concerto no. 2 op. 28

2.2.2.2 – 4.3.3.1 – timp – str

Duration: 21'

Sinfonietta no. 1 op. 22

2.2.2.2 – 4 2.2.0 – perc – str

Duration: 16'

Symphony no. 3 op. 29

2.2.2.2 – 4.3.3.1 – perc – str

Duration: 28'

Symphony no. 4

3.2.2.2 – 4.3.3.1 – timp.perc – pf.hp – str

Duration: 32'

**BIZET,
GEORGE**

(1838–1875)

Carmen Suite no. 4

2.2.2.2 – 2.0.0.0 – str

Arrangement: Clarence Raybould
(1886–1972)

Duration: 18'

**CAMILLERI,
CHARLES**

(1931–2009)

Charles Camilleri was born in Malta and lived in Australia, Canada (where he graduated from the University of Toronto in composition), and England. At an early age he started improvising on the piano and then composing. He was influenced by the colour and gaiety of Maltese folk music, the rhythms and wider intervallic relationships of Africa, and the microtonal melismatic melodies of India, Japan, and the North African countries.

His research of folk music, improvisation, the music of Africa and Asia, and academic study of European music led him to develop his own style. Charles Camilleri stated that bar lines imprison music and his „atomisation of the beat“ in some works gives his music an unfixed and evolving form. He felt that the precise position of the beat and the bar lines are just a convenience for coordination in performance – they do not govern the music. Charles Camilleri has composed over 100 works for orchestra, chamber ensemble, voice and solo instruments.

Andante Religioso

for strings

Duration: 8'

Divertimento

for clarinet, percussion and strings

Duration: 18'

The Malta Suite

2.2.2.2 – 4.2.2.1 – timp.perc – str

Duration: 18'

Maltese Rhapsody

for violin and string orchestra

Duration: 9'

Piano Concerto no. 3 Leningrad

2.2.3.2 – 4.2.3.0 – timp.perc – str

Duration: 23'

Spaces

for string orchestra

Duration: 10'

The World of Music

for piano and orchestra

2.2.2.2 – 4.3.3.1 – timp.perc – str

Duration: 25'

**CHAGRIN,
FRANCIS**

(1905–1972)

Born in Romania under the name Alexander Paucker, Francis Chagrin studied composition in Bucharest with Mihail Jura, then changed his name and moved to Paris where he studied with Nadia Boulanger and Paul Dukas before settling in England in 1936, where he was a pupil of Mátyás Seiber. He was music adviser and composer for the BBC French Service, for which he was decorated by the French government. Adept at both serious and light music, he became known as a theatre and film composer. In 1943, he was instrumental in founding the Committee for the Promotion of New Music (CPNM), which for many years provided the sole platform for young composers to have their music premiered and performed. This Committee later became the Society for the Promotion of New Music (SPNM), which has in 1993 celebrated its half centenary. Chagrin composed two symphonies, a piano concerto, many chamber works, music for the theatre and radio, and over 200 film scores.

Concert Rumba

1. version: 3.2.2.2 – 4.3.3.1 – timp.perc – hp

2. version: for piano and strings

(arrangement: Roy Douglas, 1907–2015)

Duration: 8'

Piano Concerto

2.2.2.2 – 4.2.3.1 – timp.perc – str

Duration: 25'

Prelude and Fugue

2.2.2.2 – 4.2.2.0 – perc – str

Duration: 11'

Sarabande

for oboe (or violin) and strings

Duration: 6'

COCKSHOTT, GERALD WILFRED

(1915–1979)

Divertimento no. 1

1.1.2.1 – 2.1.0.0 – timp.perc – str

Duration: 8'

Symphony in B-minor

2.2.2.2 – 4.2.3.1 – timp.perc – hp – str

Duration: 18'

CROSSLEY-HOLLAND, PETER

(1916–2001)

The Sacred Dance

for baritone, choir and small orchestra

2.2.0.0 – timp.perc – cel.hp – str

Duration: 13'

DARNTON, CHRISTIAN

(1905–1981)

The son of the wealthy Baron von Schunk, who renounced his title prior to World War I, Christian Darnton followed a full circle of political and musical ideology during his life. Composing by the age of nine, his early studies in composition were with Benjamin Dale and Harry Farjeon. At Gonville and Caius, Cambridge, in the early 1920s he was a pupil of Charles Wood and Cyril Rootham, before going to Berlin to study with Max Butting. Between 1930 and 1939 Darnton produced a host of avant garde works which were widely performed.

He joined the Communist Party in 1941 and began to write music which was more diatonic and populist. When he

later became disillusioned with left-wing politics, he returned to his more radical techniques.

Cantilena

for strings

Duration: 5'

Concertino

for piano and strings

Duration: 18'

Symphony no. 3 in D-major

3.3.3.2 – 4.3.3.1 – timp.perc.xyl –

hp – str

Duration: 30'

DAY, NEIL

(*1951)

Oscillations

for youth orchestra

picc.2.2.2.2 – 4.3.3.1 – timp.4 – 5perc –

hp – str

Duration: 8'

**DOHNÁNYI,
ERNST VON**

(1877–1960)

Ernst von Dohnányi studied piano and composition at the Budapest Academy alongside his childhood friend Béla Bartók. In 1898, Dohnányi gave a performance of a Beethoven concerto in London, which established him as a world-ranking concert pianist. By then he had already composed a piano quintet which Johannes Brahms liked well enough to arrange its premiere. In 1899, his first piano concerto received the Bösendorfer prize and by 1900 he was known in both Europe and the USA as the greatest Hungarian pianist and composer after Liszt.

Through Dohnányi's interest in chamber music and his Brahms connection, he developed a special friendship with Joseph Joachim, who invited him to teach at the Hochschule in Berlin, where he remained as professor for ten years. Between 1919 and 1921 he gave about 120 concerts each season in Budapest, introducing new music to Hungarian audiences. In 1920 Dohnányi was named music director of the Budapest Philharmonic Orchestra. In 1948 he moved to Argentina and then to the US, where from 1949 he was pianist and composer-in-residence at Florida State University.

Piano Concerto no. 2 op. 42

2.2.2.2 – 4.2.3.0 – timp.perc – str
Duration: 30'

Suite en Valse op. 39

2.2.2.2 – 4.2.3.0 – timp.perc – str
Duration: 27'

Symphony no. 2 in E-major op. 40

3.3.4.4 – 8.4.4.1 – timp.perc – 2hp – str
Duration: 57'

**DOUGLAS,
ROY**

(1907–2015)

Elegy

for strings
Duration: 9

**EDMUNDS,
CHRISTOPHER**

(1899–1990)

Kye-song of St. Bride

for soprano, choir and orchestra
Text: Fiona Macleod (1855–1905)
2.2.2.2 – 2.0.0.0 – str
Duration: 3'

**GODOWSKY,
LEOPOLD**

(1870–1938)

Rhapsody Hungarica

for violin and orchestra
2.2.2.2 – 3.2.2.0 – timp.perc – str

**GORB,
ADAM**

(*1958)

Adam Gorb started composing at the age of ten. At fifteen he wrote a set of piano pieces, *A Pianists Alphabet*, a selection of which were performed by Susan Bradshaw on BBC Radio Three in 1976. In 1977 he went up to Cambridge to study music with Hugh Wood and Robin Holloway. After graduating in 1980, he divided his time between composing and working as a pianist, accompanist, coach and musical director in the theatre and in schools. Gorb's works from this period include a Tango for violin, clarinet and piano and *Hymns Uproarious* for two reciters and chamber ensemble.

In 1987, Gorb met Paul Patterson and started studying with him privately. He then went on to obtain a M. Mus degree in 1992. His compositions from that time include *Midsummer Morning* which was premiered by the Royal Academy of Music Symphony Orchestra in November 1991, a Viola Concerto written for Martin Outram and performed by him with the Docklands Sinfonietta in June 1992, and several instrumental and chamber works. In 1993 Adam Gorb won the Mosco Carner prize for composition.

Hymns Uproarious

Poems for two reciters and six instruments

Text: settings of John Betjeman (1906–1984)

ob, fl, bcl, tpt, perc, vlc

Duration: 17'

Oriental Overtures: A Journey Through Southeast Asia

Written for children with learning difficulties and based on melodies of Java, Bali and Malaysia

2fl, 2cl, tinwhistles (ad lib), 2hn, 2tpt, perc, hp, pf, str

Duration: 6'

Overture: Midsummer Morning

picc.2.3.3.3 – 4.3.3.1 – timp.5perc – cel. hp – str

Duration: 16'

Viola Concerto

1.2.2.2 – 2hn – timp – str

Duration: 26'

GORDON, JEROLD JAMES

(*1962)

Jerold James Gordon's early musical training was in America where he enjoyed a short career as an opera singer before moving to England, becoming a naturalised British citizen, and earning a Ph.D. in composition from the University of Wales. In 1992, because of the quality of his work, Gordon became the youngest Doctor of Music in the history of the University of London. His „German period“ in the mid-to-late 80's saw a number of commissions and premieres in Germany and Britain. A performance of his pacifist Symphony No. 3 *Neue Psalmen* (New Psalms) by the BBC Welsh Symphony Orchestra began a fruitful relationship with the orchestra.

Gordon has received numerous grants from various trusts. His music reflects on basic questions of the human condition: death, survival, war, faith. Each of his works is given to a specific theme of exploration: self-willed destruction of the Scottish island community of St. Kilda in 1930, the biblical story of Job, etc. Gordon reveals his operatic background with a highly-charged dramatic style.

Calaveras

Imaginary Ballet in one act (three tableaux) for symphony orchestra after engravings by José Guadalupe Posada (1854–1913)

3.3.3.3 – 4.3.3.1 – timp.2perc – hp – str

Duration: 19'

Kantate no. 1: Hiob

for soprano, baritone and chamber orchestra

1.1.1.1 – hn – str

Duration: 40'

Symphony no. 1 König Lear auf Patmos

for tenor and orchestra

Text: Hans-Jörg Modlmayr (*1940)

3.3.3.0 – 4.4.3.1 – timp.perc – pf – str

Duration: 20'

Symphony no. 2 Ast Kilda Requiem

for soprano, tenor, bass, choir and orchestra

3.3.3.3 – 6.4.3.1 – timp.perc – cel.pf – org.hp – bagpipes – str

Duration: 32'

Symphony no. 3 Neue Psalmen

for soprano, baritone and small orchestra

Text: Hans-Jörg Modlmayr (*1940)

4hn – timp.10perc – cel – str

Duration: 22'

Calaveras

“This duality between the terrifying and the festive pervaded all three movements, so that the celebratory element is constantly offset by a deeper, darker questioning. The implied spiritual power of the work is very strong... complex delicacy of the orchestral textures... The tapestry of wind and percussion writing was strikingly original and beautiful... frighteningly inevitable and hugely exciting...”

(The Western Mail)

Kantate Nr. 1: Hiob

“...bold, determined and imaginative...”

(Stephen Plaistow, former Chief Editor of Contemporary Music, BBC)

HÄNDEL, GEORG FRIEDRICH

(1685–1759)

Concerto in D-major

Arrangement: Robert Court

0.2.0.1 – 4.2.0.0 – org – str – basso continuo

Duration: 7'

The Roman Vespers

Arrangement: H. C. Robbins Landon

(1926–2009)

2S, A, T, B – choir – 2ob – org – str –
basso continuo

Duration: 110'

HARRISON, JULIUS

(1885–1963)

Born in Worcestershire, composer Julius Harrison studied with Granville Bantock and enjoyed a marvellously wide and varied career as an orchestra and opera conductor, until deafness forced him to retire in 1940. He then devoted his energies to composition and worked also as a professor at the Royal College of Music. Two of his most important works can be found in this catalogue: *Mass in C* of 1948 and the *Requiem Mass* of 1957. Harrison was also the author of *Brahms and His Four Symphonies* and contributed to *The Symphony* (Penguin, 1967) which was edited by Lengnick's own Robert Simpson.

Mass in C

for soloists (SATB), choir and orchestra

2.2.2.3 – 4.3.3.1 – timp.perc – org.hp – str

Duration: 85'

Psalm 100

for choir and orchestra

2.2.2.2 – 4.2.3.1 – timp – org

Duration: 3'

Requiem Mass

for soloists, choir and orchestra

S, A, T, B – 3.2.2.2 – 4.3.3.1 – timp – org.

hp – str

Duration: 82'

HEUBERGER, RICHARD

(1850–1914)

Nachtmusik (Night Music) op. 7

for string orchestra

Duration: 17'

HEWITT-JONES, TONY

(1926–1989)

Te Deum

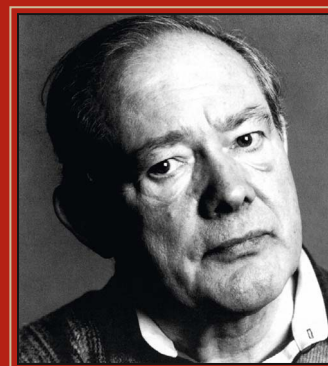
for soloists, choir, congregation and orchestra

A, T, B – choir – 3tpt.3trb – timp – org – str

Duration: 30'

HODDINOTT, ALUN

(1929–2008)



Alun Hoddinott was a highly regarded prolific composer with an output covering all major musical forms – symphonies, concertos, piano sonatas, violin sonatas, string quartets, operas, and a wide variety of vocal, choral and chamber music. His muses were extra-musical ideas both poetic and pictorial. *The Heaventree of Stars*, for example, was inspired by a line by James Joyce. He received commissions from many important musicians including Mstislav Rostropovich, Dame Gwynneth Jones, Sir Thomas Allen and Dennis Brain.

Throughout his career, Hoddinott experimented with a variety of compositional styles ranging from

neo-classicism to serialism. His works span from serious, highly integrated chamber pieces to light-hearted scores like the popular *Quodlibet on Welsh Nursery Tunes*.

Aubade no. 4 op. 72

for small orchestra

2.1.2.1 – 2.1.2.0 – timp.2perc – str

Duration: 8'

Aubade and Scherzo op. 42

for horn and strings

Duration: 8'

Barti Ddu (Black Bart) op. 59

Ballad for mixed voices and orchestra

picc.2.2.2.2 – 3.3.3.0 – timp.perc –

pf.2hp – str

Duration: 18'

Bells of Paradise op. 117

A Christmas Cantata

1. version: for tenor (or soprano), baritone, mixed choir and orchestra

3.2.3.2 – 4.3.3.0 – timp.3perc – hp – str

2. version: 1.1.2.1 – 2.2.0.0 – timp.perc –

pf(4hnd) – str

Duration: 20'

Concertino no. 2 op. 72

for trumpet, horn and orchestra

2.2.2.2 – 2.2.3.0 – timp.perc – hp – str

Duration: 9'

Concerto op. 8

for oboe and strings

Duration: 20'

Concerto no. 2 op. 21

for piano and orchestra

picc.2.2.2.2 – 4.2.3.0 – timp.2perc – str

Duration: 18'

Concerto op. 22

for violin and orchestra

picc.2.2.2.2 – 4.2.3.0 – timp.2perc –

hp – str

Duration: 25'

Concerto op. 51

for organ and orchestra

3.3.3.3 – 4.3.3.1 – timp.4perc – str

Duration: 16'

Concerto op. 127

3.3.3.3 – 4.3.3.1 – timp.3perc – hp – str

Duration: 22'

Concerto Grosso no. 2 op. 46

2.2.2.2 – 4.3.3.0 – timp.3perc – hp – str

Duration: 16'

Divertimento op. 69

for small orchestra

0.2.0.2 – 2.2.0.0 – str

Duration: 12'

Divisions op. 126

Concertante for horn, harpsichord and strings

Duration: 14'

***Emynau Pantycelyn* (Hymns of Pantycelyn) op. 138**

Cantata for baritone, mixed voices and orchestra

3.3.3.3 – 4.3.3.1 – timp.perc – hp – str

Duration: 16'

***Fioriture* op. 60**

3.3.3.3 – 4.3.3.1 – timp.3perc – hp – str

Duration: 20'

Five Studies no. 1 op. 107

3.3.3.3 – 4.3.3.1 – timp.3perc – hp – str

Duration: 18'

***The Floore of Heav'n* no. 6 op. 72**

picc.2.2.2.2 – 4.2.3.0 – timp.2perc –

hp – str

Duration: 20'

***Fugal Overture* no. 2 op. 4**

2.2.2.2 – 2.2.3.0 – timp.perc – hp – str

Duration: 10'

***The Hawk is Set Free* no. 5 op. 72**

2.2.2.2 – 4.2.3.0 – timp.2perc – hp – str

Duration: 7'

***Hommage à Chopin* no. 2 op. 107**

picc.3.2.3.2 – 4.3.3.1 – timp.perc –

hp – str

Duration: 12'

In Praise of Music

for voices and orchestra

3.3.3.3 – 4.3.3.1 – timp.3perc – hp – str

Duration: 6'

***Lines from Marlowe's Doctor Faustus* op. 131**

Scena for choir, brass and percussion

Text: Hoddinott after Christopher

Marlowe's (1564–1593) *Doctor Faustus*

Duration: 16'

***Night Music* op. 48**

2.2.2.2 – 2.2.2.0 – timp.perc – str

Duration: 9'

***Nightpiece* no. 2 op. 86**

2.2.2.2 – 4.2.3.0 – timp.2perc – hp – str

Duration: 10'

***Noctis Equi* op. 132**

Scena for violoncello and orchestra

picc.3.2.2.2 – 4.2.3.0 – timp.3perc – hp – str

Duration: 20'

Nocturne op. 5

2.2.2.2 – 2.2.2.0 – timp – str

Duration: 12'

Overture: *Jack Straw* op. 35

2.2.2.2 – 4.2.3.0 – timp.perc – hp – str

Duration: 5'

Overture: *Pantomime* op. 45

2.2.2.2 – 3.3.3.0 – timp.perc – str

Duration: 3'

Passagio op. 94

2picc.0.3.3.3 – 4.3.3.1 – timp.3perc –

hp – str

Duration: 16'

***Noctis Equi* op. 132**

"I recorded this lyrical, dramatic fantasy with great pleasure. The music reflects Alun Hoddinott's technical knowledge of the cello and skilful use of its interrelation with the orchestra."

(Mstislav Rostropovich)

Prelude, Nocturne and Dance op. 16b

Concertante for harp and string orchestra
Duration: 11'

Quodlibet on Welsh Nursery Tunes

Ballet Suite from *The Railway Children*
picc.3.2.3.2 – 4.3.3.1 – timp.perc –
pf.hp – str
Duration: 12'

Rhapsody on Welsh Tunes

3.3.3.3 – 4.3.2.1 – timp.2perc – hp – str
Duration: 8'

Scena op. 119

for strings
Duration: 16'

Scenes and Interludes op. 115

Concertante for trumpet, harpsichord
and string orchestra
Duration: 20'

Serenade op. 13

for strings
Duration: 16'

Sinfonia op. 34

for strings
Duration: 12'

Sinfonietta no. 1 op. 56

2.2.2.2 – 2.2.2.0 – timp.perc – str
Duration: 12'

Sinfonietta no. 2 op. 67

3.2.2.2 – 4.2.3.0 – timp.perc – hp – str
Duration: 10'

Sinfonietta no. 3 op. 71

3.2.2.3 – 4.2.3.1 – timp.perc – str
Duration: 11'

Songs of Exile op. 133

Song-cycle for tenor and orchestra
Text: Emyr Humphreys (*1919)
3.3.3.3 – 4.3.3.1 – timp.perc – hp – str
Duration: 18'

Star Children op. 135

3.3.3.3 – 4.3.3.1 – timp.4perc – hp – str
Duration: 18'

Symphony no. 1 op. 70

3.3.3.3 – 4.3.3.1 – timp.perc – str
Duration: 35'

Symphony no. 2 op. 70

3.3.3.3 – 4.3.3.1 – timp.2perc – str
Duration: 24'

Symphony no. 3 op. 61

3.3.3.3 – 4.3.3.1 – timp.perc –
pf(CEL).hp – str
Duration: 21'

Symphony no. 4 op. 70

3.3.3.3 – 4.3.3.1 – timp.perc – hp – str
Duration: 23'

Symphony no. 5 op. 81

picc.3.3.3.3 – 4.3.3.1 – timp.3perc –
hp – str
Duration: 25'

Symphony no. 6 op. 116

picc.3.3.3.3 – 4.3.3.1 – timp.perc –
hp – str
Duration: 21'

Symphony no. 7 op. 137

for organ and orchestra
3.3.3.3 – 4.3.3.1 – timp.perc – org – str
Duration: 22'

Symphony no. 9 op. 145

A Vision of Eternity
for soprano and orchestra
picc.3.3.3.3 – 4.3.3.1 – timp.perc –
hp – str
Duration: 27'

Theatre Overture

2.2.2.2 – 4.3.3.1 – timp.2perc – str
Duration: 8'

The Tree of Life op. 79

Oratorio for soprano, tenor, choir,
organ and orchestra
2.2.2.1 – 4.3.3.1 – timp.perc – org.hp – str
Duration: 35'

Triple Concerto op. 124

for violin, violoncello, piano and orchestra
3.3.3.3 – 4.3.3.1 – timp.perc
Duration: 24'

Welsh Dances op. 123

Suite no. 3
picc.3.3.3.3 – 4.3.3.1 – timp.perc – hp – str
Duration: 14'

Welsh Dances

1. version: for strings
2. version: for brass band
Duration: 11'

Symphony no. 9 op. 145
A Vision of Eternity

*“All the known characteristics of his personal style
are there: the crashing chords which splinter into dispersed
fragments, powerfully constructed climaxes, dark colours
suddenly illuminated by flashes of light...*

*Formidable in impact, it has musical and intellectual
strength, and is one of Hoddinott’s most important and
thought-provoking works.”*

(The Musical Times)

**HOPKIN-EVANS,
THOMAS**

(1879–1940)

Introduction and Allegro

2.2.2.2 – 4.2.3.1 – timp.perc – hp – str

**HUGHES,
ARWEL**

(1909–1988)

Fantasia

for string orchestra

Duration: 10'

Gloria Patri

for choir and orchestra

2.2.2.2 – 4.2.3.1 – timp.perc – str

Duration: 10'

Prelude

2.2.2.2 – 4.2.3.0 – timp.perc – hp – str

Duration: 13'

Study: Anatiamaros (Great Soul)

2.2.2.2 – 2.2.3.0 – timp – hp – str

Duration: 12'

**JACOBSON,
MAURICE**

(1896–1976)

Song of Songs

for low or medium voice and orchestra

Text: Bible (Old Testament)

2.2.2.2 – 4 2.0.0 – perc – hp – str

Duration: 5'

**JAQUES-DALCROZE,
ÉMILE**

(1865–1950)

Violin Concerto no. 2 Poeme

2.2.2.2 – 4.2.3.1 – timp – hp – str

Duration: 40'

**JOHNSTONE,
MAURICE**

(1900–1976)

Maurice Johnstone was born in Manchester and studied at the Royal Manchester College of Music and at the Royal Conservatory of Music. From 1932 to 1935 he was secretary to Sir Thomas Beecham, then in 1935 joined the staff of the BBC, acting as Head of Sound Music Programmes from 1953 until 1960. He was well known as an arranger under the pseudonym David Bowden.

Celebration Overture: Banners

3.3.2.3 – 4.3.3.1 – timp.perc – str

Duration: 7'

March: County Palatine

2.2.2.2 – 4.2.3.1 – timp.perc – str

Duration: 5'

Dover Beach

for baritone and orchestra

Text: Matthew Arnold (1822–1888)

2.2.2.2 – 4.2.3.0 – timp.perc – hp – str

Duration: 11'

Dover Beach

*“Colour painting in the great
English tradition...”*

(Matthew Arnold, composer)

The Oak and the Ash

Improvisations on a North Country Song

1.version: 3.2.2.asax.3 – 4.2.2.1 – timp –

hp – str

2.version: for strings

Duration: 18'

Tarn Hows. A Cumbrian Rhapsody

2.2.2.2 – 4.2.3.2 – timp.perc – hp – str

Duration: 16'

LEIGHTON, KENNETH

(1929–1988)

Kenneth Leighton was born at Wakefield in Yorkshire and studied at Oxford, before going to Rome to study composition with Goffredo Petrassi. His professional life was devoted to composition and teaching, with some prestigious university posts, including Fellow of Worcester College, Oxford, and the Reid Professorship at Edinburgh University, a post he held from 1970 until his death.

Overture: *Primavera Romana*

3.2.2.2 – 4.3.4.1 – timp.perc – str
Duration: 5'

Symphony op. 3

for string orchestra
Duration: 21'

LEWIS, SIR ANTHONY

(1915–1983)

Sir Anthony Lewis was influential in the resurrection of Baroque music conducting many revivals, particularly of Händel operas, while serving as Barber Professor of Music, Birmingham. He became President and, later, Chairman of the Purcell Society, and in 1968 was appointed Principal of the Royal Academy of Music. He was co-founder and first chief editor of *Musica Britannica*. Lewis was also on the Music Committee of the Arts Council and in 1972 was knighted for services to music.

Lewis studied composition with Nadia Boulanger. He then began working for the BBC as composer and conductor, and programme director for chamber music.

Horn Concerto

for horn and strings
Duration: 18'

Trumpet Concerto

2.2.2.2 – 4.1.3.0 – timp.perc – str
Duration: 20'

LISZT, FRANZ

(1811–1886)

Hungarian Rhapsody no. 2

Arrangement: Karl Müller-Berghaus
(1829–1907)

2.2.2.2 – 4.2.3.0 – timp.perc – hp – str
Duration: 12'

MACONCHY, DAME ELIZABETH

(1907–1994)

Elizabeth Maconchy was born in Broxbourne, Hertfordshire, but spent her childhood in Ireland where there were no radio broadcasts or concerts. Her only musical experience was what she could create for herself at the piano. She studied with Charles Wood and Ralph Vaughan Williams at the Royal College of Music, London, where she explored the works Bartók, Berg, and Janáček. Under a Blumenthal traveling scholarship to Prague, she made her debut when her Concerto for Piano was performed by the Prague Philharmonic Orchestra in 1930.

Despite illness, the demands of raising a family, and persistent prejudice

against a female composer, Maconchy continued to compose and her works were played often in Britain and abroad. She received many awards, including a Daily Telegraph award for chamber music in 1933 and a medal from the Worshipful Company of Musicians for services to chamber music in 1970. She also received Edwin Evans prizes in 1948 and 1969 and many other awards. She was made Dame in 1987.

Dame Elizabeth served as Vice-President of the Composers' Guild and its chair, President of the SPMN, and Vice President of the Society of Woman Musicians and of the Workers' Music Association, working tirelessly throughout her life to promote new music. Her compositions, many of which were commissioned by leading performers and festivals throughout the country, include concertos and symphonies, many chamber pieces, a large body of vocal music, three ballets, operas, and an operetta.

Concertino

for bassoon and strings
Duration: 16'

Concertino

for piano and small orchestra
1.1.1.1 – 2.1.0.0 – str
Duration: 16'

Concertino

for piano and strings
Duration: 14'

Concerto

for oboe, bassoon and strings
Duration: 14'

Dialogue

for piano and orchestra
2.2.2.2 – 4.2.2.1 – timp – str
Duration: 16'

Nocturne

3.3.3.3 – 4.3.3.1 – timp.perc – hp – str
Duration: 7'

Overture: Proud Thames

2.2.2.2 – 4.3.2.1 – timp.perc – hp – str
Duration: 11'

Puck Fair Suite

2.2.2.2 – 4.2.3.1 – timp.perc – pf – str
Duration: 13'

Suite: The Land

3.3.3.2 – 4.3.3.1 – timp – hp – str
Duration: 15'

Symphony

for double string orchestra
Duration: 23'

Symphony

3.3.3.3 – 4.3.3.1 – timp.perc – str
Duration: 24'

Theme and Variations

for strings
Duration: 16'

Two Dances from Puck Fair

2.1.2.1 – 2.2.3.0 – timp.perc – hp – str
Duration: 9'

Viola Concerto

3.2.2.2 – 4.2.3.0 – timp – str
Duration: 15'

Suite: The Land

"...radiates confidence and accomplishment in its lean, terse, quick music, and originality in its slower 'summer' section: who else at the time would have given native pastorals such delicious, continental bite?"

(The Independent)

MARTELLI, CARLO

(*1935)

Carlo Martelli was born in London to an Italian father and an English mother. At the age of 10 he was introduced to Italian opera and began reading Forsyth's famous book on orchestration over and over again. Given his complete lack of training, his enthusiasm for music was significant. Martelli began taking violin lessons and devoured orchestral scores, soon attempting to compose his own orchestral music. At the age of 14 he entered the Royal College of Music, where he had his first theoretical training in elementary harmony, and began studying viola. By the time he entered the Royal College as a full-time student at 16, he had completed several large-scale works for large orchestra. Martelli had also composed a few works for string orchestra, some of which were performed with the composer conducting, by the local orchestra in Richmond.

The performance of Martelli's Second Symphony by the Royal Festival Hall for the Society for the Promotion of New Music created a huge impact and was followed by much critical acclaim. The composer left the Royal College in 1956 and has earned his living as composer, arranger, orchestrator, and ghost writer for films, arranger, and viola player.

Church Stretton Suite

for strings
Duration: 16'

Concerto

for clarinet and strings
Duration: 12'

Overture: Fiesta op. 10

2.2.2.2 – 4.2.3.1 – timp.perc – str
Duration: 10'

Serenade op. 5

for strings
Duration: 20'

Symphony no. 2 op. 6

2.2.2.2 – 4.3.3.1 – timp.perc – str
Duration: 31'

Serenade op. 5

"...the music moved fluently, its ideas were laid out clearly, and there was always a striking turn of melody or sonority to hold the attention. The piece ends with a set of variations which are particularly attractive..."

(The Times)

Symphony no. 2 op. 6

"...the music of a real symphonist with an ability to think in long, sustained periods, and is immediately communicative."

(Musical Opinion)

**MELLERS,
WILFRID**

(1914–2008)

Cantata: *The Song of Ruth*

for soprano, mezzo-soprano, baritone,
choir and orchestra
2.1.2.1 – 2.2.0.0 – timp.perc – cel.pf – str
Duration: 45'

**MENDELSSOHN-
BARTHOLDY, FELIX**

(1809–1847)

Elijah

for soloists, choir and orchestra
Arrangement: Maurice Miles (1865–1935)
1.1.2.1 – 2.1.1.0 – timp – str
Duration: 145'

**MEULEMANS,
ARTHUR**

(1884–1966)

Symphony no. 6 *Zeesymfonie*

for contralto, choir and large orchestra
Duration: 40'

**MORGAN,
DAVID**

(1933–1988)

Violin Concerto

3.2.3.2 – 4.4.3.1 – timp.4perc –
cel.hp – str
Duration: 26'

**NEWSON,
GEORGE**

(*1932)

Born in London in 1932, George Newson taught himself to read music and to play the piano as a child. At 14 years old he was awarded a scholarship to the Blackheath Conservatoire of Music in London and then continued on to composition studies at the Royal Academy of Music with Alan Bush and Howard Ferguson. During the late 50s and early 60s he was introduced to Americans Elliott Carter and John Cage and studied with Italian composers Luciano Berio, Bruno Maderna and Luigi Nono. In 1967 he was awarded a Winston Churchill Fellowship to research electronic music in the U.S. He worked principally with Robert Moog at his Trumansburg factory and at the University of Illinois at Urbana-Champaign where he made his first tape composition.

The success of Newson's research brought invitations from Berio and Gottfried Michael Koenig to work in the studios of the RAI in Milan in 1968 and the University of Utrecht in 1969. He won grants from Arts Council of Great Britain in 1965 and 1988 and was awarded British Council tours of Hungary/Romania in 1977 and Bulgaria in 1991. He received a research fellowship at Glasgow University, and he held positions as lecturer in electronic music at Goldsmiths' College, London, and composer-in-

residence at Queen's University Belfast. He received commissions, many of which are represented in this catalogue, for the London Symphony Orchestra, the BBC Symphony Orchestra, the Scottish National Orchestra, the Nash Ensemble, and among others, Proms and the BBC. Newson's compositions have been performed throughout England, the US and continental Europe.

Aphelion / Perihelion

solo tba – 1.1.2.2 – tpt – 2mar – 2pf – str
Duration: 16'

Fanfare for Europe

1. version: 3.3.3.3 – 4.3.3.1 – 2perc – str
2. version: for strings
3. version: for brass (2.2.2.1)
Duration: 4'

From the New Divan

for viola, choir and orchestra
1.5.0.ssax.2 – 2.4.3.0 – 4perc – pf.mand.
hp – str
Duration: 40'

The General

for narrator, 3 actors and brass band
Duration: 25'

Genus III

3.3.3.3 – 4.3.3.1 – 3perc – str
Duration: 16'

In Parenthesis

4.4.4.4 – 4.3.3.1 – 3perc – str
Duration: 14'

Komos

for six instruments
fl, ca, ecl, bsn, hn, pf
Duration: 22'

Moiety

3.2.3.2 – 2.0.0.0 – 3perc – hp – str
Duration: 12'

O My America

0.1.3.0 – 1.1.1.1 – mar – pf – vlc.db
Duration: 35'

Praise the Air

for 13 voices and 13 instruments
Duration: 35'

Silent Spring

for voice, children's choir and ensemble
1.1.0.1 – 2.0.0.0 – str
Duration: 25'

Sinfonia

for wind instruments and lower strings
4.4.4.4 – 6.4.4.1 – str
Duration: 19'

Symphony no. 2 Even to the Edge of Doom

3.3.4.3 – 5.3.3.1 – 3perc – str
Duration: 25'

5 Valedictions

2.2.2.2 – 1.1.1.1 – str
Duration: 22'

Valentine

for soprano, speaker and ensemble
1.1.2.1 – 0.1.1.0 – perc – 2vlc
Duration: 35'

NOBLE, HAROLD

(1903–1998)

Mass

for soprano, bass, choir and orchestra
2.2.2.2 – 4.3.3.1 – timp.perc – str
Duration: 28'

PAGANINI, NICCOLO

(1782–1840)

Moto Perpetuo op. 11

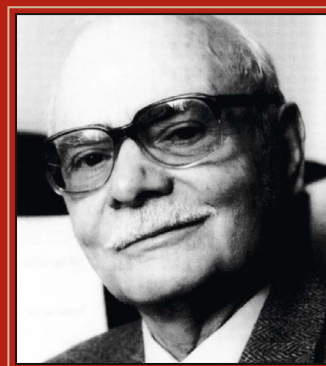
Arrangement: Alfonso Gibilaro (1888–1957)
2.2.2.2 – 4.3.3.1 – timp.glock – hp – str
Duration: 4'

Violin Concerto no. 1 in D-major op. 6

Arrangement: August Wilhemj (1845–1908)
2.2.2.2 – 4.2.1.0 – timp – str
Duration: 10'

PARROTT, IAN

(1916–2012)



Ian Parrot's impeccable musical pedigree, earned at the Royal College of Music and on scholarship at Oxford, launched him into a distinguished career which included music lectureships at Birmingham University and the University College of Wales. Though a Londoner by birth and upbringing, Parrott has identified himself closely with Welsh music, and beginning in the 50s his creative work was coloured by his interest in the Welsh language and culture. He wrote widely on Welsh music and other musical subjects, including several important reference books.

Parrot was awarded the Royal Philharmonic Society's first prize in 1949. He was also awarded a Gresham Professorship, London, the Harriet Cohen

International Musicology Medal, the John Edwards Award, Guild for Promotion of Welsh Music, and the J. Rooper Prize for his second string quartet.

For many years Parrot served as Vice President of both the Elgar Society and the Peter Warlock Society. A Fellow of Trinity College of Music and the London College of Music, Ian Parrott became a founding member of the Guild for the Promotion of Welsh Music in 1955.

Arfordir Ceredigion. The Coast of Ceredigion

2.2.2.2 – 4.2.3.1 – timp.perc.glock – hp – str
Duration: 5'

Fanfare Overture for a Somerset Festival

3.2.3.2 – 4.3.2.1 – timp.3perc – hp – str
Duration: 6'

Arfordir Ceredigion. The Coast of Ceredigion

"A vigorous and triumphant musical seascape, portraying the West Wales coastline."

(Western Mail)

Luxor

"...a very impressive impression."

(Birmingham Post)

Luxor

2.2.2.2 – 4.3.3.1 – timp.perc – cel.pf – str
Duration: 15'

Psalm 91

for bass, choir and orchestra
2.2.2.2 – 4.3.3.1 – timp.perc –
cel.org.hp – str
Duration: 15'

Symphony no. 5

2.2.2.2 – 4.2.3.1 – timp.3perc –
cel.hp – str
Duration: 27'

Two Flecker Settings

1. A Ship, An Isle, 2. In Phaeacia
for high voice, oboe, clarinet and strings
Text: James Roy Flecker (1884–1915)
Duration: 9'

Two Flecker Settings

“The vocal writing was richly idiomatic...captured vividly the evocative world of the poem... [there is] much to admire in the flowing lyricism and the romantic colouring of this music.”

(Welsh Music)

PEHKONEN, ELIS

(1942–1980)

Fafnir and the Knights

for treble voices and piano duet
Text: poems by Stevie Smith (1902–1971)
Duration: 21'

PHILLIPS, GORDON

(1908–1991)

Elegy

for string orchestra
Duration: 9'

PIGGOTT, HARRY EDWARD

(1878–1966)

Danses du Soleil

Seven Tunes from Louis XIV Period
2.2.2.2 – 4.2.2.1 – timp.perc – cel.hp – str
Duration: 12'

PROCTOR, CHARLES

(1906–1996)

Alla Gavotia in B-minor

2.2.2.2 – 4.2.3.0 – timp.perc – str
Duration: 3'

Elegia

2.2.2.2 – 4.2.3.1 – timp.perc – str
Duration: 5'

Four Various Songs

1. King David, 2. Vocalise, 3. Litany,
4. The Earth's Holiday
for high voice and string orchestra
Text: after works by Walter De la Mare
(1876–1856), Thomas à Kempis (1380–1471)
and Nicolas Breton (1545–1626)

Piano Concerto

2.2.2.2 – 4.3.3.1 – timp.perc – str
Duration: 25'

Three Children's Songs

1. The Children's Carol,
2. Little Lamb, Come, 3. Live with Me
for high voice, violin (or flute) and strings
Text: Evelyn Foster (1917–2004),
William Blake (1757–1827) and
Christopher Marlowe (1564–1593)

Veni Creator Spiritus

Motet for choir and orchestra
Text: words by Bishop Cosin (1594–1672)
2.2.2.2 – 4.2.3.1 – timp.perc –
org.hp – str

Veni Creator Spiritus

“A colourful and telling piece...”

(The Times)

**PURCELL,
HENRY**

(1659–1695)

The Blessed Virgin's Expostulation

for high voice and string orchestra
Arrangement: Maurice Miles (1865–1935)
Duration: 8'

**REDMAN,
REGINALD**

(1892–1972)

From the Hills of Dream

for tenor, choir, oboe, timpani and strings
Text: Fiona Macleod (1855–1905)
Duration: 9'

The Passion of Mary

for choir, timpani and strings
Text: poems by Francis Joseph Thompson (1859–1907)

**REIZENSTEIN,
FRANZ**

(1911–1968)



Franz Reizenstein was renowned as a composer, as a superb concert pianist, and as an inspiring teacher. He enjoyed the company of eminent musical colleagues with whom he played chamber music, and for whom he frequently wrote works.

Born in Nuremberg and prodigiously gifted as a child, Franz Reizenstein began to compose at the age of 5. Encouraged by his artistic family, he played chamber music at home and gave public performances on the piano. At 18 he entered the Berlin Hochschule für Musik, where he studied composition with Paul Hindemith and piano with Leonid Kreutzer. In 1934, at the age of 23, Reizenstein fled Germany to escape the Nazis, landing in London

where he studied at the Royal College of Music with Ralph Vaughan Williams. From Hindemith he absorbed austerity and contrapuntal skill, which was mellowed by the warm pastoral idiom of Vaughan Williams.

Franz Reizenstein remained in England for the rest of his life, adopting British nationality. He became a Professor at the Royal Academy of Music, Royal Manchester (now the Royal Northern) College of Music, and was a visiting Professor of Composition at Boston University (USA) in 1966.

Cello Concerto op. 8

"I think it is one of the finest examples of virtuoso cello writing in contemporary music, on a par with some of the finest virtuoso concertos for the violin. It embraces all the highest instrumental qualities of the cello, apart from its outstanding musical qualities."

(William Pleeth, who played the work with the BBC Northern Orchestra)

Cello Concerto op. 8

2.2.2.2 – 4.2.3.0 – timp.perc – str
Duration: 30'

Concerto op. 43

for string orchestra (minimum 20 players)
Duration: 22'

Genesis

Oratorio for soprano, bass, choir and orchestra
Text: Christopher Hassall (1912–1963)
3.2.3.2 – 4.3.3.1 – timp.perc – org – str
Duration: 58'

Overture: Cyrano de Bergerac op. 28

3.2.2.2 – 4.3.2.1 – timp.perc – str
Duration: 12'

Piano Concerto no. 1 op. 16

2.2.2.2 – 4.2.3.1 – timp.perc – str
Duration: 27'

Piano Concerto no. 2 in F-major op. 37

3.2.2.2 – 4.2.3.1 – timp.perc – str
Duration: 28'

Violin Concerto op. 31

2.2.2.2 – 4.3.3.0 – timp.perc – hp – str
Duration: 32'

Piano Concerto no. 2 in F-major op. 37

"Its bravura first movement, romantic slow movement and brilliant finale suggest that the composer set out to maintain the great tradition of the virtuoso concerto..."

(Daily Telegraph)

Violin Concerto op. 31

"A masterpiece of rhetoric in a fine high-flown rhapsodic vein. Ah, the vivacity and excitement of it!"

(Music and Letters)

**ROUTH,
FRANCIS**

(*1927)

Dialogue op. 16

for violin and orchestra

1.2.2.2 – 2.0.0.0 – str

Duration: 15'

**ROWLEY,
ALEC**

(1892–1958)

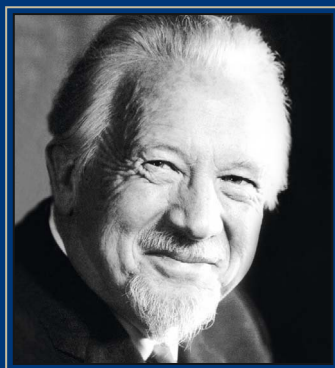
Serenata

for string orchestra

Duration: 9'

**RUBBRA,
EDMUND**

(1901–1986)



Edmund Rubbra was born in Northampton, UK to a working class family. His parents loved music and arranged for piano lessons from an early age. At 14, Rubbra left school to begin working as a clerk, but continued studying music. At the age of 17, after organizing a concert of Cyril Scott's compositions, Scott invited him to come to London and study with him. A scholarship to University College followed, where his first large-scale work for piano and orchestra was conducted by Gustav Holst with Rubbra at the piano. Holst encouraged him to apply for a scholarship at the Royal College of Music, but he never finished the degree because he began touring with a theatre company after their pianist fell ill. He continued to perform, touring

with his wife, a violinist, and during the war formed a piano trio with fellow Army musicians.

Rubbra's approach to writing began with a melody which he allowed to evolve through linear, lyrical polyphony. He was unconcerned with formal plans or structured layouts instead letting his imagination discover the architecture spontaneously. Rubbra's spirituality (he was interested in Buddhism and Taoism and was also a devoted Roman Catholic) provided inspiration for vocal and choral writing, and notably *Song of the Soul* and his piano trio and violinist wife were instrumental muses.

Rubbra held teaching positions at University of Oxford and Guildhall School of Music and Drama. He received honorary doctorates from Durham and Leicester Universities and was made CBE in 1960.

Advent Cantata op. 136

for baritone, choir and ensemble

2.2.2.2 – 2.0.0.0 – bells – hp – str

Duration: 22'

La Belle Dame Sans Merci op. 12

for choir and small orchestra

Text: John Keats (1795–1821)

3.2.0.1 – 2.0.0.0 – hp – str

Cantata in Honorem Mariae Matris Dei op. 97

for soprano, contralto, children's choir, mixed choir and orchestra

2.2.2.2 – 2.1.0.0 – timp – hp – str

Duration: 12'

Creature Songs to Heaven op. 134

for female choir, string quartet and piano

Text: words by Carmen Bernos de

Gasztold (1919–1995)

Translation: Rumer Godden (1907–1998)

Fanfare for Europe op. 142

for six trumpets

Duration: 2'

Festival Overture op. 62

2.2.2.2 – 4.3.3.1 – timp.perc – str

Duration: 8'

Festival Te Deum op. 71

for soprano, choir and orchestra

2.2.2.2 – 4.3.3.1 – timp.perc – cel.org.hp – str

Duration: 12'

Five Spenser Sonnets op. 42

for tenor and string orchestra

Duration: 15'

Four Medieval Latin Lyrics op. 32

for baritone and string orchestra

Duration: 12'

Improvisations op. 89

for violin and orchestra

3.2.2.2 – 2.2.0.0 – timp.perc – cel.hp – str

Duration: 12'

**Improvisations on *Virginal Pieces*
by Giles Farnaby op. 50**

2.2.2.2 – 2.2.0.0 – timp – str
Duration: 16'

***In Die et Nocte Canticum* op. 129**

Suite for mixed choir and orchestra
2.2.2.2 – 2.2.3.0 – timp.perc – hp – str
Duration: 18'

***Inscapae* op. 122**

Suite for mixed choir, harp (or piano)
and strings
Text: Gerald Manley Hopkins (1844–1889)
Duration: 16'

***Missa Cantuariensis (Service of
the Holy Communion)* op. 59**

for choir
Duration: 27'

***The Morning Watch* op. 55**

Motet for choir and orchestra
Text: Henry Vaughan (1621–1695)
2.2.2.2 – 4.2.3.1 – timp.perc – str
Duration: 10'

***The Mystic Trumpeter* op. 23**

for choir and orchestra
Text: Walt Whitman (1819–1892)

***The Morning Watch* op. 55**

*“...[one of] the finest and most characteristic examples of his
recurrent absorption in mystical ideas and his skilled and felicitous
writing for choir and orchestra.”*

(Daily Telegraph)

Symphony no. 4 op. 53

*“I have always counted the opening of the fourth as one of the most beautiful
things, not just in Rubbra, but in all English music of our time.”*

(Gramophone)

Symphony no. 6 op. 80

*“The emotional and spiritual centre of gravity is the Canto,
a wonderfully serene movement and to my mind one of the most
beautiful he ever wrote...”*

(Gramophone)

***Ode to the Queen* op. 83**

for contralto and orchestra
3.2.2.2 – 4.2.3.1 – timp.perc –
cel.hp – str
Duration: 14'

***Overture Resurgam (Plymouth 1942)*
op. 149**

2.2.2.2 – 4.2.3.1 – timp.perc – hp – str
Duration: 8'

Piano Concerto in G-major op. 85

2.2.2.3 – 4.3.3.1 – timp.perc –
cel.org.hp – str
Duration: 26'

***The Secret Hymnody* op. 1**

choir – timp.perc – cel.org.hp – str

Sinfonia Concertante op. 38

for piano and orchestra
3.3.2.2 – 4.2.3.1 – timp – str
Duration: 28'

***Soliloquy* op. 57**

for violoncello and small orchestra
Duration: 15'

***Song of the Soul* op. 78**

for choir and small orchestra
Duration: 12'

***A Spring Carol Sequence* op. 120**

1. version: choir, fl, ob, 2cl
2. version: recorder ensemble
Duration: 12'

Symphony no. 1 op. 44

3.3.3.3 – 4.3.3.1 – timp.perc – hp – str
Duration: 34'

Symphony no. 2 op. 45

2.2.2.2 – 4.3.3.1 – timp.perc – cel.hp – str
Duration: 45'

Symphony no. 3 op. 49

2.2.2.2 – 4.2.3.0 – timp – str
Duration: 36'

Symphony no. 4 op. 53

2.2.2.2 – 4.2.3.1 – timp – str
Duration: 33'

Symphony no. 5 in Bb-major op. 63

2.2.2.2 – 4.3.3.1 – timp.perc – str
Duration: 30'

Symphony no. 6 op. 80

2.2.3.2 – 4.2.3.1 – timp.perc – cel.hp – str
Duration: 35'

Symphony no. 7 in C-major op. 88

2.3.3.3 – 4.3.3.1 – timp – cel.hp – str
Duration: 36'

Symphony no. 8 op. 132

2.2.2.2 – 4.2.3.1 – timp.perc – hp.cel – str
Duration: 30'

**Symphony no. 9 op. 140 *Sinfonia Sacra*
(The Resurrection)**

2.2.2.2 – 4.2.3.1 – timp.perc – str
Duration: 43'

Symphony no. 10 op. 145
Chamber Symphony

1.2.2.2 – 2.0.0.0 – str
Duration: 22'

Symphony no. 11 op. 153

2.2.2.2 – 4.2.3.1 – timp.perc – cel.hp – str
Duration: 16'

A Tribute op. 56

2.2.2.2 – 2.2.0.0 – timp – str
Duration: 5'

Variations on the Shining River

for brass band
Arrangement: Frank Wright (1901–1970)
Duration: 11'

Veni Creator Spiritus op. 130

for choir and brass
Duration: 10'

Viola Concerto in A-major op. 75

2.2.2.2 – 4.2.3.1 – timp – hp – str
Duration: 25'

Violin Concerto op. 103

3.3.2.2 – 4.2.3.1 – timp.perc – str
Duration: 31'

**RUBINSTEIN,
ANTON**

(1829–1894)

Cello Concerto op. 65

2.2.2.2 – 2.2.0.0 – timp – str
Duration: 35'

Fantasia op. 84

for piano and orchestra
2.2.2.2 – 2.2.0.0 – timp – str
Duration: 40'

Lichtertanz

from the opera *Feramors*
2.2.2.2 – 4.2.0.0 – timp – str
Duration: 5'

Piano Concerto no. 1 op. 70

3.2.2.2 – 2.2.0.0 – timp – str
Duration: 32'

Valse Caprice

3.2.2.2 – 4.2.3.0 – timp.perc – hp – str
Arrangement: Karl Müller-Berghaus
(1829–1907)
Duration: 7'

**RUDOLFF,
ERNST**

(1840–1916)

Symphony no. 3 op. 50

2.2.2.2 – 4.2.3.0 – timp.perc – str
Duration: 35'

**SAINTON,
PHILIP**

(1894–1970)

Symphonic Elegy: Nadir

3.2.2.2 – 4.3.3.1 – timp.perc – cel.hp – str
Duration: 14'

Symphonic Poem: The Island

3.2.2.2 – 4.3.3.1 – timp.perc – cel.hp – str
Duration: 19'

**SALTER,
LIONEL**

(1914–2000)

Scottish Reel

2.2.2.2 – 2.2.3.0 – timp.perc – hp – str
Duration: 8'

**SEARLE,
HUMPHREY**

(1915–1982)

Humphrey Searle began his musical training at Royal College of Music with John Ireland after completing a classics degree at Oxford. Following his time at RCM he went to Vienna where he studied privately with Anton Webern.

In 1938 Searle joined the music staff at the BBC as a programme producer, where he worked for a decade. He then spent five years as musical adviser to Sadler's Wells Ballet. He was actively connected with most of the British organisations for modern music and was elected general secretary of the honorary secretary of the newly formed Liszt Society. He was always active as a teacher and writer, serving as Professor of Composition at the Royal College of Music and also working abroad as a guest professor.

Almost all of his compositions written after 1946 used serialism, to which he became even more rigorously attached in his later years, but there were many other facets to his style. He also showed a natural romanticism, which is particularly evident in the early piano concerto.

Gold Coast Customs

for narrator, male choir and orchestra

Text: Edith Sitwell (1887–1964)

2.1.1.tsax.1 – 2.3.0.0 – timp.perc –

2pf – 2db

Duration: 35'

Piano Concerto

2.2.2.2 – 4.2.3.0 – timp.perc – str

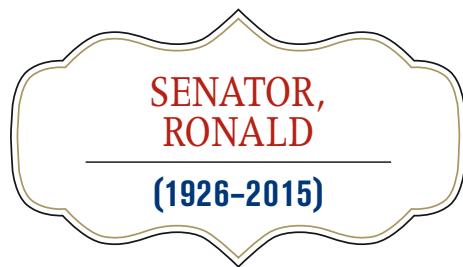
Duration: 24'

Put Away the Flutes

for high voice, flute, oboe and strings

Text: poem by William Robert Rodgers (1909–1969)

Duration: 6'



During his life, Senator held positions at London University as a Senior Lecturer in Music and at Guildhall School of Music where he was Professor of Composition. He served as a visiting professor at universities in Canada, Australia and the United States, and toured widely under the auspices of the British Council, conducting his own works in many countries. He was a founding member of the Montserrat Composers' Association, founding Director of the National Association of Music Theatre, and was an executive of the Composers' Guild.

Senator studied composition at Oxford with Egon Wellesz, disciple of Arnold Schönberg, and established an international reputation both as a composer and as a leading innovator in musical education. Senator's radical teaching methods were developed at London University, where he directed a team of over one hundred teachers and researchers in a programme sponsored by the National Research Development Corporation, which also developed computer software to support these methods.

His *Holocaust Requiem*, for which he was nominated for a Pulitzer, was written as a memorial to the million children who perished in the Nazi Holocaust. The piece premiered at Canterbury Cathedral in 1986 and was broadcast on television and by BBC radio and had its New York premiere in 1990.

Composer Ronald Senator and his wife, pianist Miriam Brickman, died tragically, in a house fire in April 2015.

Holocaust Requiem (Kaddish for Terezin)

for soloists (SATB), children choir and orchestra

Duration: 52'

Insect Play

chamber opera in 3 acts

Text: Ursula Vaughan Williams

(1911–2007) based on an original play by Karel Čapek (1890–1938)

Cten, T – choir – solo vla, vlc – 1.0.1.0 – 1.1.1.0 – 8perc – pf.cel.hp.git

Duration: 75'

Lament

for piano, percussion and strings

4perc.vib.bells – cel – str

Duration: 7'

Sun's in the East

for soprano and strings

Text: settings of 5 classical Chinese lyrics from the Glassie Anthology defined by Confucius

Translation: Ezra Pound (1885–1972)

Duration: 10'

The Wolf of Gubbio

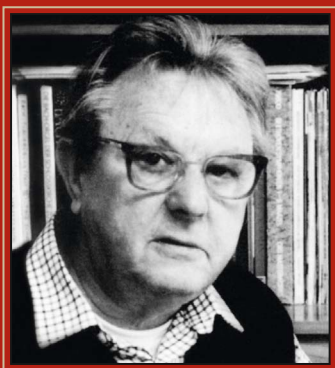
children's opera in two acts

Text: Peter Porter (1929–2010) after the legend of St. Francis and the Wolf soloists – choir – pf with optional fl, cl, perc, db

Duration: 65'

SIMPSON, ROBERT

(1921–1997)



Robert Simpson's musical life began when he picked up the cornet at the age of eight, playing in a Salvation Army band. After abandoning medical school, he studied with Herbert Howells who encouraged him to obtain Bachelor of Music and Doctor of Music degrees from Durham University. Following the war, he worked as a freelance lecturer and founded the Exploratory Concert Society which presented the works of unknown and lesser-known composers both in concert and on recordings.

In 1951, Simpson joined the BBC music staff where he was highly regarded as a music producer. He remained there for many years. During his time there,

he championed the works of Bruckner, Nielsen, Havergal Brian and a few of Lengnick's house composers, such as Rubbra and Stevens, using his canny vision to root out neglected talent and works. He ultimately resigned from the BBC in 1980 when the corporation proposed decommissioning several orchestras – a strategy he believed to be against his principles.

In addition to his work as a producer, Simpson was both an author and a composer. He wrote important books on Bruckner, Nielsen, Sibelius and Beethoven and edited the two-volume publication *The Symphony*. His musical output includes 11 symphonies, 15 string quartets, concerti and chamber works and demonstrates a commitment to tonality and an affinity for counterpoint. Like Beethoven, Simpson sought organic unity through close thematic and tonal organization.

Simpson was awarded the Bruckner Medal of Honor and the Carl Nielsen Medal of Denmark.

Allegro Deciso from Quartet no. 3

for strings
Duration: 11'

Cello Concerto

2.2.2.2 – 4.2.3.0 – timp – str
Duration: 23'

Media Morte in Vita Sumus

for SATB, 4hn, 2tpt, 3trb, timp
Duration: 12'

Piano Concerto

3.2.2.3 – 4.3.3.1 – timp.2perc – str
Duration: 20'

Symphony no. 1

3.2.2.3 – 4.4.3.1 – timp – str
Duration: 26'

Symphony no. 2

2.2.2.2 – 2.2.0.0 – timp – str
Duration: 30'

Symphony no. 3

3.2.2.3 – 4.2.3.1 – timp.perc – str
Duration: 30'

Symphony no. 4

3.2.2.3 – 4.4.3.1 – timp.2perc – str
Duration: 47'

Symphony no. 2

"The opening... is breathtaking – an 'active but mysterious' idea, utterly distinctive in its silvery harmonic colouring, it holds the key to a world where wistfulness can transmute into energy and where energy itself occasionally has to be rescued from the obsessional corners it drives itself into."

(Gramophone)

Symphony no. 4

"...contains perhaps the most remarkable and certainly the most instantly communicative of Simpson's Beethoven paraphrases. The model here is the scherzo of the Choral Symphony, with a Haydn quotation supplying material for the Trio section. To stay so close to the structure of the original and yet to create such an entirely new and individual experience is a feat of genuine compositional virtuosity. It is like Icarus and the sun all over again, except that Simpson gets away with it."

(Gramophone)

Symphony no. 5

3.3.3.3 – 4.4.4.2 – 2timp.2perc – str

Duration: 38'

Symphony no. 6

2.2.2.3 – 4.3.3.1 – timp.perc – str

Duration: 30'

Symphony no. 10

3.3.3.3 – 4 3.3.1 – 2timp – str

Duration: 51'

Symphony no. 11

2.2.2.2 – 4.2.0.0 – timp – str

Duration: 30'

Variations and Fugue on a Theme by Bach

for strings

Duration: 17'

Variations on a Theme of Carl Nielsen

3.3.3.3 – 4.3.3.1 – timp.2perc – str

Duration: 25'

Violin Concerto

3.2.2.2 – 4.3.3.0 – timp.perc – str

Duration: 39'

SITT,
HANS

(1850–1922)

Concerto Piece op. 46

for viola and orchestra

2.2.2.2 – 2.2.3.0 – timp – str

Duration: 12'

SMITH,
GEOFFREY

(*1966)

Concertino

for piano and strings

Duration: 11'

SPINKS,
CHARLES

(1915–1992)

Concert Toccata

for organ and brass ensemble

Duration: 5'

Fair Wind Overture

1. version: 2.2.4.5sax.2 – 4.4.3.euph.2 –

timp.perc – hp – str

2. version: for concert band

Duration: 4'

March: *Pride of London*

for military band

Suite op. 14

for flute and strings

Duration: 13'

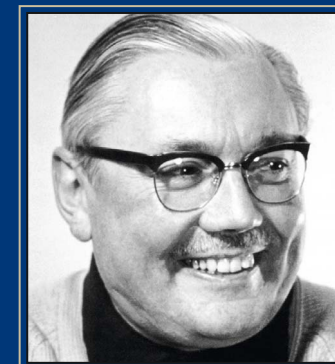
Suite op. 14

*“A composition of considerable charm,
deserves to be revived...”*

(The Times)

STEVENS,
BERNARD

(1916–1983)



Bernard Stevens was an outsider among British composers – because of his political sympathies – despite the great artistic merit of his work. A young and idealistic Stevens joined the Communist party in the 1930s. Even though he left the party in 1956, his reputation was damaged and he was mistrusted by the McCarthy-influenced establishment at the time. The success of his music, however, won him financial backing from the Rex Foundation (founded by The Greatful Dead) along with Robert Simpson and Havergal Brian. The very qualities which led Bernard Stevens to take a political stance also inform his finely crafted music – honesty, modesty, and a natural desire to communicate. Stevens graduated from Cambridge with a degree in English

Literature and Music, then attended the Royal College of Music where he studied with R.O. Morris and Gordon Jacob and won the highest awards for composition. After his time in the army during World War II, he wrote film scores and worked in contemporary music promotion. From 1948 to 1981 he was Professor at the Royal College of Music and was awarded numerous musical honours.

Anthem op. 44 *Hymn to light*

Text: Rabinidra Thagore (1861–1941)
choir, 3tpt, 3trb, timp, 2perc, org
Duration: 4'

Cantata: *Et Resurrexit* op. 43

for contralto, tenor, choir and orchestra
Text: Randall Swingler (1909–1967)
2.2.2.2 – 2.2.0.0 – timp
Duration: 27'

Cantata: *The Harvest of Peace* op. 19

for soprano, baritone, narrator, choir and string orchestra (or string quartet and piano)
Text: Randall Swingler (1909–1967)
Duration: 20'

Cantata: *The Pilgrims of Hope* op. 27

for soprano, bass, choir and ensemble
Text: William Morris (1834–1896)
2hn, 2tpt, timp, perc, hp, str
Duration: 27'

Concerto op. 18

for violoncello and orchestra
2.2.2.2 – 4.2.3.1 – timp.perc – str
Duration: 23'

Concerto op. 54

for piano and orchestra
2.2.2.2 – 4.2.3.1 – timp.perc – str
Duration: 18'

Dance Suite op. 28

3.2.2.2 – 4.2.3.1 – timp.perc – hp – str
Duration: 17'

Eclogue

1.1.1.1 – 2.0.0.0 – timp – str
Duration: 8'

Fugal Overture op. 9

2.2.2.2 – 4.2.3.1 – timp.perc – str
Duration: 8'

Introduction, Variations and Fugue on a Theme of Giles Farnaby op. 47

2.2.2.2 – 2.2.0.0 – timp – str
Duration: 13'

Motet: *Thanksgiving* op. 37

for choir and string orchestra
Text: Rabinidra Thagore (1861–1941)
Duration: 9'

Motet: *The Turning World*

for baritone, choir and orchestra
Text: Randall Swingler (1909–1967)
1.1.1.1 – 1.1.1.1 – timp – pf
Duration: 7'

Piano Concerto op. 26

2.2.2.2 – 4.2.3.1 – timp.perc – str
Duration: 18'

Ricercar

for string orchestra
Duration: 12'

The Shadow of the Glen op. 50

Opera in one act
Text: based on a play by John Millington Synge (1871–1909)
Ms, T, Bar, B – 1.1.1.1 – 1.1.1.0 – timp.perc – str
Duration: 50'

Sinfonietta

for string orchestra
Duration: 14'

Symphony no. 1 op. 7 *Symphony of Liberation*

2.2.2.2 – 4.2.3.1 – timp.perc – str
Duration: 14'

Symphony no. 2 op. 35

2.2.2.2 – 4.2.3.1 – timp.2perc – str
Duration: 31'

Variations op. 36

3.3.3.3 – 5.3.3.1 – timp.2perc – hp – str
Duration: 19'

Violin Concerto op. 4

2.2.2.2 – 4.2.3.0 – timp.perc – str
Duration: 32'

Symphony no. 1 op. 7 *Symphony of Liberation*

"...the Symphony is impressive as a purely musical achievement. Concentrated in invention at every turn, it completely avoids rhetoric and pomp...Stevens's music is too original, too deeply felt, and too skilfully crafted to merit the neglect it has suffered in recent years..."

(The Gramophone)

Violin Concerto op. 4

"...astonishing maturity, profundity, superior technique, and imagination of the work..."

(Max Rostal, Bernard Stevens and his Music)

**STILL,
ROBERT**

(1910–1971)

Robert Still was educated at Eton, Trinity College, Oxford and the Royal College of Music (M.A., B.Mus.). After completing his studies he taught at Eton, occasionally lectured at the Royal Academy of Music and conducted the Ballet Trois Arts.

Then, during the war, he toured with the classical orchestra of the Royal Artillery, conducting and arranging music for the musicians who were available, including, among others, Manoug Parikian and Cecil Aronowitz. After the war he settled in Berkshire and devoted himself to composition. Oxford conferred the degree of Doctor of Music on him in 1963.

Still's studies of Mahler were the subject of radio broadcasts. He was a founding member of the British Imago Society and wrote articles on a number of subjects, notably on the application of Freudian ideas to various fields of artistic endeavour. Among Still's compositions are four symphonies, concertos for piano and for violin, an opera, a concerto for strings, choral works, four string quartets and other chamber works, pieces for piano, and many songs.

Concerto

for strings
Duration: 12'

Elegy

for tenor (or baritone), mixed choir and small orchestra
1.1.1.0 – 2.0.0.0 – timp.perc – str
Text: *A Summer night* by Matthew Arnold (1822–1888)
Duration: 12'

Piano Concerto

2.2.2.2 – 4.3.3.0 – timp – str

Sinfonia

2.2.2.2 – 4.4.3.0 – timp.perc – hp – str

Symphony no. 3

3.2.2.2 – 4.3.3.1 – timp.perc – hp.pf
Duration: 30'

Symphony no. 4

2.2.2.2 – 4.3.3.0 – timp.perc – str
Duration: 21'

Violin Concerto

for violin and orchestra
Duration: 35'

**SUK,
JOSEF**

(1874–1935)

Fantasia op. 24

for violin and orchestra
Arrangement: Wilfred Hickling
2.2.2.2 – 4.2.3.1 – timp.perc – str
Duration: 24'

**SUMSION,
HERBERT**

(1899–1995)

Festival Benedicte

for choir and orchestra
2.2.2.2 – 4.3.0.0 – timp – str
Duration: 7'

**TAYLOR,
TIMOTHY**

(*1955)

Pershore Fancies

Four pieces for wind band
picc.2.2.6.2asax.tsax.bsax.0 –
4.5.3.euph.1 – timp.perc – db
Duration: 12'

Scherzi

Introit for orchestra
2.2.2.2 – 4.2.3.1 – timp.3perc – hp – str
Duration: 11'

VEALE, JOHN

(1922–2006)

When John Veale's *Panorama* was first performed in 1951 at the Malvern Festival under Sir Adrian Boult, the audience was so vociferous in their demand for a repeat performance that Elgar's *Wand of Youth* was cancelled and this was put in its place. Then, when Sir John Barbirolli personally chose his Symphony No. 1 for performance at the Cheltenham Festival in 1952, Veale's credibility as a composer was indisputably established. Critical praise abounded, noting the young composer's substance of thought, assurance, clear thinking, ability to sustain an argument in a large-scale form, sense of shape and sincere musical personality.

Veale was educated at Repton School, where, having taught himself the clarinet, he was encouraged by the Director of Music to explore classical and jazz repertoires. As an undergraduate at Oxford, his enthusiasm for music grew, and he began studies with Egon Wellesz, while also composing for the Oxford University Dramatic Society. After some war years in the army, he was awarded a Commonwealth Fund Fellowship, which took him to America for two years where he briefly studied with Roger Sessions and Roy Harris. Because of his relationships with many Americans, he was awarded a junior

fellowship at Corpus Christi College at Oxford to research a book on American composers.

During the late 40s, conductor Muir Matheson introduced the young composer to the film industry by commissioning music for Crown Film Productions. A number of feature film commissions followed, including *The Purple Plain* and *The Spanish Gardener*. Veale was also the film critic and then film correspondent for *The Oxford Mail*, and film music was his livelihood for any years.

Veale's music is well-constructed, tonal and lyrical. He employs a rich orchestral sound. One can hear the English influence of mystical modal styles as well as the influences of film music and jazz.

Apocalypse

for choir and orchestra
3.3.3.3 – 4.3.3.1 – timp.3perc – 2hp – str
Duration: 40'

Clarinet Concerto

2.2.2.2 – 4.2.3.0 – timp.perc – hp – str
Duration: 15'

Demos Variations

3.3.3.3 – 4.3.3.1 – timp.3perc – 2hp – str
Duration: 17'

Elegy

for flute, harp and strings
Duration: 9'

Kubla Khan

for baritone, choir and orchestra
Text: Coleridge Taylor (1875–1912)
3.3.3.3 – 4.3.3.1 – timp.perc – hp – str
Duration: 15'

Overture: The Metropolis

3.3.3.3 – 4.3.3.1 – timp.perc – hp – str
Duration: 11'

Panorama

3.3.3.3 – 4.3.3.1 – timp – hp – str
Duration: 10'

The Song of Radha

for soprano and orchestra
Text: David Pocock (1928–2007)
2picc.3.3.3.3 – 4.3.3.1 – timp.perc – 2hp – str
Duration: 17'

Symphony no. 1

3.3.3.3 – 4.3.3.1 – timp – hp – str
Duration: 15'

Symphony no. 2

3.3.3.3 – 4.3.3.1 – timp.3perc – hp – str
Duration: 40'

Triune

for oboe (or clarinet) and orchestra
2.2.2.2 – 4.2.3.1 – timp.perc – str
Duration: 14'

Violin Concerto

picc.2.2.2.2 – 4.2.3.1 – timp.2perc – hp – str
Duration: 28'

Clarinet Concerto

"It has an introspective poetry and nostalgic tenderness that never wallows in self-consciousness nor sentimentality. It also has the rare quality of visually conjuring up a past Britain... The writing for the soloist is exemplary..."

(British Music)

Symphony no. 1

"...impressed by the substance of its thought and the gift it shows for handling the large scale form – a propitious beginning for a budding symphonist."

(The Musical Times)

Symphony no. 2

"The third movement... has tragic overtones redolent of guilt, shame or discovery; the soulful cor anglais makes its point effectively in music that has purpose and character."

(British Music)

VITALI,
TOMASO ANTONIO

(1663–1745)

Chaconne

for organ and strings

Arrangement: Alfonso Gibiralo (1888–1957)

Duration: 10'

WAGNER,
RICHARD

(1813–1883)

Siegfried's Journey to the Rhine

Arrangement: David Bowdon (1900–1976)

3.3.3.3 – 4.3.3.1 – timp.perc – hp – str

Duration: 12'

WALLBANK,
NEWELL

(1875–1945)

Concerto Grosso in Bb-major

for string orchestra

Duration: 16'

Partita in E-major

for string orchestra

Duration: 17'

WATSON,
EDWARD

The Twelve Days of Christmas (1994)

for chorus and orchestra

1. version: 2.2.2.2 – 2.2.2.0 – 2perc –

pf.hp – str

2. version: 2.0.2.0 – 2.1.0.0 – 2perc –

pf – str

WATSON,
STEPHEN

(*1955)

Concert March: Gilwern

1. version: 2.2.2.2 – 4.3.3.1 –

timp.2 – 3perc – hp – str

2. version: for brass band

Duration: 4'

O Captain! My Captain!

for baritone, choir and orchestra

Text: Walt Whitman (1819–1892)

3.3.3.3 – 4.3.3.1 – timp.2 – 3perc –

cel.org(ad lib).hp – str

Duration: 30'

Symphonic Study

3.3.3.3 – 4.3.3.1 – timp.2–3perc – pf(ad

lib).hp – str

Duration: 20'

WITHERS,
HERBERT

Fête Galante (1947)

Suite of Five Pieces by Jean-Philippe

Rameau (1683–1764) and

François Couperin (1668–1733)

for string orchestra

Duration: 9'

WILSON,
ROBERT JAMES BARCLAY

(1899–1988)

Ralph Roister Doister

picc.2.3.3.3 – 4.3.3.1 –

timp.perc.glock.xyl – str

Symphony

picc.2.3.2.3 – 4.3.3.1 – timp.6perc – str

WYNNE,
DAVID

(1899–1983)

Hen Wlad Fy Nhadan (Land of our Fathers)

for orchestra

Duration: 3'

Music for Keyboards and Percussion

2pf(1st doubling celeste).2perc

Duration: 23'

Instrumentation of Scores

Instrumentation is given in the standard order with standard abbreviations.

Primary instruments within the woodwind and brass groups are indicated by numbers unless an abbreviation is clearer. Saxophones are noted separately.

Example: 2.2.2.2 – 4.3.3.1 = 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns in f, 3 trumpets, 3 trombones, 1 tuba

The abbreviation “str” without indication of number designates that a string group of any size is required.

List of abbreviations

S	Soprano	euph	euphonium
Ms	Mezzo Soprano	tba	tuba
A	Contralto/Alto	timp	timpani
T	Tenor	perc	percussion
Bar	Baritone	xyl	xylophone
B	Bass	vib	vibraphone
picc	piccolo	mar	marimba
fl	flute	glock	glockenspiel
bfl	bass flute	bells	tubular bells
rec	recorder	pf	piano
ob	oboe	4hnd	four hands
ca	cor anglais	harm	Harmonium
cl	clarinet	cel	celesta
ecl	clarinet in Eb	org	organ
bcl	bass clarinet	hp	harp
sax	saxophone	git	guitar
ssax	soprano saxophone	mand	mandolin
asax	alto saxophone	str	strings
tsax	tenor saxophone	vl	violin
bsax	baritone saxophone	vls	violins
bsn	bassoon	vla	viola
cbsn	contrabassoon	vlc	violoncello
hn	horn	db	double bass
cor	cornet	ad lib	ad libitum
flgh	flugelhorn		
tpt	trumpet		
trb	trombone		

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