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Martin Ellerby: A Biographical Sketch of the Composer and Descriptive Analysis of Paris Sketches and Symphony For Winds

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The University of Southern Mississippi

**MARTIN ELLERBY: A BIOGRAPHICAL SKETCH OF THE COMPOSER AND
DESCRIPTIVE ANALYSIS OF *PARIS SKETCHES* AND *SYMPHONY FOR WINDS***

by

Jeffrey Cliff Mathews

**Abstract of a Dissertation
Submitted to the Graduate Studies Office
of The University of Southern Mississippi
in Partial Fulfillment of the Requirements
for the Degree of Doctor of Musical Arts**

May 2006

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The University of Southern Mississippi

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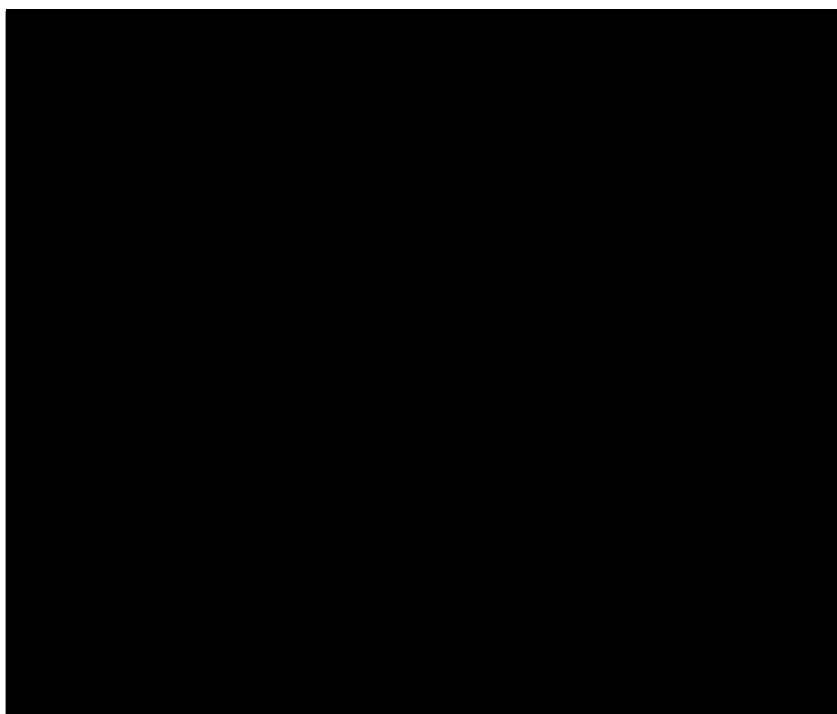
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Approved:



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ABSTRACT

MARTIN ELLERBY: A BIOGRAPHICAL SKETCH OF THE COMPOSER AND DESCRIPTIVE ANALYSIS OF *PARIS SKETCHES* AND *SYMPHONY FOR WINDS*

by Jeffrey Cliff Mathews

May 2006

This study of the wind band music of Martin Ellerby was undertaken in order to obtain information about the important components of his musical style and to understand his compositional procedures. An interview with the composer combined with other background information related important influences and events in the development of his musical language. Martin Ellerby has published over seventy works that include compositions for wind band, brass band, orchestra, choir, and chamber ensembles. *Paris Sketches* and *Symphony for Winds* are representative of his wind band output; therefore, these are the focus of this project. Their proper performance requires significant study on the part of performers and conductors. This study can assist in the understanding and appreciation of Martin Ellerby's creativity.

DEDICATION

This document is dedicated to my wife, Dr. Kristine Mia Coreil. Without her unending and tenacious encouragement this project may never have come to fruition.

ACKNOWLEDGMENTS

I would like to thank the thesis director, Dr. Thomas V. Fraschillo, and the other committee members, Dr. Christopher Goertzen, Dr. Joseph Brumbeloe, Dr. Steven Moser, and Dr. Gary Adam, for their advice and support throughout the duration of this project.

I owe a great debt of gratitude to Martin Ellerby for his enthusiastic contributions to this project through personal interviews, telephone conversations, source identification, and sharing of important materials. I also appreciate his willingness to read and comment on a draft of this dissertation. It is my sincere hope that conductors are encouraged by this study to perform his music.

I would also like to thank the administration of Northwestern State University, specifically Dr. Randall Webb, President, Dr. Dan Seymour, Vice-President for Student Affairs and Mr. William E. Brent, Director, School of Creative and Performing Arts, for their endorsement and support of my continued study.

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CHAPTER I

INTRODUCTION

The pace at which the wind band movement has grown since the middle of the nineteenth century has far surpassed the pace at which literature has been written for the medium. The beginning of this century saw a wind band repertoire replete with orchestral, operatic, and choral transcriptions. At mid-century, many leaders in the field saw a need to increase the amount of literature written for the specific instruments of the wind band and their idiosyncrasies. Wind conductors encouraged composers to write for combinations of wind instruments. This movement, inspired by leaders in the field, increased the amount of literature available and paved the way for the improved growth in both the quantity and quality of works composed for the wind band. With this increase in the number of original compositions for band, it is incumbent upon wind band conductors and researchers to provide information about new composers and their works. This type of study increases the number of resources available for interpretive research. With this in mind, the current study will explore the life and works of British composer Martin Ellerby.

Need for the Study

At the middle of the twentieth century, university wind band conductors generally agreed that if the wind band were to become more than a vehicle for entertaining audiences, then substantial literature by renowned composers needed to be written for the medium. Since the middle of the twentieth century, many of the nation's esteemed wind conductors have indicated their support for research into the expansion of the literature for the wind band

In 1946, revered band master William D. Ravelli wrote an article in which he stated, “We band leaders in colleges and universities must devise ways and means of motivating our better composers to give us masterpieces of original music.”¹ The very next year Frederick Fennell reported the findings of a committee of the College Band Directors National Association by stating “...the existing literature for the college band is insufficient” and “we recommend each conductor take it upon himself to interest composers known to him, or those he may cultivate, in writing for wind band.”² In 1967 Paul R. Bryan wrote:

There are compelling reasons why we must seek and perform the ‘worthy’ literature. In the first place, our students must have the opportunity and exposure, whether they are to be professionals or enlightened amateurs. Secondly, the extent of our participation in the highest cultural institutions in the land will, in the long run, be relative to what we add to the intellectual milieu in which we function.³

More recently, in 2003, Timothy Salzman published *A Composer’s Insight: Thoughts, Analysis and Commentary on Contemporary Masterpieces for Wind Band*. In the forward to this text, composer Michael Colgrass stated:

In my view, the future success and development of the wind ensemble depends on the quality of the music. The modern symphony orchestra exists because great composers wrote great music for it. And the symphonic band, still in its artistic infancy, is beginning to gain new audiences as it performs and records exciting new music. The energy is there. The new generation of wind ensemble directors is bubbling with resourceful imaginative mind, and they are commissioning new works hand over fist. This attests to the ever-developing communication between band directors and the living composer.⁴

¹ William D. Ravelli, “The University College Band as a Concert Organization,” in *The College and University Band*, ed. David Whitwell and Acton Ostling Jr. (Reston, Virginia: Music Educators National Conference, 1977), 7.

² Frederick Fennell, “The Band’s Service to Music as an Art,” in *The College and University Band*, ed. David Whitwell and Acton Ostling, Jr. (Reston, Virginia: Music Educators National Conference, 1977), 9-11.

³ Paul R. Bryan, “Band Literature Developed by Band Associations,” in *The College University Band*, ed. David Whitwell and Acton Ostling, Jr. (Reston, Virginia: Music Educators National Conference, 1977), 45-50.

⁴ Michael Colgrass, forward to *A Composer’s Insight: Thoughts, Analysis and Commentary on Contemporary Masterpieces for Wind Band*, by Timothy Salzman (Galesville, Maryland: Meredith Music Publishers, 2003), vi.

Subsequent to that, Salzman, in his preface stated “[There is] specific need for reference material that would serve to introduce teachers/conductors to the wind works of contemporary composers.”⁵ Salzman continued by indicating the importance of the conductor and composer relationship:

The composer/conductor interaction has been a particular catalyst for musical inspiration, change, and subsequently, growth. Composers have had much to say regarding the construction process of their works, the way in which they would like to hear them, the sources for the inspiration of their music, and other intriguing information that has illuminated my own attempts at performance.⁶

In his 2002 text the *The Winds of Change*, Frank Battisti surveyed several eminent wind band conductors regarding their vision of what challenges were facing the wind band profession in the future.⁷ In response to this survey, Richard Floyd remarks “Our best composers must be encouraged to write music that is substantive yet accessible. We have made great strides in this area, but there is still much to do.”⁸ Battisti himself comments:

Research studies on the Wind Band/Ensemble performance repertoire should be continued. Knowledge gained through this kind of activity has important implications regarding wind band/ensemble conductor education and provides a foundation for future development and growth of the repertoire.⁹

Perhaps even more relevant to the need for the present study was this comment by Michael Haithcock challenging wind band conductors “to look more carefully at the

⁵ Timothy Salzman, *A Composer's Insight: Thoughts, Analysis and Commentary on Contemporary Masterpieces for the Wind Band* (Chicago: University of Chicago Press, 1985) pg. vii.

⁶ Ibid.

⁷ Frank L. Battisti, *The Winds of Change*, (Reston Virginia: Meredith Music Publications, 2002).

⁸ Ibid., 278.

⁹ Ibid., 278.

quality of music written for wind band by composers from the United Kingdom and Europe...why do these works not appear on our programs?"¹⁰

Purpose of the Study

Martin Ellerby is a British composer of international standing. His compositions are published extensively, performed and broadcasted around the world, and recorded on over seventy-five compact disks. A gritty, contemporary style utilizing the traditional techniques of harmony and counterpoint is his trademark. He is in great demand for commissions and composer-in-residence appointments for ensembles in Europe. Ellerby is widely performed in the United Kingdom and Europe, but his reputation in the United States is unfortunately tied to a small number of compositions; therefore, there is a need to present Mr. Ellerby's music to American wind band conductors.

The purpose of this project was to attain a more in depth understanding of the music of Martin Ellerby and to create a resource for potential conductors of his music. Three main avenues of research were pursued. The first documented information about Mr. Ellerby, his background, his influences, preferred performance practices, compositional style and specific comments from him about several of his works. The second was to analyze two typical compositions and draw conclusions about the nature of his style related to the various foundations of music composition. The third was to document all of Ellerby's compositions and recordings.

Limitations of the Study

This study is limited to the investigation of two works by Martin Ellerby: *Paris Sketches* (1994) and *Symphony for Winds* (1998). These works encompass a variety of

¹⁰ Ibid., 279.

compositional techniques used by the composer and serve as a representation of his general style. *Paris Sketches* and *Symphony for Winds* are published by Studio Music Company.

Procedures for the Study

The research for this project pursued several courses. First, an extensive personal interview with the composer establishing his biographical information, his musical experiences and influences, and the development of his talent was conducted. The interview documented the composer's creative process, his view of the wind band profession, his view of past and present compositional techniques, his vision for the future and his advice to interpreters of his music.

The second part of the project consisted of analyses of two of Mr. Ellerby's works: *Paris Sketches* and *Symphony for Winds*. These works were selected for their diversity of style to expose the reader to the variety in Ellerby's compositions.

Paris Sketches is a four movement work dedicated to the city of Paris. In order to flavor the movements of the piece with French spice, the composer integrates the techniques and styles of the composers Ravel, Stravinsky, Satie and Berlioz. Each of these composers had a strong connection with Paris.

The *Symphony for Winds* is a symphony in three movements. The movements are subtitled *Tribute*, *Chorale*, and *Display*. The first movement is a tribute to Sir Malcolm Arnold. A rhythmic homage to Arnold's Seventh Symphony serves as a unifying factor in the movement. The second movement is a beautiful and uncomplicated collection of

chorales. The third movement is described as a “mini-concerto for winds”.¹¹ It is essentially a display of technical prowess by the band.

Following the analysis of the works, conclusions and recommendations are made in a separate chapter regarding Martin Ellerby’s compositional technique relating to form, harmony, melody and orchestration.

Appendices include a complete transcript of the interview with the composer, a complete list of works to date for the wind band, and a complete discography of recorded wind band works.

¹¹ Martin Ellerby, Interview, May 2005.

CHAPTER II

REVIEW OF RELATED RESEARCH

A review of the related literature revealed no scholarly research into the life of Martin Ellerby and no scholarly analyses of his music. However, several avenues of similar research pertaining to documenting commissions, providing critical editions of older works, revealing new composers, and documenting the life and work of a composer were discovered. This was significant because it demonstrated this study was an addition to the current body of research. The search revealed a small number of journal articles published in the United Kingdom on Martin Ellerby. His music has been published and recorded extensively.

Dissertations documenting the commissioning projects of certain works along with analyses were a part of the body of the research related to the present study. One such inquiry was that of Fletcher¹² who examined the genesis of Joan Tower's *Fascinating Ribbons* along with an analysis of the piece. The purpose for the examination of the commission was to document this process for the conducting community. Fletcher took a divergent approach to analysis by presenting three different visions of the same work in his document. He described the differing analyses as descriptive, graphic, and imagery. An interview of the composer was integral to this study and a transcript was included.¹³

Studies attempting to present critical editions of historically significant works for the wind band represented another avenue of relevance. Moore, in addition to providing biographical data on Andreas Markris and providing analysis of his work *Aegean*

¹² John M. Fletcher, "Joan Tower's *Fascinating Ribbons* for Band: Genesis and Analysis" (D.M.A. diss., University of Oklahoma, 2003).

¹³ Ibid.

Festival, re-transcribed the work from the original orchestral composition in order to include measures that were left out in the original published band version. Background information on the original work and the original transcription were included. The analysis indicated general stylistics patterns in the compositional style of Markris and described the influences on the composer for the creation of the work.¹⁴

Dissertations written on the composers of wind band music were plentiful and began appearing in the latter half of the twentieth century. Though not discussed in detail below Belcik,¹⁵ Martin,¹⁶ Janda,¹⁷ Mikkelson,¹⁸ Neal,¹⁹ and Batchellor²⁰ contributed works of similar scope and purpose and provided valuable insight into the architecture of this type of study. Tarwater²¹ and Mullins²² contributed early to this body of literature with musical analyses of large scale wind band works in 1958 and 1967 respectively. The common goals of these writings were to aid the conductor in interpreting music, document the life of a composer, and expand knowledge of the continuously growing body of wind band literature.

¹⁴ James Steven Moore, "Biography of Andreas Markris and Analysis of *Aegean Festival* with New Edition for Band" (D.M.A. diss., University of Kentucky, 2003).

¹⁵ Mark Gerard Belcik. "Paul Hindemith's Symphony in B flat for Concert Band" (D.M.A. diss., University of Texas at Austin, 1996).

¹⁶ Mark Gregory Martin. "Donald Lee Gannon and His Symphony No. 1 for Wind Ensemble: A Biography and Formal analysis" (D.M.A. diss., University of Texas at Austin, 2002).

¹⁷ Diane C. Janda. "*Dionysiaques*, op. 62: An Original Composition for Band by Florent Schmitt" (D.M.A. diss., University of Cincinnati, 1993).

¹⁸ Russel Craig Mikkelson. "A Study of *Sounds, Shapes and Symbols* by Leslie Basset" (D.M.A. diss., University of Wisconsin at Madison, 1993).

¹⁹ Christopher Michael Neal. "Karel Husa's *Music for Prague 1968*: An Explanation of Compositional Process and Historical Background" (D.M.A. diss., University of Oklahoma, 2002).

²⁰ James Christopher Batchellor. "*Waking Angels, A Light unto the Darkness, and A Crescent Still Abides*: The Elegiac Music of David R. Gillingham" (D.M.A. diss., University of Oklahoma, 2000).

²¹ James Tarwater. "Analysis of Seven Major Band Compositions of the 20th Century" (Ph. D. diss., George Peabody College for Teachers, 1958).

²² Joe Barry Mullins. "Three Symphonies for Band by American Composers" (Ed.D. diss., University of Illinois, 1967).

A parallel track of research was apparent in the work of Darling,²³ Knight,²⁴ Turner,²⁵ and McRoy,²⁶ who explored the life and music of composer subjects. These only deviated slightly in scope and architecture. The Darling study and the McRoy study were exceptional and proved useful in establishing the methodology and structure of the current study. Each was essentially a biographical sketch of the composer with analyses of works. These studies included interviews with the composer to aid in the background information such as commissioning process, first performances and the composer's inspiration for the work. The interviews proved to add valuable insight into the composer's methods and influences. Each of these studies offered recommendations and conclusions derived from the analysis of the music. The authors included lists of works and extensive bibliographies in each of these studies.

Girtmon²⁷ analyzed a composer and his works in order to expose the conducting profession to neglected literature. In his biographical sketch and analysis of works by African-American composer Julian C. Work, Girtmon strived to demonstrate how selected band compositions by Work were significant contributions to the body of literature. By analyzing *Autumn Walk*, *Portraits of the Bible*, and *Stand the Storm* the author provided a justification for including these works in the canon of the wind band.

²³ John Arthur Darling, "A Study of the Wind Band Music of Frank Ticheli with Analysis" (D.M.A. diss., Ohio State University, 2001).

²⁴ Michael D. Knight, "An Analysis of the Wind Band Music of Robert Russell Bennett" (D.M.A. diss., University of Ohio, 1997).

²⁵ Timmy Turner, "Quincy C. Hilliard: A Biographical Study of the Man and an Analytical Account of Three of his Compositions for Wind Band" (D.M.A. diss., University of Memphis, 2004).

²⁶ James William McRoy, "An Analysis of Three Works for Wind Band by David R. Gillingham: *Heroes Lost and Fallen*, *Apocalyptic Dreams*, and *Cantus Laetus*" (D.A. diss., Ball State University, 2003).

²⁷ Paxton Manuel Girtmon, "An Investigation of Selected Compositions of Julian C. Work, an African American Composer of Band Literature" (Ph. D. diss., University of Southern Mississippi, 1998).

Girtmon analyzed the works for form, harmonic structure, rhythmic structure, and instrumentation. The study included a biographical sketch of the composer.²⁸

The purpose of Harkins'²⁹ 1993 inquiry of selected works of Luigi Zaninelli closely parallels the purpose of the current examination concerning Martin Ellerby. The author's stated purpose of the study was "to achieve a greater understanding of Luigi Zaninelli's music for wind ensemble and create a resource for conductors, performers, and listeners of Zaninelli's music."³⁰ The author analyzed Zaninelli's *Capriccio Spiritoso*, *Musica Sacra*, *Dark Forest*, and *Concerto for Piano and Symphonic Wind Ensemble* with particular emphasis on the musical language, compositional style and scoring practices. An interview with the composer added great insight into his personal expectations for interpretation of his music. The author integrated a chapter of conclusions and recommendations into the dissertation. In addition, a biographical sketch of the composer and transcripts of two interviews with him appear in the study.³¹

British periodicals provided several informative articles on Mr. Ellerby and his music. Mr. Ellerby also contributed writings of his own.

Clarinetist Linda Merrick wrote about her quest to increase the limited British repertory for the clarinet and band by commissioning British composers to write for the medium. One of her several commissioning projects included one from Martin Ellerby. After explaining her purpose, Merrick continued the article with a description of her collaboration with the composer and a discussion of their intentions for the work. The

²⁸ Ibid.

²⁹ Roderick Harkins, "Luigi Zaninelli: A Biographical Sketch and Analysis of Selected Works for Wind Ensemble" (Ph. D. diss., University of Oklahoma, 1993).

³⁰ Ibid.

³¹ Ibid.

article concluded with a substantive interpretive analysis of Ellerby's *Clarinet Concerto*.³²

In 2003 Ellerby was commissioned to compose the Masters test-piece for the British Brass Band Championships entitled *Chivalry: Symphonic Tone Poem for Brass and Percussion*. On this occasion, Rodney Newton interviewed him for the *British Bandsman*. The article was a brief interpretive analysis of *Chivalry* with comments from the composer about performance notes and background on the piece. In addition, examples from the score were presented.³³

A biographical profile of Mr. Ellerby appeared in the May 2003 edition of *Brass Band World*. While primarily biographical, the article investigated the composer's intentions for the performance of his piece *Chivalry*. The author, Alan Jenkins, established a time line identifying some of the composers more popular works.³⁴ Suich,³⁵ Jenkins,³⁶ and Clarke³⁷ all wrote biographical profiles of Ellerby in various British publications.

The British Association of Symphonic Bands and Wind Ensembles on three occasions asked Ellerby to analyze his own works in their Journal *Winds*. He did so in the winter 1995 issue with a look at his *Paris Sketches*.³⁸ He turned to *Symphony for*

³² Linda Merrick, "Martin Ellerby: Concerto for Clarinet and Band," *The Clarinet* 31 no. 2 (March 2004): 6-9.

³³ Rodney Newton, "A 'chivalrous' contest for Cambridge," *British Bandsman* 5248 (17 May 2003): 14-15.

³⁴ Alan Jenkins, "The Composer Who Sets Out to Remind Us of the Age of Chivalry," *British Brass Band World* 124 (May 2003): 5-7.

³⁵ Sharon Suich, "Vistas of Possibility," *British Bandsman* 4841 (29 July 1995): 5.

³⁶ Alan Jenkins, "Composer Bound for the Top of His Class," *Brass Band World* 53 (April 1996): 6-7.

³⁷ Nigel Clarke, "The Masters," *British Bandsman* 5040 (22 May 1999): 13-15.

³⁸ Martin Ellerby, "Paris Sketches," *Winds* 17 no. 4 (Winter 1995): 15-17.

*Winds*³⁹ for his second analysis in the winter 1999 issue and *The 'Big Easy' Suite*⁴⁰ in the summer 2002 issue. These analyses were superficial and brief due to the lack of space in such a journal for an in depth analysis. They did, however, provide knowledge of the composer's perceptions of his pieces.

While there were several articles in overseas publications regarding Mr. Ellerby and his work, they were primarily biographical profiles, interpretive analyses, and brief analyses done by the composer. There were few, if any, significant articles in magazines, journals or other periodicals. No doctoral dissertations were found on Martin Ellerby or his compositions. However, there was a large body of research of comparable scope and focus. These dissertations were primarily driven by the need to aid the conductor in preparing music, to document the life of composers, to create resources for their music, and to expand knowledge of the continuously growing body of wind band literature.

³⁹ Martin Ellerby, "Symphony for Winds," *Winds* 14 no. 4 (Winter 1999): 8-9.

⁴⁰ Martin Ellerby, "The 'Big Easy' Suite," *Winds* 17 no. 2 (Summer 2002): 17-19.

CHAPTER III

BIOGRAPHICAL SKETCH OF THE COMPOSER

Martin Ellerby gained his first musical experiences in the township of Worksop in the county of Nottinghamshire, England where he was born in 1957. Worksop is on the border of South Yorkshire, Derbyshire, and Nottinghamshire and “is a strange mix in many ways because it’s nowhere.”⁴¹ Ellerby spent his entire youth here before moving to London to attend college.

His mother was an amateur pianist, but his father had little taste for music. Therefore, the piano in their home was rarely played. His father eventually built an extension onto their garage so the piano could be stored there. Ellerby says he, “tried to learn at one point because the girl next door was” and he wanted to compete.⁴² “I couldn’t do it. The left hand wouldn’t keep up with the right hand.”⁴³ Even though he eventually gave up piano lessons Ellerby says, “it was a tool and I suppose it got me through. I had to do piano when I went to college.”⁴⁴

Ellerby enjoyed studying music primarily because of his fondness for the music teacher and, as he says, it was a way “out of science class.”⁴⁵ The teacher played classical music for the class, and Ellerby seemed to be able to relate. He recalled his playing *Mozart 40* by Waldo de Los Rios. It was a recording of Mozart’s *Symphony no. 40 in G Minor, K. 550* with the addition of a rhythm section. This pop version of the symphony inspired the young Ellerby to purchase a recording of the symphony coupled with

⁴¹ Martin Ellerby, Interview, May, 2005.

⁴² Ibid.

⁴³ Ibid

⁴⁴ Ibid

⁴⁵ Alan Jenkins, “Composer Bound for the Top of His Class,” *British Brass Band World* 53 (April 1996): 6-7.

Eine Kleine Nachtmusik, K. 525. Ellerby's taste for good music was not satisfied by this one recording and he began to collect records labeled "classics for pleasure" and "music for pleasure."⁴⁶ Ellerby discovered Bach, Handel, and Brahms at this time and acknowledged Benjamin Britten as an important influence.⁴⁷

At the age of sixteen Ellerby wrote small pieces for the piano entitled "pop cantatas" or stories with music. "I did a thing called *Christmas Scene: A Nativity for Piano and Children's Voices*. I got it played actually."⁴⁸

The composer archived about fifty-seven pieces, primarily piano suites and songs with some orchestral works, from this period.⁴⁹ Since he did not consider them of great substance, these were not included in his official catalogue of works.

In school Ellerby studied brass instruments and subsequently focused on the trumpet. These experiences led him to the brass band, obtaining a position as 3rd cornet in the Worksop Miners Welfare Band. "I was really only interested in it socially",⁵⁰ Ellerby admits. "As soon as they promoted me to second cornet I resigned so they couldn't demote me."⁵¹ Compositional ideas sparked for Ellerby during his tenure with the brass band. Knowledge gained about the brass instruments and their idiosyncrasies rendered dividends in the future.

⁴⁶ Martin Ellerby, Interview, May, 2005

⁴⁷ Ibid.

⁴⁸ Ibid.

⁴⁹ Ibid.

⁵⁰ Ibid.

⁵¹ Ibid.

Ellerby took a crash course in music in order to qualify for music school. His parents were rather bewildered by this decision because they knew Martin was an average trumpet player at best.⁵²

My parents took some persuading. My father worked in a glass factory and he thought I should study something that would have job prospects at the end of it and I was quite good at technical drawing. My father would have thought the same even if I had been a much better trumpet player and was aiming for the Royal College. But he knew I wasn't that good and so, of course, he had plenty of reservations.⁵³

In 1976 he entered school at the London College of Music after proving himself competent on piano and trumpet.⁵⁴ (British music schools require proficiency in piano and a primary instrument to qualify for admission.)

My first study was trumpet and second was piano but I already knew I was going to be a composer. It was marvelous for me at the London College because it is just like being part of a large family. They look after you.⁵⁵

While most of his fellow students at the London College of Music were preparing to be music teachers, Ellerby took the opportunity to take private lessons in music theory. Most graduates of music schools in England sought careers in the teaching field, but Ellerby pursued his goal of becoming a composer.

After graduating from the London College of Music, Ellerby sought out composer Joseph Horovitz to study composition. This meant completing a post-graduate year at the Royal College of Music. Ellerby studied with Horovitz for one year, working on both composition and electronic music. “[The electronics] meant that I could drop piano. It had nothing to do with my interest in electronics. I just scraped through on the electronic

⁵² Ibid.

⁵³ Alan Jenkins, “Composer Bound for the Top of His Class,” *Brass Band World* 53 (April 1996): 6-7.

⁵⁴ Martin Ellerby, Interview, May 2005.

⁵⁵ Alan Jenkins, “Composer Bound for the Top of His Class,” *Brass Band World* 53 (April 1996): 6-7.

aspect, but I had a really good year with Joe Horovitz.”⁵⁶ Ellerby gave credit to Horovitz for “sorting me out melodically.”⁵⁷ Writing a large number of melodic lines was a feature of his studies with Horovitz. Ellerby composed *Four Miniatures* for woodwind quintet while studying with him.⁵⁸

At the Royal College of Music, Ellerby was awarded the Allcard Award that provided funds for further study.⁵⁹ This allowed him to study privately with Wilfred Josephs.

I would go in every couple of weeks and be told how bad it [his music] all was. It’s very interesting how teachers can be so different. Joe Horovitz was always very encouraging and positive. Wilf was quite ruthless. He was a pro you see. Not that Joe wasn’t, he [Wilfred Josephs] was a ruthless pro out there making his total living writing music. And I was naïve and young and didn’t know anything from anything.⁶⁰

After studying with Wilfred Josephs, Ellerby decided to forego the opportunity to attend school to obtain a teaching credential. He instead returned home to work as a copyist and pursued his dream of becoming a composer. His first opportunity as a composer came in the form of a commission for a requiem in 1985. The commission included a full orchestral instrumentation with choir. The orchestra for the performance was made up of professional musicians that came from Nottingham. The musicians enjoyed the requiem and subsequently commissioned Ellerby to compose a concerto for clarinet and chamber orchestra. The concerto, a small success, was only performed four or five times. The income and reputation from these two commissions, however, allowed Ellerby to return to London and make an attempt at composing full time.

⁵⁶ Martin Ellerby, Interview, May, 2005.

⁵⁷ Ibid.

⁵⁸ Ibid.

⁵⁹ Alan Jenkins, “Composer Bound for the Top of His Class,” *Brass Band World* 53 (April 1996): 6-7.

⁶⁰ Martini Ellerby, Interview, May, 2005

Ellerby moved to London primarily because it was practically the only city in the United Kingdom where a composer could find employment. Linda Merrick, his future wife, had a flat in a building in which there was a spare room. Ellerby moved in and after a short time in London, an opportunity presented itself.⁶¹

Eventually I got back to the first college I attended. I was living in London and I started teaching at Saturday morning school for the London College of Music. One of the harmony teachers at the main college went on an Associated Board Trip and he never came back. I think he came back, but he never came back to the college. I think he just packed it in. And the way you used to get jobs back in the old days was someone would look around and say "the harmony teacher is not here. Can you do it"? That was the appetizer anyway. So they asked me in the corridor and I said "Yes" and I tried really hard to make that work. I ended up teaching all keyboard harmony and a few composers I started getting as well as teaching harmony, counterpoint and eventually orchestration.⁶²

His work as an adjunct professor allowed him time to continue to concentrate on composing music. Requests for commissions began, thereby allowing him to gain a reputation as both pedagogue and composer.⁶³

The London College of Music merged with a larger university and the number of students began to increase. At this point Ellerby boldly approached the Dean of the college about forming a department of composition.⁶⁴

Eventually I remember going to see the Dean and saying you've got heads of every department except composition. What about my composers? Everyone's looking after their own students and I've got no budget. All I'm looking for is some money for some visitors. And in his typical fashion he says, "Well, could you do this job then"? And I say, "Yes, yes". He says "OK, here are your honorarium and a budget". So, I became the first ever composition department head.⁶⁵

Eventually he became Head of Composition and Contemporary Music, bringing in composers to lecture and thereby increasing the enrollment of the new department. The

⁶¹ Ibid.

⁶² Ibid.

⁶³ Ibid.

⁶⁴ Ibid.

⁶⁵ Ibid.

College of Music had only a Bachelors program, therefore Ellerby and Linda Merrick began writing a curriculum for a Masters course in composition. The course of study was approved with four major areas of study: Concert Music, Film and Television, Theatre, and Music for the New Media.⁶⁶ When Ellerby eventually left the program to pursue other opportunities, there were fifty-two composition majors in the College of Music.⁶⁷

Ellerby's next opportunity came in the form of an offer from his publishing house, Studio Music in London, to become the Artistic Director.⁶⁸ While the position put Ellerby in control of a broad spectrum of the company's catalogue, his primary responsibility was wind and brass band publications. He negotiated a contract for half-time employment in this position in order to continue an active career composing.⁶⁹

Linda Merrick obtained a teaching position at the Royal Northern College of Music in Manchester, England. Subsequently, a contract was sealed between Studio Music and Ellerby so that he now works from home in a Manchester suburb. He quipped "my London period is over".⁷⁰

⁶⁶ Ibid.

⁶⁷ Ibid.

⁶⁸ Ibid.

⁶⁹ Ibid.

⁷⁰ Ibid.

CHAPTER IV

DESCRIPTIVE ANALYSIS OF *PARIS SKETCHES*

Paris Sketches was commissioned under the auspices of the British Association of Symphonic Bands and Wind Ensembles Consortium Commissioning Scheme with funds provided by the British Association of Symphonic Bands and Wind Ensembles, Bell Baxter High School, Bodmin Community College, Cleveland Youth Wind Orchestra, Hemel Hempstead High School, Richmond School, Scottish Arts, South West Arts, Springwood High School, Yorkshire and Humberside Arts. The premier performance was given by the Cleveland Youth Wind Orchestra with John MacKenzie conducting at Ripon Cathedral, July 26, 1994. The four movements derive their titles from the names of four districts in Paris.⁷¹

The composer makes the following introductory remarks to the score:

This is my personal tribute to a city I love, and each movement pays homage to some part of the French capital and to other composers who lived, worked or passed through it – rather as did Ravel in his own tribute to the work of an earlier master in *Le Tombeau de Couperin*. Running like a unifying thread through the whole score is the idea of bells – a prominent feature of Paris life.

St. Germain-des-Prés: The Latin Quarter famous for artistic associations and bohemian lifestyle. This is a dawn tableau haunted by the shade of Ravel: the city awakens with the ever-present sense of morning bells.

Pigalle: the Soho of Paris: This is a burlesque with scenes cast in the mould of a balletic [sic] scherzo – humorous in a kind of ‘Stravinsky-meets-Prokofiev’ way. It’s episodic, but every thing is based on the harmonic figuration of the opening. The bells here are car horns and police sirens!

Père Lachaise: This is the city’s largest cemetery, the final resting place of many a celebrity who once walked the streets. The spirit of Satie’s *Gymnopédies* – themselves a tribute to a still more distant past –

⁷¹ Martin Ellerby, *Paris Sketches*, (London: Maecenas Music, 1995).

is affectionately evoked before what is in effect the work's slow movement concludes with a quotation of the *Dies Irae*. The mood is one of softness and delicacy, which I have attempted to match with more transparent orchestrations. The bells are gentle, nostalgic, wistful.

Les Halles: A fast, bustling finale; the bells triumphant and celebratory. Les Halles is (are?) [sic] in the old market area, a Parisian Covent Garden, and, like *Pigalle* this a series of related but contrasting episodes. Its climax quotes from Berlioz's *Te Deum*, which was first performed in 1855 at the church of St. Eustache – actually in the district of Les Halles. A gradual crescendo, initiated by the percussion, prefaces the opening material proper, and the work ends with a backward glance at the first movement before closing with the final bars of the Berlioz '*Te Deum*'.⁷²

Movement I: *Saint-Germain-des-Prés*

Ellerby chooses a through-composed perpetual variation form for the first movement of *Paris Sketches*. The movement's single theme is nearly always present with the exception of three interruptions by a short but important motive. Ellerby describes the movement as progressing from start to finish like a morning fog lifting off the Seine River in the district of *Saint-Germain-des-Prés*.⁷³ Beginning cloudy and dark, shimmering elements and rays of light emerge as the piece progresses toward the sun breaking through the clouds revealing the city of Paris and all its beauty. The harmonic progression from D minor to D major provides the engine to achieve this lifting effect.

Even when presented in a quiet mood, the primary theme gives the impression of a fanfare. Ellerby achieves this impression by using large interval leaps and scoring the theme primarily in the brasses. He has indicated that the title of the movement can be sung to the tune of the theme.⁷⁴

⁷² Martin Ellerby, *Paris Sketches*, (London: Maecenas Music, 1995).

⁷³ Martin Ellerby, Interview, May, 2005.

⁷⁴ Martin Ellerby, "Paris Sketches," *Winds* 17 no. 4 (Winter 1995): 15-17.



Example 1: Martin Ellerby, *Paris Sketches: Movement I* (mm. 1-3).

The horns sound the theme at *mezzo piano* in measure one. Soft octave D's in the low brass provide a hollow texture under a D minor chord whose third and fifth only resonate in the melodic percussion and flutes to start the piece. The accompaniment sustains the D minor chord through the entire statement of the theme. The bass line, however, moves up to E-flat on two occasions providing a decidedly Neapolitan sound. The stark scoring, minor key and thick texture support the impression of a foggy morning the composer wished to create. Variation of the theme begins almost immediately with the first trumpet stating the theme in diminution in measure six.

Ellerby treats the theme in canon at measure fourteen. Horn, trumpet, trombone and upper woodwinds state the theme successively at one beat intervals while a steady rhythmic pattern and crescendo build tension to the resolution of the canon at measure eighteen. To avoid the same harmonic colors that accompanied the first statement in D minor, he places the canonic version of the theme over a B-flat major-major seventh chord. The D minor harmony is still in place but the B-flat is added in the bass. A diminution of the theme presents itself at the end of this episode. The addition of woodwinds to the texture along with a more vibrant rhythmic character begins to create a sense of light emerging through the fog.

Repeating D minor arpeggios in the flutes and a D to B-flat pedal in the timpani are insistent figures in the thematic transition that takes place at measure twenty-one.

These two parts establish a D pedal through the next fourteen measures. This section begins with very thin scoring, but the theme soon surfaces in the trombone followed by a statement in the horn and tenor saxophone. The texture begins to thicken as the theme in diminution appears in the alto saxophone followed immediately by the original form of the theme; all this over the same insistent *ostinato* of the timpani and flute. The theme and the diminutions of the theme are brought forth in the woodwinds and the key center of the upper voices travels away from the pedal D minor chord. Dissonances are added as the orchestration grows. This tension releases slightly with a full statement of the theme now over an E minor chord with an added sixth. The theme naturally moves toward the first dominant chord of the piece at measure thirty-seven. This A dominant-seventh chord increases in volume toward its unexpected resolution to D major instead of the D minor that had been established previously. The sun has broken through clouds.

An important two-note motive interrupts the monothematic nature of the movement at this cadence. Ellerby indicates that this motive that rises upward by whole-steps first and then by half-steps corresponds to the syllables and inflection of the word Paris.⁷⁵



Example 2: Martin Ellerby, *Paris Sketches: Movement I* (mm. 39-40).

The volume, energy and texture calm quickly as bird calls appear in the piccolo and oboe. The ensuing fifteen bars present the most active development of the theme as it

⁷⁵ Martin Ellerby, "Paris Sketches," *Winds* 17 no. 4 (Winter 1995): 15-17.

progresses through several keys. A recall of the canonic variation builds to a recapitulation of the “Paris” motive at measure sixty, although this variation is scored more thinly and is truncated in length. The bird calls recapitulate, but appear superimposed over the “Paris” motive at this instance instead of following it.

At measure sixty-two, the flutes begin an eighth note pattern, D major scale over a G to D pedal point that is soon joined by the theme stated in the tenor saxophone. At the conclusion of the tenor saxophone statement of the theme, the “Paris” motive intrudes on the proceedings one last time before Ellerby brings the movement to a close with a Ravel-like cadence ending on a *pianissimo* D major-major seventh chord.

Ellerby uses a mixture of tonal centers to accompany the one theme of the first movement. This harmonic variety offers contrast to the monothematic form of the movement. He carefully chooses harmonies that do not require him to change the notes of the melody; therefore, the theme appears unchanged over the chords D minor, B-flat major-major seventh, E minor-sixth, and D major.

Movement II: *Pigalle*

In the second movement, Ellerby depicts the frenetic atmosphere of the Parisian “red-light” district, Pigalle. He refers to it as a “burlesque with scenes cast in the manner of a balletic [sic] scherzo.”⁷⁶ He sculpts this light, humorous movement in the style of Stravinsky and Prokofiev. By continually striving to find a home key as it moves back and forth between the keys of D major and A flat major, Ellerby reveals his fondness for tritone relationships. The composer sounds the *Petrushka* chord several times in this movement to emphasize the quest for a home key and at the same time making reference

⁷⁶ Martin Ellerby, Interview, May, 2005.

to Stravinsky.⁷⁷ Three themes appear in the movement. Ellerby constructs two of the themes from the notes of the D major chord and the A-flat major chord allowing them to sound simultaneously. The third theme, the most lyrical of the three, centers on the key of D but has a decidedly Lydian flavor. The movement is in ABA form with the first two themes appearing in the A section and the third theme appearing in the B section. The A section with its ever shifting tonal centers contrasts the stable harmony of the B section.

After an introduction that includes several allusions to the first theme, the A section begins at measure twenty-three with the appearance of the first theme. It is built from the harmonic framework that defines the movement.



Example 3: Martin Ellerby, *Paris Sketches: Movement. II* (mm. 25-26).

Instead of presenting the melody in one instrument, Ellerby passes it between several instruments. For example, the trumpets begin the theme in measure 25 and in the subsequent measures it passes to the oboe, flute, trumpet, piccolo, oboe and flute respectively. With this imitative treatment of the thematic material, Ellerby serves his purpose to present the frenetic, humorous and bustling atmosphere of *Pigalle*. The instability of the constantly shifting D to A-flat harmonic background combined with a rhythmic staccato accompaniment also contributes to realizing the impressionistic goals of the composer.

⁷⁷ Martin Ellerby, "Paris Sketches," *Winds* 17 no. 4 (Winter 1995): 15-17.

References to “sirens” and “car horns” are evident throughout the movement. Ellerby utilizes the characteristic tritone of the French police siren to advantage here. This “car horn” motive makes its most important appearance in the B section at measure fifty-four. As the third theme begins to emerge and establish the key of D major, Ellerby interjects this motive to interrupt both the thematic development and the establishment of the key center. The strongly accented, tritone-laced “car horn” motive starkly contrasts the lyrical and tonally secure nature of the third theme.

After being foreshadowed in measure fifty-two, the third theme takes full shape in measure seventy-three. Ellerby’s attraction to the Lydian mode presents itself here with a melody over D major harmony colored with a raised fourth scale degree (G-sharp). The upper woodwinds and the alto saxophone state the antecedent portion of the theme for two bars and are answered by a flutter tongued counter line in the trumpet. This process is repeated for the consequent portion of the theme beginning in measure seventy-seven. The bass voices provide a D pedal underneath most of the second theme but a relatively rare dominant to tonic relationship occurs in measure seventy-six with the appearance of an A major chord. The B section comes to a close with a few more “horns” and “sirens” prior to the return to the A section.

The second A section begins with a recapitulation of the first theme in a nearly identical fashion to its initial appearance. Ellerby again presents the theme in an imitative fashion by dispersing it among several instruments before giving away to the second theme.

The second theme makes its first appearance at measure thirty-three. It begins in the horn part, but after two measures it passes to the trumpets where the theme comes to a

swift fanfare-like close four bars later. Ellerby peppers the accompaniment to the second theme with bits of the first theme as a counter subject.

Re-emerging in measure ninety-nine as a four-part canon orchestrated with the colors of the entire woodwind section the harmony of this theme once again alternates between D and A flat. This harmonic structure gives the melody its shape.



Example 4: Martin Ellerby, *Paris Sketches: Movement II* (mm. 99-100).

The first two entrances of the melody in canon are on a unison D and the third and fourth entrances both enter on A flat. As the four parts of the canon crescendo toward the final transition before the coda, the texture thickens as more voices add at more dissonant intervals.

The rapid disbursement of thematic material from one instrument to another allows Ellerby to explore many different instrumental colors in this short movement. The percussion section plays a much larger role in this movement than in the first with several tympani solos interjected throughout the movement. Mallet percussion and auxiliary instruments perform a dual purpose by providing contrasting tone color and adding to the comical ambiance of the movement.

Movement III: *Père Lachaise*

In the third movement Ellerby parodies the *Gymnopédies* of Eric Satie by using a melody that contains interesting chromatic shifts and by utilizing Satie's thoughts on

economy in harmony and form.⁷⁸ A very thin texture written in broken arpeggios recalls the piano pieces of Satie. The harmonic language moves languidly from one chord to the next with no hurry to get to the finish. Ellerby's propensity for simply stated slow movements manifests itself as he weaves one primary theme throughout the movement and presents it in a number of variations. One could consider some of the statements different themes but all of the melodic material comes from the same mold and will be presented as a single idea here. All of these compositional elements aid in presenting a reverent and restful atmosphere appropriate for a musical impression of the largest cemetery in Paris, Père Lachaise.

The movement begins with the theme performed by a series of solo instruments. The alto saxophone begins the series of solo presentations at measure five. Interestingly, Ellerby chooses the most French of the wind instruments to begin this most characteristically French of the four movements. The saxophone passes the solo to the oboe that subsequently passes the line to the solo flute. Unison oboe and alto saxophone finish the opening statement of the theme at measure thirty-four. Ellerby colors the melodic material with extended harmonies over the simplest of progressions. The key of A minor is suggested with a strong tonic to dominant bass line motion. Again, simplicity of accompaniment and beauty of line are hallmarks of Ellerby's slow movements.

A timbral change and a tonal center change occur briefly at measure thirty-five. Ellerby thickens the texture in a chorale-like statement of a portion of the theme providing contrast to the broken arpeggios of the previous statement. The tonal center is C for this four-measure interlude before returning to A minor and the broken arpeggio

⁷⁸Martin Ellerby, Interview, May, 2005.

texture of the beginning of the movement. This interlude with its texture change and key change has a striking impact on the listener.

The theme repeats at measure forty-three stated simultaneously by all the instruments that have appeared as soloist early in the movement: flute, piccolo, oboe and alto saxophone. The A minor harmony and sparse texture continue until measure fifty-eight at which time a group of sixteenth note patterns appear in the clarinet and decorate the melody for four bars. Ellerby subtly incorporates a counter melody at the final full statement of the theme at measure sixty-three. Instead of a grandiloquent final statement, Ellerby marks this last look at the theme *pianissimo* with an additional *sotto voce* in some parts hinting that the band should play as softly as possible before entering into the very reverent coda section.

The coda of the third movement, perhaps the most somber area of the work, brings melodic ideas into play that are not present in the rest of the movement. The coda begins at measure eighty-two with the trumpets playing a bugle call that perhaps pays tribute to those soldiers buried in the cemetery. Combined with the finish of the bugle call, the mallet percussion perform the *Dies Irae* at measure eighty-five. This is so hidden in the texture that it could easily be missed if not attended to properly by the conductor. Prior to the finish of the *Dies Irae*, the *St. Germain-des-Prés* theme of the first movement returns for two brief statements before the work ends with a Satie inspired modal cadence on an open fifth.

Movement IV: *Les Halles*

Ellerby chooses a formal structure in *Les Halles* that appears similar to Sonata form. An introduction, albeit fast, followed by two contrasting themes and a

development section. At the end of the development section one would expect the return of material from the exposition. Ellerby instead introduces a quote from Berlioz' *Te Deum* before quickly entering into a coda and bringing the piece to close. Rossini inspires the first theme area. Ellerby uses the fanfare introduction as the starting point for the second theme. The movement is in E-flat major but does move to B-flat for a brief period. Ellerby chooses traditional triadic harmony for most of this movement. The quick tempo, fanfare atmosphere and sudden changes of color create a bustling and busy effect indicative of the open market district of Paris, *Les Halles*.

The movement opens with a fanfare in the horns that passes to the trumpets and then to the trombones. Sustained chords in the low brass and triplets in the upper woodwinds, piano and mallet percussion provide a lithe accompaniment to the opening fanfare. Ellerby's propensity for harmonic shifts of a third appears here as the fanfare is stated over bass notes of B-flat, D-flat/C-sharp, E and C before returning to E-flat for the first theme to begin at measure thirteen. This opening fanfare provides the basis for the melodic material of the second theme and is the subject of some variation in the transitions and developmental areas of the piece.

Ellerby invokes the light woodwind textures and quick tempo of a Rossini overture in the first theme. The theme appears as a duet between a solo first clarinet and a solo second clarinet at measure seventeen. *Ostinato* triplets in the woodwinds with tympani providing the bass line accompany the melodic material. The harmonic material here provides a straightforward accompaniment of tonic and dominant chords that lead to the first transition of the work at measure twenty-five. Due to Ellerby's supplanting the recapitulation with the Berlioz quotation, the first theme appears just this once in its

entirety. However, it is not forgotten because Ellerby cleverly utilizes the rhythmic and melodic material of this first theme in the transitions and development section of the work.

The second theme first appears at measure forty with a unison statement by the flute and piccolo. The opening bars of the theme relate directly to the opening notes of the introductory fanfare to the movement. As the theme progresses it passes over alternating twelve-eight and nine-eight measures smoothly and naturally. The accompaniment follows along in slurred triplet patterns that also flows smoothly across the alternating time signatures. The bass line beneath the theme moves from B-flat to D to G-flat(F-sharp) and back to B-flat in the fashion of movement by thirds utilized by Ellerby.

Perhaps the most interesting aspects of this final movement of *Paris Sketches* emerge in the transition and development sections. Here Ellerby weaves elements of the opening fanfare, the first theme, and the second theme into areas of both harmonic and rhythmic instability. As portions of the themes and the fanfare dance around the orchestration from instrument to instrument, the texture and tonal center shift with them creating a whirlwind of competing colors, textures and sounds. The final development builds to a marvelous climax before giving way to a quotation of the Berlioz *Te Deum* that appears in place of the recapitulation of previous material.

Ellerby places the quote from the *Te Deum* of Berlioz into the work not only because of Berlioz' close association with the city of Paris but also because the premier of the *Te Deum* was in the *Les Halles* district at the church of St. Eustache.⁷⁹ The quote

⁷⁹ Martin Ellerby, *Paris Sketches*, (London: Maecenas Music, 1994).

emerges from the development section after a *rallantando* at measure ninety-five and serves as the climax of the movement. The passage lasts for four measures before trumpets and trombones appear in chorale fashion carrying the listener to a more diminutive statement of the *Te Deum* theme at measure 105. After a slight *ritard* in measure 109 the tempo immediately returns to the opening 152 beats per minute and we are in the coda at measure 110.

Ellerby does not bring back either of the first two themes of the exposition in the coda. However, he masterfully manipulates a recap of the opening fanfare of the movement to bring us to a magnificent moment at measure 130. Here both the *Te Deum* theme and the “Paris” motive of the first movement sound simultaneously in a final climax before the piece closes with one last nod to the *Te Deum*.

CHAPTER V

DESCRIPTIVE ANALYSIS OF *SYMPHONY FOR WINDS*

Background Information

Symphony for Winds was commissioned by the Kent Youth Wind Orchestra (Music Director: Alan Hunt) and Bromley Youth Concert Band (Music Director: Peter Mawson) with funds provided by South East Arts, Kent Youth Wind Orchestra, Bromley Youth Concert Band and the British Association of Symphonic Bands and Wind Ensembles.⁸⁰

The premier performance took place on July 14, 1997 by the Kent Youth Wind Orchestra with Rodney Winther conducting. The United States premier was by the Cincinnati Conservatory of Music Wind Symphony also conducted by Rodney Winther on December 2, 1997 in Cincinnati, Ohio.⁸¹ The work has been recorded by the Central Band of the Royal Air Force, conducted by Wing Commander Rob Wiffin, on the Polyphonic Compact Disk: *Venetian Spells*.⁸²

The composer makes the following introductory remarks to the score:

The work is cast in three movements exploiting the wide range of colours and dynamics available within the contemporary wind ensemble. The employment of much percussion and additional use of piano, harp and celesta provides even further riches of timbre.

1: Tribute: Two highly contrasting moods, one rhythmic and aggressive, the other calm and relaxed; yet both in the same tempo, compete with each other to dominate the opening movement. The first subject is always in search of a theme, realized at the conclusion, whereas the second always has one, but it extends and develops on each reappearance.

2: Chorale: A series of chorales in a simple, direct idiom provides an aura of calm between the outer, more aggressive movements. Instrumental colour, soft dynamics and much use of tuned percussion and celesta are paramount.

⁸⁰ Martin Ellerby, *Symphony for Winds* (London: Studio Music Co., 1998)

⁸¹ Ibid.

⁸² Ibid.

3: Display: The finale is a highly charged, dynamic scherzo contrasting *tuttis* with more subtle combinations of solo instruments. Based on the principles of scales and arpeggios, though adapted, melody is always endeavouring to be a part of the chase. This is rather like a miniature concerto for orchestra.⁸³

Movement I: *Tribute*

Martin Ellerby describes the first movement of his *Symphony for Winds* as an argument between two themes that remains unresolved in the end. The two themes contrast significantly and exchange statements throughout the movement. While alluding to sonata form in this movement, Ellerby cultivates primarily a two-part form with some diversions from the two primary themes for developmental and transitional purposes. Ellerby's thought that symphonic themes must be organic and grow throughout the work influences primarily the first theme and to a lesser degree the second. He weaves two other short motives into the fabric of the battling themes to provide variety, color and cohesion. These four melodic ideas combined with an interesting harmonic pallet and innovative orchestration make the *Symphony for Winds* a quality addition to the wind band repertoire.

The first theme emerges in measure one as the more aggressive of the two themes and begins its existence as the four-note cell (G, F-sharp, D, C).



Example 5: Martin Ellerby, *Symphony for Winds: Movement I* (mm. 1-2).

⁸³ Ibid.

Brasses introduce the melodic cell at the outset and Ellerby immediately begins to manipulate it. By the ninth bar the cell has been modulated, stated in inversion, used as the basis for woodwind arpeggios and played simultaneously to form a chord.

The intervals of the four-note cell become building blocks for the harmonic language that accompanies the first theme. Sustained chords of these intervals appear above a bass line of descending thirds that provide a tonal center of D. The tonal center is achieved by the bass line cycling through the notes D, B(C-flat), A-flat and F and returning to D. While there is no dominant to tonic relationship in the bass line, the return to D is significant in providing a tonal center. Ellerby explains this practice as “...something I do when I repeat things because I can’t do it in a tonic to dominant sense. That would sound a little bit ordinary...I don’t run away from tonic and dominant [relationships].”⁸⁴

After a brief transition Ellerby begins to hint that this cell has the capability of expansion. At measure twenty-one the cell lengthens and grows in melodic interest, but still remains a fragment of the eventual theme.



Example 6: Martin Ellerby, *Symphony for Winds: Movement I* (mm. 21-23).

A four measure expansion of the cell occurs at measure thirty, but this also remains incomplete as it is interrupted by the first appearance of the second theme. Ellerby completes the transformation of the cell at measure fifty-six by expanding it to a

⁸⁴ Martin Ellerby, Interview, May, 2005.

complete eight-bar theme. The bass line continues to utilize the notes D, B, A-flat and F; however, Ellerby exploits the tri-tone relationship of the bass notes by reordering them to D, A-flat, B, F. While the theme has now appeared in full, this tri-tone relationship in the bass line brings into question the completeness of the theme due to the instability of the tonal center.

As if to counter this instability and add a sense of closure, Ellerby uses the full ensemble in the final statement of the theme at measure 175. Reminding the listener that this theme develops from the first four notes of the piece, he places a rhythmically augmented form of the four-note cell in counterpoint to the complete theme.



Example 7: Martin Ellerby, *Symphony for Winds: Movement I* (mm. 175-177).

A harmonic center of D firmly establishes itself as the bass line begins on B and cycles through A-flat and F to return the center to D at measure 192. Here, Ellerby recapitulates the opening bars of the movement to again remind the listener from where this theme developed.

With the exception of its complete statement at measure 175, the first theme develops constantly throughout the movement. It generates nearly all the material for the transitional and developmental sections of the movement. These transitional and developmental sections also contain two motives important to the work. The first, Ellerby describes as the “football chant.” The second is a “Lydian” theme that grows

organically throughout the movement and acts as a cohesive element between the two primary themes.

The “football chant” motif honors the dedicatee of the piece, Malcolm Arnold. The rhythmic material comes directly from a motif in Arnold’s *Symphony no. 7*. The two examples here show Arnold’s motive compared to the one used by Ellerby.

Piano Reduction in C

Example 8a: Malcolm Arnold, *Symphony No. 7: Movement I*.

Piano Reduction in C

Example 8b: Martin Ellerby, *Symphony for Winds: Movement I* (mm. 9-10).

Ellerby extends Arnold’s one measure rhythmic idea to two and uses the four-note cell of the first theme as its harmonic structure. Long notes in the bass and quick rhythmic punches in the upper voice characterize the “football chant” motive. The rhythmic structure of this motif, as in measure fifty, varies only slightly throughout the movement.

Musical score for Example 9, showing three staves: Trumpet 1-2 in Bb, Trumpet 3-4 in Bb, and Horn in F. The score includes dynamics markings like *mf* and *fz*, and a *con sord.* instruction.

Example 9: Martin Ellerby, *Symphony for Winds: Movement I* (mm. 50-51).

It sometimes extends to three measures as in measure 134 or diminishes to one measure as in measure 168. The motif often interrupts the development of theme one. This feature can be seen in its first appearance at measure nine signifying the end of the introduction of the germ of the first theme. Ellerby also uses this “football chant” motif to announce the return to the first theme area after each statement of the second theme. Its rhythmic, textural and harmonic contrast to the second theme provides the listener with a jolt as the first theme reasserts its presence.

The Lydian motif does not surface in full until the last six measures of the movement. Here it appears in the low trumpets and horns with the indication “bells up – prima parte” in the score and parts.

Musical score for Example 10, showing two staves for Horns in F. The score includes dynamics markings like *ff prima voce* and *f f z p*, and a *Bells up* instruction.

Example 10: Martin Ellerby, *Symphony for Winds: Movement I* (mm. 200-205).

The outline of this motif first arrives in measures thirty-four and continues to measure thirty-seven. Throughout the movement it manifests itself primarily in the horns and trumpets and usually announces the arrival of the second theme. Manipulations of the Lydian motif exist in measures 101 and 103 and arrive in nearly complete form at measure 116. In the coda at measures 209 through 211 before the last “bells up” statement of this motif, Ellerby weaves a diminutive version into the final reference to the first theme. Like the first theme, this motif expands throughout the movement, changing shape, searching for the right notes and finally coming to rest as the final statement of the work.

The second theme, the calm voice of Ellerby’s argument analogy, is soft and lyrical and represents a complete contrast to the rest of the movement. A beguine rhythm at the *piano* dynamic that is scored for the clarinets and string bass introduces each of its four appearances. Ellerby bases the melodic material on the E major scale; however, the harmonic alternation from A major-major seventh to F major-major seventh requires chromatic movement in the melody of upward moving half-step intervals. Extended harmonies and major-seventh chords in succession color the harmonic atmosphere of the second theme. Like the “football chant”, the major-seven chords pay homage to Malcolm Arnold’s harmonic language.

The tonal center of the second theme is A major. However, with melodic material based on the E major scale, an argument could be made for A Lydian as the D-sharp leading tone of E major could be reinterpreted to be the raised fourth of the A Lydian scale. This point can be supported by pointing out that three of the four second theme areas begin and end on an A major-major seventh chord.

One of Ellerby's tenets of orchestration presents itself in measure forty-two. He is adamant that solo voices not be in the orchestration prior to their entrance. Note that flute three, the solo oboe and the solo clarinet rest prior to stating the second theme. Ellerby states that this gives the theme a completely different color than the accompaniment and affords the soloists time to prepare for their entrance.⁸⁵

He asserts that the solo instrument scoring of the second theme rises from the scores of the late nineteenth century symphonists. The combination and alternation of flute, oboe, clarinet and horn for the second theme are common choices of composers of the era. The scoring thins out in the second theme areas more so than in the first, and with the exception of the horn solos and some harmonic support the brasses hardly appear.⁸⁶

The movement ends with material from the first theme giving way to a bravado statement of the Lydian motif in the last six measures. Ellerby employs all the forces of the ensemble including a full complement of percussion to close the work with a powerful statement at fortissimo. The last chord includes all the notes of the Lydian scale on D. It remains unresolved and dissonant much like the battle between the two themes of the movement.

Movement II: Chorale

In stark contrast to the frenetic outer movements of the *Symphony for Winds*, the second movement, subtitled *Chorale*, represents Ellerby's affinity for harmonically simple, tuneful slow movements. The chorale style of the movement allows Ellerby to display his command of wind band orchestration. The key of G major establishes the

⁸⁵ Martin Ellerby, Interview, May 2005.

⁸⁶ Ibid.

foundation for this completely tonal movement which eventually modulates to the dominant, D major, then to E flat major and back to D major before returning to G major. The composer's stated goal for the movement was to write a "...simple, almost naïve movement exploiting the instrumental colors of the wind band over a simple harmonic progression."⁸⁷ Ellerby constructs the movement into an AABABA coda form. Each section represents a setting of a chorale. Ellerby changes the instrumentation each time a chorale theme appears providing variety and color to the movement. A motif appears as an introduction to the formal structure and as a closing theme just before the coda. This motif provides unity to the work as it passes through the different chorale settings.

The first chorale setting (theme A) appears at measure twelve. Although Ellerby refers to these themes as chorales, they are primarily homophonic and not written in the typical style of a hymn. The first clarinet states the melody accompanied by the lower clarinets, muted trombones, tuba and string bass. The second clarinet performs a counterpoint to the melodic line. The underlying harmony progresses in the key of G from I to IV-ii-V⁷-I-V-I and the cadence extends over IV progressing to I. Ellerby shows his penchant for fast moving lines over slow harmonic progressions by writing a harp obligato in sixteenth notes above this first chorale setting. The harp also adds harmonic interest because its part centers on the extended harmonies of the underlying chord progression. For example, over the tonic chord of G major the harp obligato includes the major-seventh (F-sharp) and over the sub-dominant chord C major the harp part includes the major-seventh (B) and the raised thirteen (F-sharp).

⁸⁷ Martin Ellerby, Interview, May, 2005.



Example 11: Martin Ellerby, *Symphony for Winds: Movement II* (mm. 12).

Notes representing the dominant-ninth and the sixth scale degree also materialize in the harp part. The slow harmonic motion, *piano* dynamic, thin scoring, song-like melody and fast moving harp obbligato create a truly reflective timbre that sets the mood for the entire work.

After a three-measure transition, this same chorale melody repeats at measure twenty-seven over the same simple harmonic progression. In this incarnation the brasses, minus the horns, articulate the chorale in a statelier and less esoteric presentation than the first. The harmonic structure remains the same with G major as the tonal center. This brass statement begins at the *mezzo piano* dynamic and builds to *forte* at the closing cadence of the section. Ellerby carefully marks the subtle phrasing using *crescendo* and *decrescendo* indications in order to aid performers and conductors.

Ellerby develops the harmony and instrumentation at the next statement of theme A at measure fifty-two. The first four measures of the eight bar theme emerges from a modulating transition in the clarinets. Now in the key of D major the theme is handed to the brass for the closing four measures of the melody. Here, Ellerby intertwines the melody into the brass texture by alternating the melodic line between the trumpets and the horns. The chord progressions of this statement extend slightly from the previous

elementary harmonies to seventh, ninth, and flat ninth chords. Ellerby also flavors the harmonization with more non-harmonic tones and increased counterpoint.

The climactic moment of the movement arrives with the fourth introduction of the chorale theme, still in the key of D major and still over a very slow and simple harmonic progression. The brass choir begins stating the theme at measure eighty-nine while the woodwinds perform an *obbligato* scale pattern. The tension builds as the *crescendo* to *forte* and the woodwind *obbligato* becomes more insistent. A beautiful countermelody in the horn intertwines with the melody at the beginning of this climactic presentation of the theme and then soars to the fore at the peak moment before all quiets down for the coda.

The introduction, the transitions and the coda of this second movement provide interest by being thematic in nature. Each transition incorporates a melodic element, and the introduction and coda share the same melody. Ellerby believes the appearance of the same melody at the beginning and end provides unity and rounds out the movement.⁸⁸



Example 12: Martin Ellerby, *Symphony for Winds: Movement II* (mm. 5-11).

The transition from measures twenty-two to twenty-six includes a beautiful solo line in the alto saxophone with fast moving extended harmonies in the flute, oboe, bells and

⁸⁸ Martin Ellerby, Interview, May ,2005.

celesta. Trumpets expose the melodic element of the transition that occurs at measure forty-eight.

For the start of the most interesting of these melodic transitions at measure sixty-four, the saxophone family establishes the harmony below solo English horn. The orchestration, melodic content and key centers change appreciably in these fourteen measures. After opening with the English horn solo in the key of D major, the transition makes a quick turn melodically and harmonically. A clarinet choir begins a new melodic idea at measure sixty-eight in the key of E-flat major. Almost immediately the new area begins to modulate, passing briefly through G major while the brass take over the orchestration and begin the modulation back to E-flat major. All three major key areas of the movement establish themselves in this transition before moving forward to the second statement of theme B in the key of E-flat.

A chamber music texture accompanies theme B on both of its appearances in the movement. The first entrance at measure nineteen is essentially a trio of solo oboe, English horn and horn with bassoons and string bass providing harmonic support. The clarinets counter the slow moving melody and harmony by interjecting their own idea of cascading half-step intervals at the eight-note pace. This once again exposes Ellerby's fondness for juxtaposing faster moving lines against a dawdling harmonic background in order to keep things active and moving forward.⁸⁹

Ellerby chooses a chamber music setting for the B theme once again at measure seventy-eight. This time the trio is made up of two flutes and English horn. The solo flute carries the theme, doubled in the celesta. The saxophones provide the harmony,

⁸⁹ Ibid.

while the alto clarinet and bassoon perform an arpeggiated obbligato that provides rhythmic interest.

Movement III: Display

Ellerby portrays *Display* as a “mini concerto for band.”⁹⁰ This technical tour-de-force requires virtuoso playing from nearly every musician in the ensemble. *Display* is best characterized as episodic as no themes appear in the entire work. However, repeated musical events provide continuity. Ellerby chooses half-step relationships and tritone relationships as the harmonic idiom of this movement. As melody plays no role in this movement, the following description concentrates on the structure of the musical events.

Arpeggios and scales are the primary building blocks of the musical events that take place in the third movement. A series of arpeggios in sixteenth notes marks the primary musical material of the movement. Ellerby scores the arpeggios exclusively in the woodwinds. While this event appears eleven times in the movement, Ellerby carefully adjusts its content, dynamic and instrumentation to create interest and change the timbral color.

Four of the eleven appearances are major-major-seventh arpeggios beginning on C. The arpeggios then shift to other key centers primarily by half-steps and tritones. In each statement on C the arpeggios change key in this pattern: C, D-flat, C, B, B-flat, E, F, E, E-flat, and G-flat before giving way to a transition.

⁹⁰ Ibid.



Example 13: *Martin Ellerby: Symphony for Winds, Movement III*

The accompaniment changes at each subsequent entrance of the event and is made up of corresponding arpeggios in eighthth-notes. Rhythmic interjections are also common.

Four of the eleven emergences of the event show Ellerby's fondness for the Lydian mode. Each of the scale patterns forms the primary notes of a Lydian scale beginning with F Lydian. These scale patterns then shift in tonal center much like the arpeggios of the major-major-seventh mentioned in event one. Beginning in F Lydian the scale patterns change key as follows: F, C-flat, A-flat, D, B-flat, E, F, E, and end on B-flat. Although the pattern here is different than the previously discussed material, half-steps and tritones are the basis once again.

The event appearing at measure fifty-two is based on a group of minor-minor seventh arpeggios that modulate and shift in the same pattern as the first event. This key change pattern happens twice more with arpeggios of major-major seventh beginning on D and F.

The interludes between events consist of diatonic and chromatic scale patterns with rhythmically active accompaniments. The ever-changing orchestration and sudden dynamic and harmonic shifts act as a lynchpin for this movement without themes. The finale builds until arriving at the final chord that like the entire movement avoids

definition. B, C, F-sharp and E are the notes that make up this final chord. Even in this final harmony Ellerby could not avoid half-step and tritone relationships.

CHAPTER VI

CONCLUSIONS AND RECOMMENDATIONS

Through the study of the music of Martin Ellerby and subsequent interviews with the composer, several common elements can be found in his compositional technique. These elements appear in the works studied above and in other works by the composer. It is important that conductors of Ellerby's music understand these idiosyncrasies in order to render quality interpretations of his works. These techniques make up the essential elements of Ellerby's aural stamp on his composition. They manifest themselves in four areas: form, harmonic structure, melodic structure, and orchestration.

Form

The first movement of *Paris Sketches* takes on one of Ellerby's most common formal structures, perpetual variation. In this format Ellerby presents a theme or themes and continuously varies them throughout a movement or work. This variation exists in many guises and Ellerby prefers to refer to it as the "transformation of materials."⁹¹ His influence here comes from the organic growth of thematic material espoused by Jean Sibelius.⁹² Ellerby also utilizes many traditional formal structures albeit with loose adherence to the classically rigid forms. For example, the first movement of *Symphony for Winds* and the last movement of *Paris Sketches* emerge as sonata forms in that two primary themes and development sections exist in the work but they do not fit neatly into the standard model of the sonata form. Ellerby speaks of his ideas on sonata form in the following terms:

⁹¹ Martin Ellerby, Interview, May, 2005.

⁹² Ibid.

Sonata form is still a very solid form. It works so well. You don't have to have your second subject in the dominant and you don't need to play games with it and treat it in different ways. But principally it's two ideas battling against each other throughout the piece or the movement.⁹³

The “two ideas” in Ellerby’s music are often growing and changing throughout the work. Ellerby begins composing by setting out the structure of the movements and then establishes form for the movements themselves.⁹⁴ By doing this Ellerby is placing importance on the structure of the work and conductors should ensure that they familiarize themselves with the form before embarking on interpreting the piece.

Harmonic Language

Basically, [I use] straightforward triads, major or minor, and I dress them up with added notes. I use them [triads] in unusual progressions so that they are not necessarily associated with a particular key. They are quite tonal. I might use triads that are opposed at the same time, but they are still based on tonal principles. Sometimes I might use pile-ups of quartal harmonies and things like that, but mainly I stick with the triadic world.⁹⁵

The harmonic language of Martin Ellerby is primarily triadic, but the chord progressions are non-functional in the traditional harmonic sense. These triadic chords often extend beyond the ninth to the eleventh and thirteenth. While he does not make a concerted effort to avoid tonic to dominant cadential relationships, they rarely appear in his music. However, it would be hard to characterize his music as atonal. Tonal centers are nearly always present and audible and there is a sense of “arriving home” at cadence points. He accomplishes this by utilizing third relationships between the chords to move far away from the tonal center and then back to it. This provides the sense of return and repose necessary to facilitate establishing a tonal center. The composer himself describes the process in these words.

⁹³ Martin Ellerby, Interview, May, 2005.

⁹⁴ Ibid.

⁹⁵ Ibid.

It's a very free, very, very free atonal music. Well, it's not atonal it's got a lot of what I call the trinity chords. For Example, C minor down a major third to A flat minor, down a major third to E minor and down a major third back to C again. Now around that I might write all sorts of effects and strange sounds going on but it's pinned down by a simple thing like the trinity chords. Those three chords, they are strange, in a sense, even though they are three minor chords. If I played you three minor chords that were akin to something from the Baroque you would have said "so what." We have to choose them quite carefully and you can use a system like that tri-partite method of getting back to base.⁹⁶

In this manner the composer can transport the listener from C major to E major to A-flat major and back to C major and offer the listener a sense of arrival.

Triads sounding simultaneously and the stacking of fourths and fifths are also familiar harmonic traits in Ellerby's music. Superimposed triads are easily found in the second movement of *Paris Sketches* and in the first movement of *Symphony for Winds*. The stacking of fourths and fifths appear in the first movement of the *Symphony for Winds*. The way Ellerby stacks fifths peaks interest because he may stack them in ways that present tertian harmonies. For example, he may write an F above a B-flat and then stack an A above a D over that. This has the effect of sounding extremely open in the manner of fifths but still yields the sound of the B-flat major-major-seventh chord. Moving triads and other harmonies in parallel motion is another factor in his harmonic language. Tri-tones, major-sevenths, major-seconds and augmented-fourths are intervallic relationships that often play major roles in Ellerby's harmonic language.

The treatment of dissonance by Ellerby in his works exposes his inclination to utilize the harmonic series to his advantage. The best examples of this come from his andante movements. He often utilizes the simplest of harmonic chord progressions in the bass line and middle voices to accompany the melodic material usually in the treble

⁹⁶ Ibid.

register. The dissonances appear in the middle voices to upper voices of the ensemble. Therefore, the notes contrast the harmonic progression, but still belong to the extended harmonic series of the bass note. This method seems to assuage the harshness of the dissonances to the listener. Ellerby believes audiences accept his use of harsh dissonance at times because of this method and his use of programmatic subjects and titles.

I don't runaway from dissonances and things like that. You can find serious dissonances in *Paris Sketches* but they are not frightening anybody off, because they're not hearing it like that. It's almost cinematic. In the cinema you can have the loudest discords and a broad audience won't even blink an eyelid. Put them in a concert hall to listen to the score alone and they are wincing. They can't follow it. But I'm presenting you with images and my program notes and subtitles are helping you find your way through it. Therefore, you can accept it more.⁹⁷

Melodic Language

The melodic language of Martin Ellerby derives from primarily traditional melodic sources such as major and minor scales and modes of all colors. He shows a propensity for the use of the Lydian mode as the raised fourth scale degree is a fixture in many of his works. Ellerby, on occasion, utilizes serial techniques to build motives, sets or melodic cells. These "sets" of notes are not serial in the sense of Webern or Berg. They do, however, recall the technique of Dahl in his approach to composing his *Sinfonietta*. Dahl utilized a six-note set that contained notes that were easily manipulated to create consonance and fit into tertian harmonic patterns. The primary example by Ellerby exposed in this study appears in the first movement of the *Symphony for Winds*. A four-note cell begins as G, F-sharp, D and C establishing the intervals of the set. Ellerby then manipulates the set throughout the work. In the bass line accompanying

⁹⁷ Martin Ellerby, Interview, May, 2005.

these manipulations, he employs the tri-partite technique described above to provide a key center to the movement.

Orchestration

Orchestration choices contribute greatly to the uniqueness of the sound of Martin Ellerby's compositions. The choices he makes represent his own and they do not conform to any publisher's requirements for doubling or cross cueing. In the United States, conductors have come to expect certain doublings in the scores of American composers. Ellerby very carefully chooses his orchestration and does not usually accommodate the expected doublings of American conductors. This may be an unfortunate factor leading to the limited number of performances of his works in America. When asked about the idiosyncrasies of his orchestration Ellerby provided this answer.

I think the way that I voice things is quite spacious down stairs. I like a lot of air in the bass. I like light bass. That's why with the wind band I like to use string bass and nearly always pizzicato. The bass clarinets also lighten the texture. Being aware of letting air in the bass is something I learned from studying the scores of Malcolm Arnold. The effect of not having the bass makes the entrance of the bass an event.⁹⁸

Ellerby prefers one person per part instrumentation with the exception of the clarinets which may be doubled two per part for balance purposes. However, he understands that this perfect instrumentation occurs rarely in school bands and community bands and has shown to be very open to other instrumentation options. He expresses an understanding for conductors who must re-orchestrate sections of his compositions to make up for lack of proper instrumentation and supports them doing so.

⁹⁸ Ibid.

Recommendations

This study focused on two pieces by composer Martin Ellerby: *Paris Sketches* and *Symphony for Winds*. His oeuvre includes many more compositions that deserve to be researched thoroughly. Wind band conductors and researchers are encouraged to look into these works in order to add to the body of research regarding the music of Ellerby.

Instrumental performers in search of original material to include in dissertations, performance documents, or lecture recitals should investigate the chamber music of Martin Ellerby. His contributions to this body of literature are meaningful, well thought out works that often take on a more serious tone than his wind band compositions.

Finally, Ellerby has written one work for choir. This *Missa Brevis* is a composition of merit and vocal conductors are extolled to look into this work and to work toward demanding more music of this kind from the composer.

APPENDIX A

TRANSCRIPT OF THE INTERVIEW WITH MARTIN ELLERBY

Conducted by Jeffrey C. Mathews

May 13, 2005

JM = Jeff Mathews

ME = Martin Ellerby

JM: Let's begin with you talking about your background. Tell me about yourself, your family and your home.

ME: I'm from Worksop which is in the county of Nottinghamshire, right on the border of South Yorkshire, Derbyshire and Nottinghamshire which is a strange mix in many ways because it's nowhere. When I was a child it was the last coal field in the South Yorkshire coal field area, which is no longer there now. All the mines have practically gone. So it's a lot cleaner, but whether it's a lot healthier, I don't know. My parents still live there. I have one sister younger than me who is not at all musical. My father was not musical, but mother was. She played the piano quite well in an amateur sense, never anything beyond that. And we had a piano in the house. I tried to learn at one point, because the girl next door was and we liked to do the same thing. I couldn't do it. The left hand wouldn't keep up with the right hand. Anyway, when I was at school we had the chance to do brass instruments so I did trumpet. Through that we were able to play in local brass bands. I joined the Worksop Miners Welfare Band on third cornet, where I stayed for quite sometime. I was really only interested in it socially. They took us out and stuff. As soon as they promoted me to second cornet I resigned.

JM: Too much pressure?

ME: So they couldn't demote me. But I did get to listen to it. They were not a particularly good band. They were very lower sections. I suppose some things began to spark. I quite liked music at school mainly because I liked the music teacher and I could do it because I could write music down. So when the glockenspiels came out they all ended up with me and everyone else was banging drums. The teacher used to play us classical music and I just related to it I suppose.

JM: Do you think that your mother playing piano in the home influenced your career? Was that important to you?

ME: I don't think so. My dad didn't like it being played really. In the end he built an extension on the garage and put it in there. And it was a terrible piano. It changed key as you went up it.

JM: A modulating piano?

ME: It was never in concert pitch or anything like that. It was a tool and I suppose it got me through. I had to do piano when I went to Music College. I went to school and I did "O" level music. Then, I went to a different school, which was a great change actually. It was a formal grammar school. I did A-level music there. In order to get into college you could not be a composition major. You had to audition on instruments and one of them had to be piano. I scraped through the piano bit and on trumpet I did okay.

JM: This is college, right?

ME: Yes, initially I went to what was then the London College of Music, a small institution in central London. I improved on the piano in the graduate course I suppose. Like everybody else, the outcome was to become a music teacher, but it was never going to be that for me.

JM: This was a way for you to study music?

ME: Yes. I took private lessons in theory while I was in the college. I knew I could never get the diplomas on the instruments so I got them in theory. At least I could show some evidence of having tried some area.

JM: So that graduate degree is in music theory?

ME: The graduate diploma was in a broad area, history - harmony, performance - a very broad area. A mixed bag, a typical graduate diploma, it's still what they have now. Only I fear that they're rather dumbed down now in the content. It was a good education because it was so broad. Then I managed to stop all that and I did a post-graduate year at the Royal College of Music mainly because I wanted to study with Joseph Horowitz. I did one year with Joe and I managed to major in composition and electronics which meant that I could drop the piano. It was nothing to do with my interest in electronics. I just scraped through on that electronic aspect, but I had a really good year with Joe Horowitz and he is still a close friend of mine to this day. Then I did a private year at someone's house because they didn't teach. That was with Wilfred Josephs who is an Englishman. I would go in every couple of weeks and be told how bad it all was. It's very interesting how teachers can be so different. Joe Horowitz was always very encouraging and always positive. Wilf was quite ruthless. He was a pro you see. Not that Joe wasn't. He [Wilfred Josephs] was a ruthless pro out there making his total living writing music. And I was naïve and young and didn't know anything from anything. I wrote two big pieces - well, when I was at Royal College the piece I finished writing with Joe Horowitz was the woodwind quintet which is number one on my catalogue list. I don't call it opus one or anything, because every now and then I weed a few out. Then put the numbers back in a different order. Eventually, when I pass by this list will be the final thing. Someone will be able to work out what order it's all in.

JM: Can you give me a time reference for the period we are discussing?

ME: The Royal College was in 1980 and I studied with Wilfred Josepfs in 1981. The two pieces I wrote for Wilfred Josepfs were Concerto for Brass which is still in my catalogue as number two. I wrote what could be described as a symphony or symphonic poem called "Roman Night" which has never been played actually, one of the rare pieces I've done that hasn't. But, that was a study and I don't think it's worth playing. I don't have it catalogued but I have kept one copy of it for old time sake.

After studying with Wilfred Josepfs, I was out on the street I suppose and that's when it hits you. I went back home really and started doing a bit of this and a bit of that. Never doing what everyone normally did which was to go to teacher training for one year. Then I could have qualified to teach in state schools, which I've still not done. I could only teach in a private school or a university. So I did quite a lot of copying and whatever until I finally got a commission to compose. I wrote a Requiem because I thought what a great opportunity this would be in 1985. The local choir did it, but the orchestra was professional, brought in from Nottingham, and they kind of liked it. They commissioned me then to write what became a clarinet concerto, my earlier one for clarinet and chamber orchestra. It wasn't for Linda Merrick it was for Geraldine Allen. They put me and her together and that was it. But it was a great experience and I got it played four or five times but the main thing was the money. It meant that I could go back to London and give it a try. There were no work opportunities for any composer outside of London. Not really. So I went down there and strange enough it was Linda. She was in a flat and there was a spare room in her building upstairs and I just took the opportunity. Eventually I got back to the first college I attended, the London College of Music, and I started teaching at Saturday morning school. One of the harmony teachers at the main college went on an Associated Board trip and he never came back. I think he came back, but he never came back to the college. I think he just packed it in. And the way you used to get jobs back in the old days was someone would look around and say "the harmony teacher is not here, can you do it?" That was the appetizer, anyway, so they asked me in the corridor and I said yes and I tried really hard to make that work. I ended up teaching all keyboard harmony and a few composers I started getting, teaching harmony, counterpoint and eventually orchestration. In fact, it was only history that I didn't teach and performance.

JM: And this was at the London College of Music?

ME: Yes, so I actually got a proper job. We were paid on a freelance basis but it was a proper income. This enabled me to do things, gave me plenty of time to write. Commissions started coming in a little bit then and that was great. Eventually the London College of Music was swallowed up by, in our system, the Polytechnics. In order to get university status they had to prove they had so many faculties, so they bought a ready-built music college. Basically that's the gist of a long story. So we move to west London and out of central London and became part of a big institution.

JM: What was it called then?

ME: Thames Valley University, eventually. It's got a strange kind of philosophy but in my way a very good one because it's all embracing, a wide variety of subjects, education for all - kind of a socialist approach. Eventually I remember going to see the then Dean and saying you've got heads of every department except composition. What about my composers. Everyone's looking after their own students and I've got no budget. All I'm looking for is, can I have some money for some visitors. And in his typical fashion he says "Well, could you do this job then?" and I said "Yes!" and he says "Okay, here's your honorarium and a budget." I became the first ever composition department head. Eventually, I became the Head of Composition and Contemporary Music. The titles keep changing all the time, you know, the more we can glorify ourselves the better! Actually, the other academies were doing this, so we just followed suit. I was head of Composition and Contemporary Music for quite a while, actually, and the main thing I did, I only failed in one area, I believe. I had loads of visitors in, some great names. I wrote, with a lot of help from Linda (it has to be said) a Masters course. We just had a Bachelors course so I wrote a Masters course with four routes. (Concert Music, Film and Television, Theatre, Music for the New Media) I had that validated and running and then from that point on I made a policy of admitting all styles which was not the case at all places. Therefore, when I finally left (not unhappily) I had fifty-two students in composition across all the courses in the institution from a department that didn't exist several years before hand.

It was a great learning curve to be the teacher and the administrator. You can see from what I've given you I'm quite organized with paper work and whatever.

The reason I left was because, the thing I didn't get to do, that I wanted to do was a proper Doctorate course for composers. Write it up where they could do it in a practical sense. Rather than the heavy Ph. D. theory-based degree they could do a thesis based program. It wasn't to be because something cropped up one day. I was at my publishers talking to Philip Sparke who was the editor at Studio Music and I was asking him some questions about when can I expect something to come out or blah, blah and he said he was leaving and I thought oh my God. I'll be losing my best ally. I mean I knew Stan Kitchen at the time but...

JM: Stan Kitchen is the owner of Studio Music?

ME: Yes, and I just leaned over the table and I said to Philip Sparke "could I do his job?"

JM: And what was the job title again?

ME: It was music editor that he did. I never took that title. I gave myself a much better title. Well, I couldn't come out of a Music Conservatory where I was the Head of Composition and Contemporary Music to be a music editor. In this country it's like the slave who sits there reading manuscripts. I don't want to be snobbish about it but I'm above doing that.

JM: I understand.

ME: So I devised the title of Artistic Director which means I do many of the same things. It just means I have more control over the whole broad spectrum of Studio Music Publications with serious responsibilities mainly for wind band and the quality brass band publications.

JM: And this was Artistic Director for Studio Music?

ME: Yes, and what I did was, see Philip was full-time; I negotiated to do the job on a part time contract. When I was at the College I was on a point five contract or half-time. This was so I could have the time to write. But as you know every part time job becomes a full time job because you pour yourself into it. I've no objections to that. The college was very good and there were slack periods and very hectic periods because the holidays are pretty good in college. They're certainly not the same as in the commercial world. I negotiated the point five with Studio Music so I could just do half a week for them. I asked for the same salary that I had at the college and they thrashed it out and agreed at the end. Since then I've changed directions here and there within it and now I deal directly with Stan Kitchen. We farm out a lot of additional pieces on a freelance basis so we can just pay for what we need rather than hire full-time and having all these people on salaries.

JM: Studio Music before this time would pay composers as long as they turned out so many compositions or is it per piece?

ME: No, no one gets paid a salary unless they are working for the firm. I'm just one of their composers that happen to be on the pay roll because I'm the artistic director and advisor and ambassador and all that stuff. The composers are purely taken on a royalty basis unless they are arrangers. Stan pays arrangers to do copyright material because they don't get royalties on copyright material. The public domain works are also commissioned on royalties. Generally on my arrangements you'll see something like, I've done Dvorak's Largo for brass band and actually was paid by the record company that wanted that arrangement. I gave the copyright of the print to Studio Music and I'll get the royalties as if I wrote it so to Dvorak, thanks very much, and to Mozart, Puccini and others that I've arranged.

JM: So where did your career take you next?

ME: Well, Linda got a job at the Royal Northern College of Music in Manchester, England. Of course we had both been working at the London College for quite some time and it was a great opportunity for her. The Royal Northern in my opinion is the greatest institution in this country. The Royal Academy is a fine place. So Linda says “can I take this job” and we move up there and I said “well of course, my London Period is over.”

JM: That leads us to where you are now. You are still the Artistic Director of Studio Music working from home in Manchester, England and composing full time. Were there first musical experiences or memories that have influenced you?

ME: Basically, it was what the music teacher played us at school. I remember we were listening to *Mozart 40*, it was called, by Waldo de Los Rios. It’s actually the Mozart symphony it’s just got a rhythm section added to it. I remember going out and buying the proper thing on record with *Eine Kleine Nachtmusik* on the flip side. Then I started buying “classics for pleasure” or “music for pleasure.” I used to go get quite a lot of these. I just bought what was in the town shops basically. I got the Bach and Handel and Brahms, a lot of Brahms, and even Britten. The Britten Serenade and things like that were hitting me early on. As I got more educated at school I was more into Stravinsky. I was mainly 20th century music for so long. It’s only in the recent years I’ve gotten into the Renaissance. It’s a wealth of amazing music. It’s radical as well. I paid little attention, when I was studying, to history lectures because I was so into 20th century music. I was always wondering if we were ever going to get there.

JM: The last two weeks of class you just cram it in.

ME: Exactly, we did the Baroque in great depth, you know, and I said, “come now let’s get moving.” I did quite well in those days. We were a lot better off than students are today and I spent my grant on LPs listening to lots of repertoire. I’m quite well read in that sense. I’ve got quite an extensive collection. I feel like it gives me a back drop.

JM: So you listen a lot then?

ME: Not as much, it’s harder now to find the time.

JM: You mentioned Horovitz and Josephs as your two teachers. How did they influence you?

ME: I think Joe Horovitz (with hindsight I can say this) sorted me out melodically. And we spent a lot of time just doing lines. You know I wanted to do orchestrations and like... fly before I could walk. I was like crawling on the floor. Joe was very good at sorting that out. That’s why I did *Four Miniatures* [for woodwind quintet]. Melodically it’s OK, it worked out nicely. The lines are fluent without being forced by the harmony. Wilfred Josephs basically sorted me out as a person. He was quite a task master in many

ways, but a great encourager. He actually came to my *Requiem* when it was performed. He caught a train and came across England. He came to my *Clarinet Concerto* on his own time and at his own expense. He became a great friend and I actually worked for him. He did a lot of commercial work and I was like his backroom boy. I was involved in several employments before I got the full time job at the college and what I call a salary out of that and the rest was from composing which is what I do now. I do what I do for Studio Music and write music most days. Sort things out and back catch. I still have quite a lot of things that are not released. I'm in the driving seat in many ways and I'm still behind. Not too many, but projects come through and they've got tight deadlines. You were asking me about the *Via Crucis*. I wrote that several years ago and we just recorded it last year, which is usually my market time for going to print once we've gotten to that stage. It's still not published because I haven't got around to the computer to make refinements and edit the score for style so the graphics are right and everything

JM: Can you hear your teachers in your music?

ME: No, I never copied them. I just thought they were sympathetic to my idiom. That's why I went to them.

JM: I see.

ME: Well, I liked their music, obviously, but I never wanted to write their music. I don't know whose music I was trying to write actually. I was just trying to write it!

I've had that problem where you've got to sound like somebody. Or that question you get "who does your music sound like?" People don't realize that's kind of an insult, they don't realize. They don't mean it like that. They want to know somebody they heard of so they have something to relate it to.

JM: Well, the interesting thing about your music is that it doesn't sound like anybody else's except when you do it on purpose. There are times when you purposely say this is a Satie type of movement, but it's still yours.

ME: It is because I've studied a lot of music and I understand the principles behind its structure. I understand its harmonic language and its melodic language. That's how I could do that movement in *Paris Sketches*, because obviously you listen to a *Gymnopédies*, you get the odd number of bars, and you get this strange feature of the melody, and the plagal sort of modal cadences. I've engineered them in there so, of course, it sounds like Satie. I'm not denying it! You couldn't, could you! It's meant to be the cemetery at *Père Lachaise*. It's actually a park, it's so vast. It has the most amazing tombstones. Not like the things you get here where they are just lined up in rows. They are actually sculptures and creations. But, of course, in there are some of the great names of all time. They all died in the city.

JM: Can you think of any other musical influences on your music outside of teachers and schooling?

ME: Yes, composers like Malcolm Arnold. He's a key one because his music is so well written. It's just crystal clear. Walton and other British composers influenced me in many ways. I like Copland but it's so American I'm like "I can't do that!"

JM: His music is very closely associated with America.

ME: Actually, I do take a lot of influence from things outside music like poetry, literature, the art world and history.

JM: I noticed your penchant for reading about historical events.

ME: The titles are very important. Places influence my work.

JM: Obviously.

ME: At the moment, increasingly Christian history. I'm not a die hard Christian or anything like that. I take the subject matters because they're so dramatic and I use them in a more allegorical fashion. They're representing our times through these old stories and messages. I'm going to continue down that road. It's a nice avenue I've discovered.

JM: When you write with these influences, whether it's Paris or London or an historical event, are you trying to give the feel of the place or event into the music or are you literally trying to depict the place or event.

ME: Normally, I go to these places and ransack their restaurants, soak up the atmosphere, and the music comes out of that. Take *Evocations* I have been to Spain very marginally - to Valencia and Barcelona. I took the idea to write *Evocations* on Spanish subjects because the subjects were just crying out for it. There's a painting in the first movement, a novel in the second, the third movement is a poem and it finishes with a play. All these have to do with things Spanish, but I didn't go there and soak it up. I have listened to Manuel de Falla and Rodrigo and that kind of thing. So the other reason why I do them is because I then try to embrace a different language. It gives it a different slant so they are not all coming out *Paris Sketches* III, IV or V. *The Cries of London* is an homage to the great city through the "Coldstream Guards" who commissioned it and who have a great history as well. So I include in that piece the bugle calls they recognize on the field. They're pithy little figures. I made the opening part and part of the conclusion with four antiphonal trumpets playing these bugle calls and then I write harmonically with the band.

JM: Would it be fair to say then that you're not writing program music in the sense that Berlioz might write where events are specifically depicted in the music?

ME: Well, yes. However, recently I have written a piece and its called *The Legend of the Flying Dutchman*. It is about twenty minutes and is a sinfonia drammatica. I took all the titles from the first lines of the Wagner opera songs and got the structure from that so it tells the story. It's not in his style or anything. I do use the famous horn call at the beginning as a kind of lynchpin. That [*The Legend of the Flying Dutchman*] tells a story and it's an interesting thing because does it work without all the visuals? Sometimes you go into disparate styles and you're demonstrating a different scene which might be very brief and then you've got to get back to the plot and make it work musically as a soundscape. I may never know because I haven't heard it yet. I mean, I wrote it so I've heard it, but I've not had it played and gotten reaction.

JM: So that's a brand new work?

ME: Yes.

JM: I would like to probe this topic for one more question. So the *The Legend of the Flying Dutchman* is a direct programmatic work, but most of your compositions just draw on the atmosphere or moods of the influencing factor?

ME: Well, you could say *Via Crucis* depicts the very Stations of the Cross. Where *Meditations* depicts the essence of the Seven Last Words [of Christ], but, you see only very marginally to me because the whole thing is about something else. *Via Crucis*, to me, is not about the journey of Christ down the *Via Dolorosa*. It's about the journey of all men who fell (by men I mean mankind) for all sorts of reasons and don't get remembered as much as He has been remembered. So it's really using Him (and I'm sure He won't mind this) as a symbol for everybody which is what He did anyway. And the *Meditations*, I actually dedicated it to America. It's a September 11th piece. It's just a slow introduction with seven slow movements and a presto finale. I just thought the structure was very interesting. Really it's a questioning thing about the state of the world today.

JM: Circling back to your biography for just a minute, at what point did your knack for composing start to appear?

ME: Late I suppose. It would be at sixteen. I couldn't write music then really. I just wrote little piano pieces. "Pop Cantatas" they were called in those days - stories with music. I did a thing called *Christmas Scene*, a nativity for piano and children's voices. I got it played actually. I had to play the piano for it. But it was only vamping piano stuff, broken chords and strumming type. I didn't write proper piano parts then. I suppose going through college and afterward I got everything played and that was a great thing I managed to do. I learned from the real lesson of hearing it played not from what teachers told you. I'd get the recording and listen to them being self critical. I've got Joseph Horowitz and Wilfred Josephs with me all the time because they taught me how to be self critical and that shows what good teachers they are.

JM: Are these piano pieces still around? Do you have them in your files?

ME: No, a lot of them I've destroyed. I think I've got a juvenilia book of about fifty-seven pieces including two piano sonatas. I wrote lots of piano suites and songs and orchestral pieces of all sorts.

JM: Your work sounds unique and different from other composers to me. Can you help me understand why I perceive your music this way? Why is your music different from other composers?

ME: I don't necessarily like to think like that because you can get yourself into deep waters. YOU have to observe it that way, I don't. I just do it as I feel it. I can hear a difference between American wind band composers and British wind band composers and Japanese ones, but I also think my music is quite different from a lot of British wind band composers writing wind pieces. There's a very distinctive sound to the orchestration and melodic world of Philip Sparke that's very different than the sound of someone like Nigel Clarke or Adam Gorb or Guy Woolfenden.

I think your personality comes out in it actually. I think there is a lot that can be said for that. Nigel is a runner, you see, a marathon runner and he is ex-military. His music is very pounding and hammering, if you like. It's dynamic like him; he talks too fast and everything. Mine's more reflective, although I can do the loud bits.

JM: Do you think orchestration could be the key to your sound?

ME: Yes, no one taught me that. I don't think there's time in a music course to do it properly. You do it, but you're not really doing it properly. I learned it by practice and revision. I also write straight to full score. There might be some sketches, but generally I want the color immediately so I might as well put it into full score.

JM: Since orchestration may be a key can you describe any idiosyncrasies of yours?

ME: I'm not telling my secrets! I think the way that I voice things is quite spacious down stairs. I like a lot of air in the bass. I like light bass, that's why with the wind band I like to use string bass and nearly always pizzicato. The bass clarinets also lighten the texture, actually. The thing I have against piano-bound composers is that the bass never stops. Why don't you put your hand behind your back and see what you can do with one hand? Being aware of letting air in the bass; I learned this from Malcolm Arnold; studying his scores. How the effect of not having the bass makes the entrance of the bass an event. I have the principle generally, that before a solo of any description it's not playing.

JM: The bass is not playing?

ME: No, the solo instrument in question is not playing so when that sound comes in it's a new color. I also check out that I've done the rests correctly for everyone so there's light and shade in it. For wind players this is important for stamina reasons. They need that.

JM: You talked about writing into the full score. Do you hear everything before you write it? Are the colors already in your head before you write?

ME: Yes, in essence. I play games with it. I might know that when I've done it one way that when it comes back I'm going to treat it another way without even thinking about it. It's just a contrast. Once you come to grips with the full score paper and you get into it, you start to make your adjustments.

JM: I noticed in the first movement of the *Paris Sketches* that you harmonize the theme several different ways. The opening statement is in D minor, and in the second appearance the D's and F's are still there but there is a B flat in the bass and the third appearance is harmonized in E minor yet the notes of the theme remain the same.

ME: See, any key it goes through is just a natural journey. Very rarely are they manufactured any way other than where it feels its going. Theorists can call it progressive tonality. Sometimes I end in the same key I start in and sometimes I don't. I've just finished a piece; it starts in D minor and finishes in B major, what's that relationship? Well, I just happened to get there.

JM: That's where it took you?

ME: Yes, that's where it took me. I didn't plan to do it that way; it just naturally went into that key. It's a swine of key to end up in.

JM: Yes, especially for wind band.

ME: It's a slow piece and they are only playing chordal accompaniment at that time and I might even notate it in C flat, enharmonically.

I like to bring things back and change the harmony, yes. I do use sort of third relationships to do it basically.

JM: In the *Symphony for Winds* for example you have the motif in the upper voices that drives through this bass line based on thirds that move from D to B to A flat to F.

ME: It's something I do when I repeat things because I can't do it in a tonic dominant sense. It would sound a little bit ordinary today. So I go for a surprise shift and it's not complicated it's just an unusual one. You usually don't find some notes in certain keys. If I've got a B major chord you may not be able to find that in the natural key so it has some chromatic notes in there. I don't run away from tonic dominants ever but it's the way some things turn out. I don't think I can explain it. Analysis is what people put on pieces after they've been written, in my opinion. I don't write the analysis and then write the music. Now, I know some contemporary art composers may have that approach, but it's a different perspective. My music is not necessarily intellectual. It's been written by someone with a bit of intelligence but it's basically emotional.

JM: This brings me to this pretty broad question then. How do you think audiences perceive your music?

ME: I couldn't tell you to be honest. I mean, if they applaud is it good?

JM: Sometimes you never know.

ME: You can get cold reception, but I really don't get involved in it like that. I just like to feel I've done the job. Did the piece fit the bill without pandering to the gallery or anything like that? Have I moved myself somewhere through the experience of having written it? And by moving on, I don't mean having moved the world of music forward; just me. I might do some things; progressions or sequences or some things that are new for me. Explore new territories for me that might not be new territories in the history of music.

JM: In the "Via Crucis" you utilize some new techniques and you even said I may not recognize it as Martin Ellerby. What changes did you make or techniques did you experiment with?

ME: Well it's the harmonic language. It's a very free, very, very free atonal music. Well, it's not atonal it's got a lot of what I call the trinity chords. For Example, C minor down a major third to A flat minor, down a major third to E minor and down a major third back to C again. Now around that I might write all sorts of effects and strange sounds going on but it's pinned down by a simple thing like the trinity chords. And in that piece when it's highly reflective they make no more than just an atmosphere. Those three chords, they are strange, in a sense, even though they are three minor chords. Had I played you three minor chords that were akin to something from the Baroque you would have said "so what". We have to choose them quite carefully and you can use a system like that tri-partite method of getting back to base.

JM: Is this a new harmonic language for you? Can you describe the previous language you used?

ME: Well it's basically mainstream tonal language which can go in any direction you want it to. I don't runaway from dissonances and things like that. You can find serious dissonances in *Paris Sketches* but they are not frightening anybody off, because they're not hearing it like that. It's almost cinematic. In the cinema you can have loudest discords and a broad audience won't even blink an eyelid. Put them in a concert hall to listen to the score alone and they are wincing. They can't follow it. But I'm presenting you with images and my program notes and subtitles are helping you find your way through it. Therefore, you can accept it more.

JM: Have you considered actually broadcasting the images of the Stations of the Cross on a screen during the performance to coincide with where they are described musically in the piece.

ME: Well, as I said earlier, it's not really about that.

JM: That's true.

ME: In many ways, I'd be giving you a false imprint if I stood those up there. I don't want to be using it for preaching purposes. It's not evangelical or anything like that. I also don't want to jump on some band wagon. It could be seen that you're just trying to attach your average music to this great saga. I've done it sincerely, but I've done it as an allegory.

JM: Do you see this idea of delving into the music of other composers that we've talked about a little bit today as a way for you to stretch or grow? How does that come into play?

ME: I don't mind other composers. I think a lot of the things that they've done are to do with their environment, if you like. So when I go to Paris, I can't really be hearing Leonard Bernstein? I'm getting Berlioz and Saint-Seans and Cesar Franck and these sorts of effects. And then I go to Venice. You can't walk past the church where Vivaldi worked and start listening to the Beatles, can you? You can't help but get Vivaldi and Baroque sounds out of the churches because they were designed in that period for that period. All that rococo stuff and the fancy footwork of the designs that they don't do any longer, it sings a song to you. I don't know the music of any contemporary Venetian composers. I might be going to the lowest common denominator by writing about Venice and using Vivaldi, but I didn't know that Stravinsky is buried there. So I went out to the island and there he is next to Diaghilev. It gave me the opportunity to do something quite unexpected within that piece [*Venetian Spells*] in the *pas de deux* which is based on the Diaghilev idea. I wondered why he was buried there. I guess he wanted to be buried next to the man who gave him so much in his early period. Very interesting.

The Monteverdi movement in that has nothing to do with the style of Monteverdi. I just needed a title, and *Claudio's Sunset* was a good title. I thought so, anyway. I feel it enabled me to break the band down a bit. The first movement is brass and winds. The second is primarily the brass while the third is for woodwinds alone. The full ensemble returns for the last movement.

JM: I've always thought that it's amazing how you can pull influence from other composers and still have it be in your style and with your sound. Are there specific procedures you follow when you're beginning a new work?

ME: Yes, I get the structure sorted out.

JM: The form?

ME: I lay out the form; how many movements; balance it. If there are any particular features the commissioner has specified, like if they have a weak section. For example,

when I wrote *The Cries of London* for the Coldstream Guards, their band has either a baritone saxophone or bass clarinet. One guy plays both so I had to mix it in there a little bit so I've never got him playing both. When I publish it I'll probably engineer a part for two players. It's quite interesting to do that because denying yourself a baritone saxophone makes it quite a moment when it returns. It's like, whoa I didn't notice him before, but if had been playing all the way the entrance would be inconsequential.

JM: So the form goes down first and then?

ME: The titles and whatever and they will help me get a flavor for the whole thing.

JM: You like to have the title before you begin composing?

ME: Yes.

JM: Do you find writing for wind bands to be a satisfying endeavor?

ME: The truth is, to most contemporary composers today the symphony orchestra is unavailable. And if it is available, you're kind of expected to write the weird and wonderful music. But what are available to us in abundance are brass bands or you can call them Symphonic Brass Ensembles and wind bands or you can call them Symphonic Wind Ensembles if you like. They are available to us and they play our music and they don't just play it once. You get published and played all over. Some of my pieces have been played extensively. I don't think that would have happened if I had written them for a symphony orchestra. It's a different world altogether. What I like about the brass and wind worlds are they are community based. The people involved are making music for fun for enjoyment and pastime. I like the idea of that. I don't see anything I'm doing really as taking an important musical journey; as contributing to the art of western music. It has nothing to do with that. It's the job I do. Not to put it down too much, because some of my subjects are quite serious. I'm always trying to make them communicate, that's the important thing. I don't like music that doesn't communicate. I can take the most outrageous modern music you can deliver me but if it's communicating to me I'm OK with it. It's just when it sits there dull grey and boring; then you see the guy who wrote it and you see the reflection of the person in the music!

JM: We got side tracked on this topic earlier so I'd like to revisit it. Do you hear the instrumentation in your mind before you put it down on paper?

ME: Yes, I have experienced that. There are certain things, though, that you are just bound to do a certain way, there's no way out of it. I try not to get formulaic but to be honest how many people can play the bass line? But leads to the question that well the bass line is only the lowest part. You can have a flute choir going; the lowest part of which would be the bass. I have done this before in *Dona Nobis Pacem* where chorales appear in different orchestrations. It shifts the whole sound world into a high register and a certain timbre because I knew I had a lot of flutes available to me in a nice little block.

If you're doing four part harmony, you can do four part saxophones and you can easily do four part brass or four part reeds or clarinets, if you want softer reeds.

JM: You've probably heard about the pyramid theory of a band's balance, that being from bottom to top. After hearing you talk about leaving the bass out at times I'm curious about what your vision of good band balance is.

ME: It's totally the result of the conductor. You can only say so much. There are so many conductors who hold very precious the sounds of their bands and you can't interfere with them. It doesn't mean they are not open to suggestions, but generally speaking I have to accept what they do. The music can work with several different interpretations. The worst thing any conductor can say to a composer is "come and listen to my interpretation of your piece". No, you should be working on my interpretation so you can clearly understand how I want it to go. You can get that sometime but you just have to back off.

JM: Can you describe what you like to hear in a band's sound?

ME: Well, ideally, single player per part and the orchestration I've written for. Not when I've written two flute parts and I show up to a community band rehearsal and there are sixteen flutes there. That's not balancing properly is it? There is this one player per part thinking. I've heard the National Youth Wind Band of Great Britain play with mass clarinets and they sound quite good. I don't write my clarinet parts thinking they're violins or anything like that. It seems there should be six clarinets to me, but when I get there I know there's going to be thirty. So it's very difficult to orchestrate because you never know who's going to turn up. When it goes out published it can be done in several different ways. With the brass band though the instrumentation is set and no one can dare touch it. I can't go in and say I want four flugels today...no...one flugel.

JM: Is that because of the rules of the competitions that brass bands are involved in?

ME: It's because they're like football teams. They play together like a club and they don't want any foreigners in. I used to write a lot of pieces with multiple percussion parts in them. Well, that was suicidal because they have a tympani and two percussionists and your not going to change that. I've had them played, but primarily by youth bands because they've got the extra percussionists. When we recorded them with the good bands we had to bring in someone else.

JM: Speaking of percussion, the parts you write for them in the band works are pretty extensive. Are you using them to add another color to the band or do you consider them essential to the sound you want?

ME: I don't stick them in after the event. They're part and parcel of it from the beginning. Quite a lot of my brass pieces are called like *Tristan Encounters: Prelude and Transfigurations for Brass and Percussion* and *Chivalry: Symphonic Tone Poem for*

Brass and Percussion because I don't want them missing out. They're not something that belongs at the end of the music. They're very integral and a great source of color.

JM: Talk about your philosophy of doubling or covering all those percussion parts when a conductor may not have all those instruments in place.

ME: I accept that if you don't have one you've got to get around it some how. What can you do? There's an ideal performance that might exist in your head and sometimes you get it played for you. That's why I like to record everything. I can get it ideally and I've got that version to fall back on if you like. But when I go out to listen to wind band performances, I just accept that it might be a community band it might have it double the size, it might be a university where it's a tight unit of single line players. It's a whole different world. It's very luxurious to get played by the Royal Northern because they do it with single line players.

JM: What works do you consider to be the staples of the wind band literature?

ME: When I first wrote a piece for wind band I didn't know what to do. I bought two scores. I bought Edward Gregson's *Sword and the Crown* and the recording. I had to have the recording. And I bought Guy Wolfenden's *Illyrian Dances*. I didn't pick them because they were British essentially but because I could get hold of them easily. The both of them are very good orchestrators. So I'll learn about that from them. It wasn't the material, it was the scoring, the layout and all those kind of things. Really I haven't listened to a lot of wind band music. Well, I have but not for that purpose. I just like to listen to it because I know people that have written it. There was a symphony by Derek Bourgeois called *Symphony of Winds* and it was about winds like the Siroco and the March winds and things like that and I thought that was very impressive but I never saw a score ever.

JM: Since you grew up playing in brass bands, did you grow up playing Holst?

ME: No, we played Frank Sinatra Medleys for the mums and dads that come to those concerts. We even did a Ken Dodd one and that was great.

JM: How did that brass band experience influence you?

ME: I don't know, I guess because I played the trumpet I understand the valves and they all operate on basically the same system. I understand what I'm writing. A player feels that. I also understand the register and the stars you see when you get up to too many ledger lines and all those kinds of things. I appreciate the difficulty of it. I suppose it means I know how to write music that's comfortable for players and I don't mean I'm not stretching them. It's just not against the instrument. I'll give you an example. I wrote *Dona Nobis Pacem* and its *D Dona*, in *D minor*, *dies irae*, all this stuff with *D's* so it's in *D*. And I thought this is just ridiculous because I'm getting the saxes into *B Major* and all this sort of stuff so I transposed all of it up a semitone. It was a nightmare, but I

thought they will all be more comfortable with it and it will sound better. So... I just had to do it.

JM: We talked about these things a little already (harmony, rhythm, texture, etc) but I'd like you to describe your approach to each briefly. We'll begin with tone color.

ME: Well, I try to vary it. I don't have a method or think I should be writing it like this because you end up writing somewhat pedantic.

JM: What about harmony?

ME: Basically straight forward triads, major or minor and I dress them up with added notes, possibly. I use them in unusual progressions so that they're not necessarily associated with a particular key but they're also quite tonal. I might use triads that are opposed at the same time, but they're still based on tonal principles. Sometimes I might use pile-ups of quartal harmonies and things like that, but mainly I stick with the triadic world.

JM: I've heard or read where a certain composer said one time that he loved Hindemith, but if you try to use quartal harmony you just end up sounding like the illegitimate son of Hindemith.

ME: Well, it's true, isn't it? Being influenced, you can be influenced by someone without copying anything. It's a different thing. Copying someone is worthless, isn't it?

JM: Yes.

ME: I may like the principle of an idea, but I wouldn't use it that way.

JM: What about your rhythmic language?

ME: I don't have one. It just comes out that way. Literally, I don't think very often about it.

JM: Does the melody dictate the rhythm?

ME: Generally, yes. And you might find as it moves on it gets more dynamically rhythmic or something...more notes closer together. It's actually going somewhere.

JM: Texture?

ME: Well, it's almost the same answer isn't it? If you sit down and do it like a math formula then it has no soul and it's got to have a soul. The soul is what's in you anyway and I try not to analyze it too much. There are those who might criticize one for not being critical and searching enough but I don't care. I'm too old to worry about it. I write

it and if you want to play it, fine. I'm very happy. If not, well play something else then. If you liked it, fine. If you didn't and you want to criticize it well that's your problem.

JM: Do you have any favorite forms that you use?

ME: The main form I use is perpetual variation. The transformation of materials, forms are very important but I don't sit down everyday and write a rondo or anything like that. Although, I have written rondos because it is an interesting form. It's an arty form. Sonata form is still a very solid form. It works so well. You don't have to have your second subject in the dominant and all these sorts of things, you don't need to play games with it and treat it in different ways. But principally it's two ideas battling against each other throughout the piece or the movement.

JM: Would you describe the first movement of *Paris Sketches* as a perpetual variation form?

ME: Well, in my mind it was rather like the dawn from *Daphnis and Chloe* by Ravel. It was just a very small scale that kind of thing. It grows. If you've been to St. Germain you see the mist on the Seine in the morning and then it just lifts. It's that kind of effect. Like the light coming out of the darkness...it just lifts...and shimmery little bits of sunshine and all this. Eventually you can see your way to the bar. And also, when I'm writing a movement like that, I know it has three more movements coming after it so I don't want a grand finale in the first movement. I'm setting the stage with a movement like this. In *Venetian Spells* the first movement is quite epic, but it was a fanfare. It's a different kind of thing. The opening movement of *Paris Sketches* is a gentle fanfare opening to a piece, whereas *Venetian Spells* is a more brassy and bright and breezy one.

JM: Is there one of your pieces that typifies what Martin Ellerby is as a composer?

ME: Well, I think because writing music is a journey, I could say *Via Crucis* because of I've opened a new door. But you can't reflect back from it can you. At the time I wrote *Paris Sketches* it was a great turning point for me. The work is not profound, it's an intelligently put together piece of attractive music, I hope. I wasn't trying to say anything other than to celebrate a city. Whereas in *Via Crucis* I'm digging deeper, I use different languages for different pieces. I write lots of so called educational and graded pieces and I have fun with them. They have a specific purpose. They have to be twelve bars long or sixteen or twenty-four or thirty-two and you make them fit that. You don't sit around and say "Now darling, you are destroying my art I only heard twenty-six bars." I like the duality of writing one type of piece one week and then starting something completely different the next week.

JM: So you're comfortable writing for junior bands?

ME: I haven't written a lot for junior bands because people have associated me with other bands. You do get pigeon holed. Actually, the junior bands haven't got the money to commission things. You tend to write them because you want them.

JM: So has Studio Music developed products for different levels of bands?

ME: It's done that way, yes. And it's the bottom end, if you want to use that phrase, that keeps the top end viable. Because to sell enough copies of *Symphony for Winds* to pay what it has cost and the fact the company records the music at their expense is a long term return. You need the popular arrangements and medleys to pay for that. If they decided to be an art music publisher they would just fold. Twelve people work there who are on salary and you can't tell them to either pay their mortgage or eat because we're publishing this fancy piece by Ellerby! They'd rebel, wouldn't they?

JM: It seems to me that you draw so much from extra-musical influences. What was it like to get into *Symphony for Winds*, which is essentially music for music's sake?

ME: Well, it was two bands, it was Kent Youth Wind Orchestra and Bromley Band and I knew both of them. They'd played *Paris Sketches* to death. And they wanted a piece from me. The driving director was the one at Kent and he asked if I could write a Symphony. Ah Ha, nothing like a title like that! It comes with a lot of baggage, doesn't it? I thought, well yeah, I'm going to do it. I'll write it as a one-off thing because it is not going to get played too much, which is fine because it's that kind of piece. I thought I'd see if I could stretch myself. And I fought it for a long time but in the end I had to surrender to it, even that [*Symphony for Winds*] has subtitles. They are *Tribute*, a tribute to Malcolm Arnold, the man and his music, the second movement *Chorale* and *Display* which is a mini concerto for orchestra. That was the idea, to just do some fancy footwork stuff and see where it got me or not. So I just took it as a great demonstration of what the wind band can do through my pen. It's quite a challenge to pull it off. Structurally, the movements have more classical structures. The first movement is essentially sonata form with two themes competing against each other. The second movement is very laid back and it's Mahlerian in its approach to the chorales, using instrument families. The last is a *tour de force* with light textures.

JM: You seem to enjoy half-step shifts and tri-tone relationships in your music. Would you call that one of your characteristics?

ME: Yes, along with major sevenths, augmented fourths and seconds. I like those. I think you find your own song to sing and you recreate those shapes and configurations and mannerisms.

JM: What do you think is your most intricate and technical piece for wind band?

ME: The hardest technically would be the symphony, but you see that doesn't mean that I haven't written other pieces that are more difficult musically. You can't play my *Meditations* unless you're really good. Because of the ensemble in it and the exposed writing, you've got to be a pretty good band to do that.

JM: When you hear performances or recordings of your works do you ever take issue with certain interpretive elements that you would like to express here?

ME: The only thing that really annoys me is too much divergence from the tempo written. I do put a metronome marking on all of my scores and generally I always preface it with *circa* so I'm not pinning it down exactly. But messing around with it [the piece] that's what I don't like, along trying to find things in it [the piece] that don't exist.

JM: For example?

ME: Like bringing out a secondary counterpoint that is not an important subject. Bringing it out makes it foreground and it is not meant to be foreground. There's not anything over complicated about my music you need to worry about in that sense. If you've got a really complex modern art music score you might have to study and see what really the primary material is. I think it's more obvious in my music and I often write *solo* or *soli* on the most important part. I want to give as much information as possible. I've even put *sotto voce* on secondary lines.

JM: Where is the music of Martin Ellerby going to be in ten years?

ME: I think the great joy of it is that I don't want to know that because if you'd have told me five or ten years ago that I was going to write *Meditations* or *Via Crucis* I wouldn't have believed you. I can either go on in that direction or look back, who knows what I'm going to do. But what I'm not going to do is write acres and acres of wind band music and brass band music. I've got kind of missions for them. Parallel to that I've got quite a lot of chamber music and concertos that I like writing. Some of these concertos come in many guises. For example, my euphonium concerto, there's a brass band version, a wind band version, symphony orchestra version and a piano reduction. I had to revisit it four times to get all those out. There are other concertos I'd like to do and I hope to get around to them, eventually. You get to work closely with one individual when you're doing a concerto, which is quite good.

JM: Have you conducted any of your works?

ME: Yes, but not really. They had me to Salford University for a brass band concert and I conducted *Chivalry*. The great thing about *Chivalry*, and I'm really pleased about this, is that it is in two, three or four. There were none of my crazy meters. I've conducted my *Big Easy Suite* with a school band because I went to talk to them about it and I could get through it. And I did something with the "Coldstream Guards" but they kept slowing down because I didn't know how to keep them moving. But it taught me something about the hands-on approach to music making because what I do is very individual. I make it here and hand it to someone else to perform it for me. So you ask me if get annoyed [with conductors]. Well, I can't get too annoyed if I can't do it any better.

JM: When you did have those few conducting experiences, did it change your perspective of the music any?

ME: No.

JM: Are there any general comments or advice you would give to conductors of your music?

ME: I think when you play anyone's music you should try to be honest and faithful to what's on the page. The problem with a lot of brass band things is that they end up being test pieces [required piece for a contest] and the conductor feels they have to make them flashier than they really are or they play them faster or louder and go for extreme contrasts. I understand why they are doing it. I can understand it. But, I think that when I'm writing approachable music for a wide audience, just sing it to them. Enjoy it and don't try and make something out of something that's not there. *Paris Sketches* is not *Daphnis and Chloe* but you can still go to a concert and listen to both pieces. You enjoy them in different ways.

JM: Given a stack of your scores could you talk to a conducting class about common errors in interpretation of your music?

ME: Yes.

JM: Could you give an example?

ME: A general one could be how much *ritenuto* to use moving from one section to the next and could I start it earlier. Some people are musical enough that they could do it and I could be persuaded to accept it. I often use a comma in things and do I mean to stop the music or just give a little lilt? I find it difficult to understand that from the music. Music notations are quite basic really and I can't tell you a lot with it.

JM: You have said that you like to have a recording of a piece done before it is published. Does this give you the opportunity to edit or change things?

ME: Yeah, right up to the time of the recording, probably. I think it's just a time to pin it down and then say good-bye. The main reason is a practical one. You don't want to take what is printed before it's been played because it could have errors in it. If you publish before you perform it you may have to include an errata sheet. There will be errors in it somewhere but this system seems to help keep them to a minimum. You can also get the parts back from the players who can "red-pen" it for you and can touch it up just before it's released.

JM: Have you gone back and revised works?

ME: I did it early on. I find it very difficult to do. The more space between you and the period you wrote it the harder it is. You're a different thinker, different musician, different person and you can't do that. When I have revised I have tried to put the old trousers on and not get too precious with it. The revisions I have done are basically

because my earlier pieces are far too long. They go on and on and I didn't know when to stop. Why take sixteen bars when you could have said it in eight? These are lessons, really. Basically, the work was worth saving over all.

JM: How do you think composition of band music is viewed in the universities?

ME: In the States?

JM: The States or the United Kingdom.

ME: If I'm interpreting what you're asking properly, the composition school will use anything possible to get performances for their students. It will have grave difficulty getting the symphony orchestra or the opera but it might get the wind band. Therefore, composers should be made to write for it and made aware of it. They might live in an ivory tower where they may think they are going to graduate and become symphony orchestra composers, but they're not. I mean how many orchestral commissions a year to live and who is going to give them to you? Because wind band music sells in bulk, you can get royalties from it. You can build up a base and get an income for doing nothing that can subsidize you and provide the time for you to write what you'd like to write. In my catalogue of works, the way it splits up is occasionally there is a work and you might say where did that come from? Maybe it's a work for cello and piano that I just wanted to write.

JM: Could you briefly talk about your work for other media besides the wind band?

ME: I started out writing a lot of orchestral music and I have got them all played. I've got about twelve. I've got some experience in that area. The other things that I've written before the brass band and wind band turning point were mostly chamber works like the *Epitaphs* and the *Tuba Concerto*. I don't take any commission for the *Epitaphs*. They are primarily works for solo instruments and piano but I have varied from that. The last one was for tuba, two concert grands and two percussionists. When I can I try to write one. I've written five so far. The main bits then will be brass band and wind band pieces and some chamber wind pieces. I quite like doing those. The concertos are in there. I've written quite a lot of study material, some arranging, but not a vast amount. I've written about seventy pieces.

JM: And you have some choral works?

ME: Yes, I have a *Requiem* but I don't need it played again. I wrote a *Missa Brevis* that is published for a *capella* choir. I'd like to do more of that but people don't know me for that.

JM: Have you considered doing a piece for choir and band?

ME: Well, strangely enough, I'm doing an American commission for choir and band. It's with St. Thomas in St. Paul, Minnesota, for Matthew George who I met at the

Midwest. I asked him if he wanted a serious or light piece and he said yes. So the first piece I wrote for him was *Dreamscapes* about imaginary places. He asked me to write another piece and I said well this time I will do something serious for you. So I wrote *Via Crucis* for him. Now, he's asked me to do another piece. I think he just likes coming here! I've got a good working relationship with him so I suggested we do something I've been dying to do which is a piece for choir and band. He came back to me and said what about if it's a chamber choir and I thought that was fine because you write the same parts. Someone else could do it with a larger choir.

APPENDIX B

CHRONOLOGICAL LIST OF WORKS

- Four Miniatures*. Woodwind Quintet. London: Nova Music, 1980.
- Concerto for Brass*. Brass Band. Maecenas Music, 1980/81.
- Sonata for Brass Quintet*. Brass Quintet. Maecenas Music, 1981.
- Fireworks*. Solo Oboe. English Edition, 1982.
- Clarinet Sonata*. B flat Clarinet and Piano. Maecenas Music, 1984 rev. 1989.
- Songs of the American Dream*. a) Brass Quintet, b) Woodwind Quintet, c) Concert Band, d) Brass Band. Studio Music, 1984.
- Celebration – Overture*. Brass Band. Maecenas Music, 1984 rev. 1986.
- Nocturnes*. Solo Piano. Maecenas Music, 1984.
- Invocation*. Symphony Orchestra. English Edition, 1985.
- Requiem*. Tenor Solo, SATB Choir (with divisions) and Chamber Orchestra. English Edition, 1985.
- Carly*. Brass Band. Rosehill Music, 1986.
- Andalusian Preludes*. Solo Piano. 1986 rev. 1988.
- Masquerade*. Solo B flat Clarinet and Chamber Orchestra. English Edition, 1986.
- Epitaph I: Souviens-Toi (Oradour-sur-Glane)*. Clarinet in A and Piano, Maecenas Music, 1986.
- Tuba Concerto*. a) with Symphony Orchestra, b) with Concert Band, c) with Brass Band, d) with Piano Reduction. Maecenas Music, 1988.
- Epitaph II: Desert Flowers (El-Alamein)*. Flute and Piano. English Edition, 1989.
- Prelude for Hampstead Heath*. Brass Band. Maecenas Music, 1989.
- Echoes*. Children's Choir and Brass Band. English Edition, 1989.
- Missa Brevis*. Unaccompanied SATB Choir (with divisions). London: Studio Music, 1989.

- Piano Sonata No. 1*. Solo Piano. Maecenas Music, 1989/90.
- Epitaph III: Vocalise (Katyn Wood)*. B Flat Bass Clarinet and Piano. Maecenas Music, 1991.
- Festival Overture*. Symphony Orchestra. English Edition, 1991.
- Lydian Fantasy*. Chamber Ensemble. London: Studio Music, 1992.
- Sigh No More from 'Much Ado about Nothing'*. Voice and Piano. English Edition, 1993.
- Natalis: Symphony for Brass and Percussion*. Brass Band. Maecenas Music, 1993.
- Paris Sketches*. Concert Band. Maecenas Music, 1994.
- Cumbrian Counterpoints*. Brass Band. English Edition, 1994.
- Mercurial Dances*. B flat Trumpet and Piano. Brass Wind Publications, 1994/95.
- Euphonium Concerto*. a) with Symphony Orchestra, b) with Concert Band, c) with Brass Band, d) with Piano Reduction. London: Studio Music, 1994/95.
- Dona Nobis Pacem*. Concert Band. Maecenas Music, 1995.
- Vistas*. Brass Band. Switzerland: Pro Music, 1995.
- Evocations*. a) Concert Band, b) Brass Band. London: Studio Music, 1996.
- Epitaph IV: Lux Aeterna (Lidice)*. Cello and Piano. Maecenas Music, 1996.
- Requiescant Aberfan: Symphonic Elegy No. 1 for Brass and Percussion*. Brass Band. Maecenas Music, 1996.
- New World Dances*. a) Concert Band, b) Brass Band. London: Studio Music, 1996.
- Symphony for Winds*. Concert Band. London: Studio Music, 1997.
- Charismatic Cats*. E flat Alto Saxophone or B flat Tenor Saxophone and Piano. Brass Wind Publications, 1997.
- Venetian Spells*. Concert Band. London: Studio Music, 1997.
- Tenor Horn Concerto*. a) with Brass Band, b) with Piano Reduction. London: Studio Music, 1998.
- Tristan Encounters: Prelude and Transfigurations for Brass and Percussion*. Brass Band. London: Studio Music, 1998.

- Divertimento*. Wind Dectet. London: Studio Music, 1998/99.
- Three Concert Studies*. Solo Euphonium. Holland: De Haske, 1998/99.
- Postcards from Provence*. Mixed Brass and Wind Chamber Ensemble. London: Studio Music, 1999/2000.
- New York Impressions*. Solo E flat Alto Saxophone. London: Studio Music, 1999/2004.
- The 'Big Easy' Suite*. Junior Concert Band. London: Studio Music, 2000.
- Trombone Concerto*. a) with Brass Band, b) with Concert Band, c) with Piano Reduction. London: Studio Music, 2000.
- Clarinet Concerto*. a) with Concert Band, b) with Piano Reduction. London: Studio Music, 2000.
- Ovation: Celebratory Prelude*. a) Concert Band, b) Brass Band. London: Studio Music, 2000.
- Looping the Loop (Chicago-Hop)*. Clarinet Choir. London: Studio Music, 2001.
- Dreamscapes*. Concert Band. London: Studio Music, 2001.
- Meditations: On the Seven Last Words of Our Savior from the Cross*. Concert Band. London: Studio Music, 2002.
- Epitaph V: Winter Music (Leningrad)*. Solo Tuba, 2 Pianos, and 2 Percussion. London: Studio Music, 2002.
- Club Europe: Tour for Band*. a) Concert Band, b) Brass Band. London: Studio Music, 2002.
- Summer Nights*. a) Solo Horn and Concert Band, b) with Piano Reduction. London: Studio Music, 2002.
- From Kitty Hawk to the Stars*. Concert Band. London: Studio Music, 2002.
- Chivalry: Symphonic Tone Poem for Brass and Percussion*. Brass Band. London: Studio Music, 2003.
- Cabaret Concerto*. a) Solo Piano and Brass Band, b) with Two Piano Reduction. London: Studio Music, 2003.
- Two Concert Studies*. Solo Tuba. Holland: De Haske, 2003.

Albion Dances. a) oboe and piano, b) Clarinet in A or B flat and Piano, c) Recorder and Piano, d) Flute and Piano, e) Bassoon and Piano, f) Violin and Piano, g) Cello and Piano. London: Studio Music.

'The Mozart of the Champs-Elysees' E flat Alto Saxophone and Piano. London: Studio Music, 2003.

Via Crucis: The 14 Stations of the Cross, a Processional Service for the Souls of the Dead. Concert Band. London: Studio Music, 2003.

'Monsieur Satie Reflects'. E flat Alto Saxophone and Piano. Holland: De Haske, 2003.

Two Concert Studies. Solo E flat Alto Saxophone. Holland: De Haske, 2003.

Elegy for 'Checkpoint Charlie'. a) Solo E flat Alto Saxophone and Junior Concert Band, b) with Piano Reduction. London: Studio Music.

H.M.S. Charity: Concert March. a) Concert Band b) Brass Band. London: Studio Music, 2003.

A Silent Movie Suite. Junior Concert Band. London: Studio Music, 2003/04.

The Cries of London. Concert Band. London: Studio Music, 2005.

Serenade for a Neapolitan Princess. a) Solo Flute and Concert Band, b) with Piano Reduction. London: Studio Music, 2005.

The Legend of the Flying Dutchman. Fanfare Orchestra. London: Studio Music, 2005.

River Dances. a) Recorder and Piano, b) Flute and Piano. London: Studio Music, 2005.

APPENDIX C
DISCOGRAPHY OF WORKS

- Andalusian Prelude*. Benjamin Frith (piano) Serendipity SERCD1.
- Chivalry: Symphonic Tone Poem for Brass and Percussion*. The Leyland Band, Gary Cutt conductor, Polyphonic QPRL 218D.
- Chivalry: Symphonic Tone Poem for Brass and Percussion*. Sola Brass Band, Steve Bastable conductor, Doyen DOY CD175.
- Chivalry: Symphonic Tone Poem for Brass and Percussion*. Hawthorn Band, Tom Paulin conductor, Muso's Media MM2-014.
- Clarinet Concerto*. Royal Northern College of Music Wind Orchestra, James Gourlay conductor, Linda Merrick clarinet, Polyphonic QPRM 137D.
- Clarinet Concerto*. Bromley Youth Concert Band, Peter Mawson conductor, Linda Merrick clarinet, CTRS353 AD093CD.
- Clarinet Concerto*. Birmingham Conservatoire Symphonic Winds, Guy Woolfenden conductor, Linda Merrick clarinet, AMOS10 (Switzerland).
- Clarinet Concerto (condensed version)*. Birmingham Symphonic Winds, Keith Allen conductor, Linda Merrick clarinet, MARK (United States).
- Clarinet Sonata*. Linda Merrick clarinet, Benjamin Frith piano, Serendipity SERCD1.
- Concerto for Brass*. Royal Northern College of Music Brass Band, James Gourlay conductor, Polyphonic QPRL 085D.
- Cantilena from Concerto for Brass*. Williams Fairey Band, James Gourlay conductor, Doyen DOY CD 052.
- Dona Nobis Pacem*. Hertfordshire County Youth Wind Orchestra, Angela Gilby conductor, HCC1.
- Dona Nobis Pacem*. Akademisches Blasorchester Munchen, Michael Kummer conductor, ABO98 (Germany).
- Dona Nobis Pacem*. Yorkshire Wind Orchestra, Keiron Anderson conductor, ETMCD010.
- Dona Nobis Pacem*. Yorkshire Wind Orchestra, Keiron Anderson conductor, YW098.

Dreamscapes. University of St. Thomas Symphonic Wind Ensemble, Matthew J. George conductor, Soundwaves SW040266 (United States).

Dreamscapes. Royal Northern College of Music Wind Orchestra, James Gourlay conductor, Polyphonic QPRM 143D.

Epitaph I: Souviens-Toi (Oradour-sur-Glane). Linda Merrick clarinet, Benjamin Frith piano, Serendipity SERCD1.

Epitaph III: Vocalise (Katyn Wood). Linda Merrick bass clarinet, Benjamin Frith piano, Serendipity SERCD4000.

Epitaph III: Vocalise (Katyn Wood). Linda Merrick bass clarinet, Benjamin Frith piano.

Epitaph V: Winter Music (Leningrad). James Gourlay tuba, John Wilson and Jonathon Scott pianos, Rhian Macleod and Mark Norman percussion, Doyen Doy CD141.

Euphonium Concerto. (concert band version), Stephen Mead euphonium, Royal Northern College of Music Wind Orchestra, James Gourlay conductor, Polyphonic QPRM 143D.

Euphonium Concerto. (concert band version), Shoichiro Hokazono euphonium, Japan Ground Self Defense Force Northeastern Army Band, Akira Takeda conductor, NEAB 9801, (Japan).

Euphonium Concerto. (concert band version), Shoichiro Hokazono euphonium, Japan Ground Self Defense Force Northeastern Army Band, Akira Takeda conductor, Crown CRCI-35024, (re-release of previous) (Japan).

Euphonium Concerto. (brass band version), Stephen Mead euphonium, Royal Northern College Brass Band, James Gourlay conductor, Polyphonic QPRL 085D.

Euphonium Concerto. (piano reduction version), Brian Meixner euphonium, Caryl Conger piano, Bernel CD 10011 (United States).

Evocations. (concert band version), Central Band of the Royal Air Force, Wing Commander Rob Wiffin conductor, Polyphonic QPRM 138D.

Evocations. (concert band version), Tokyo Kosei Wind Orchestra, Douglas Bostock conductor, Kosei KOCD-3906, (Japan).

Evocations. (concert band version), National Children's Wind Orchestra, David Johnston conductor, NCWO1.

- Evocations*. (brass band version), Williams Fairey Band, James Gourlay conductor, Chandos CHAN 4544.
- Evocations*. (brass band version), Williams Fairey Band, James Gourlay conductor, Polyphonic QPRL 210D.
- The Death of Don Quixote* from *Evocations*. (brass band version), Rothwell Temperance Band, David Roberts conductor, Westbank.
- The Royal Hunt of the Sun* from *Evocations*. (concert band version), The Central Band of the Royal Air Force, Wing Commander Rob Wiffin conductor, Polyphonic QPRM 140D.
- The Royal Hunt of the Sun* from *Evocations*. (brass band version), Wingates Band, Norman Law conductor, Polyphonic QPRL 094D.
- The Royal Hunt of the Sun* from *Evocations*. (brass band version), Brass Band of Battle Creek, Constantine Kitsopoulos conductor, BBBC99 (United States).
- The Royal Hunt of the Sun* from *Evocations*. (brass band version), Brass Band Berner Oberland, James Gourlay conductor, Kompass CD 2090 (Switzerland).
- From Kitty Hawk to the Stars*. The Royal Northern College of Music Concert Band, James Gourlay conductor, Polyphonic QPRM 146D.
- Meditations: On the Seven Last Words of Our Savior from the Cross*. Royal Northern College of Music Wind Orchestra, James Gourlay conductor, Polyphonic QPRM 143D.
- Natalis: Symphony for Brass and Percussion*. Brass Band Berner Oberland, James Gourlay conductor, Serendipity SERCD 2100.
- Natalis: Symphony for Brass and Percussion*. Williams Fairey Band, James Gourlay conductor, Polyphonic QPRL 210D.
- New World Dances*. (concert band version) Central Band of the Royal Air Force, Wing Commander Rob Wiffin conductor, Polyphonic QPRM 134D.
- New World Dances*. (concert band version), Central Band of the Royal Air Force, Wing Commander Rob Wiffin conductor, BRN VIGG-60268 (re-release of previous) (Japan).
- New World Dances*. (concert band version), Opus 82, Sverre Olsrud conductor, Doyen Doy CD137.
- New World Dances*. (concert band version), Hertfordshire County Youth Wind Orchestra, Angela Gilby conductor, HCC2.

- New World Dances.* (concert band version), Osaka Municipal Symphonic Band, Shunsaku Tsutsumi conductor, Brain OMSB-2806 (Japan).
- New World Dances.* (brass band version), Royal Northern College of Music Brass Band James Gourlay conductor, Polyphonic QPRL 085D.
- Sun Dance from New World Dances.* (brass band version), Bras Band of Columbus, Paul Droste conductor, Mark 4352-MCD (United States).
- Nocturnes.* Benjamin Frith piano, Serendpity SERCD1.
- Ovation: Celebratory Prelude.* (concert band version), Royal Northern College of Music Concert Band, James Gourlay conductor, Polyphonic QPRM 146D.
- Ovation: Celebratory Prelude.* (concert band version), Central Band of the Royal Air Force, Wing Commander Rob Wiffin conductor, Polyphonic QPRM 140D.
- Ovation: Celebratory Prelude.* (concert band version), Yorkshire Building Society Band and Grimethorpe Colliery RJB Band, Elgar Howarth conductor, Polyphonic QPRL 207D.
- Ovation: Celebratory Prelude.* (brass band version), Royal Northern College of Music Brass Band, James Gourlay conductor, Egon SFZ 106.
- Paris Sketches.* Royal Northern College of Music Wind Orchestra, Clark Rundell conductor, Serendipity SERCD 2400.
- Paris Sketches.* Royal Northern College of Music Wind Orchestra, Clark Rundell conductor, Classicprint CPVP004CD.
- Paris Sketches.* Tokyo Kosei Wind Orchestra, Douglas Bostock conductor, Kosei KOCD 3905, (Japan).
- Paris Sketches.* USAF Heritage of America Band, Major Larry H. Lang conductor, BWC 0033, (United States).
- Paris Sketches.* North Texas Wind Symphony, Eugene Migliaro Corporon conductor, Klavier K 11124, (United States).
- Paris Sketches.* Illinois All-State honors Band (IMEA), Ray Cramer conductor, Mark 2679-MCD, (United States).
- Paris Sketches.* Indiana All-State High Shool Honor Band, Dr. James Croft Conductor, Mark 4245-MCD, (United States).
- Paris Sketches.* Symphonic Wind Ensemble St. Michael of Thorn, Heinz Friesen conductor, World Wind Music 500.055 WWW, (Holland).

Paris Sketches. Bucks Symphonic Wind Ensemble, Duncan Stubbs conductor, AMOS CD5820-4.

Paris Sketches. Rutgers Wind Ensemble, William Berz conductor, Mark 2940-MCD, (United States).

Paris Sketches. USAF Heartland of America Band, Major Mark Peterson conductor HABCD, (United States).

Saint-Germain-des-Prés, Pigalle and *Les Halles* from *Paris Sketches*. James Madison University Wind Symphony, J. Patrick Rooney conductor, Alive AR5558, (United States).

Saint-Germain-des-Prés and *Pigalle* from *Paris Sketches*. Texas Music Educators Association All-State Concert Band, Frank Wickes conductor, Mark 2716-MCD (United States).

Pigalle from *Paris Sketches*. Leon High School Symphonic Band, Timothy A. Paul conductor, Mark 2667-MCD, (United States).

Pigalle from *Paris Sketches*. Band of Her Majesty's Royal Marines Scotland, Lieutenant Chris Davis conductor, SCO CD1.

Pigalle from *Paris Sketches*. Mercer Wind Ensemble, Dr. Douglas Hill conductor, MUMD4482, (United States).

Pere Lachaise from *Paris Sketches*. KMEA Intercollegiate Band, Dr. James Croft conductor, Mark 4110-MCD, (United States).

Piano Sonata No. 1. Benjamin Frith piano, Serendipity SERCD1.

Prelude for Hampstead Heath. John Land (Hendon) Band, Melvyn White conductor, JLB 101.

Requiescant Aberfan: Symphonic Elegy No. 1 for Brass and Percussion. Royal Northern College of Music Brass Band, James Gourlay conductor, Polyphonic QPRL 085D.

Songs of the American Dream. (brass quintet version), Sandstorm Brass Egon SFZ 104.

She'll Be Comin' Round the Mountain, The Trail to Mexico/Tom Dooley and *Blue Tail Fly/Buffalo Gales* from *Songs of the American Dream*. (brass quintet version) Sonar Brass, Polyphonic QPRL 215D.

Summer Nights. Bob Ashworth horn, Royal Northern College Concert Band, James Gourlay conductor, Polyphonic QPRM 146D.

Summer Nights. Tim Thorpe horn, Hertfordshire County Youth Wind Orchestra, Phil Ellis, conductor, HCC3.

Symphony for Winds. Central Band of the Royal Air Force, Wing Commander Rob Wiffin conductor, Polyphonic QPRM 129D.

Tenor Horn Concerto. Owen Farr tenor horn, Williams Fairey Band, James Gourlay conductor, Polyphonic QPRM 210D.

Freewheeling from Three Concert Studies. Steven Mead euphonium, De Haske, DHR 13.094-3, (Holland).

False Relations and Smooth Operator from Three Concert Studies. Steven Mead euphonium, De Haske DHR 13.117-3, (Holland).

Tristan Encounters: Prelude and Transfigurations for Brass and Percussion. Williams Fairey Band, James Gourlay conductor, Polyphonic QPRL 210D.

Tristan Encounters: Prelude and Transfigurations for Brass and Percussion. Sandefjord Brass Symposium, Garry Cutt conductor, Doyen Doy CD113.

Tristan Encounters: Prelude and Transfigurations for Brass and Percussion. Molde Brass Band, Alan Morrison conductor, Doyen Doy CD 123.

Tristan Encounters: Prelude and Transfigurations for Brass and Percussion. Provinciale Brassband Gronig, Siemen Hoekstra conductor, World Wind Music WWW 500.083, (Holland).

Tristan Encounters: Prelude and Transfigurations for Brass and Percussion. Fodens Courtois Band, Nicholas J. Childs conductor, Doyen Doy CD100.

Tristan Encounters: Prelude and Transfigurations for Brass and Percussion. Yorkshire Building Society Band, David King conductor, Polyphonic QPRL 211D.

Trombone Concerto. (brass band version), Brett Baker trombone, Black Dyke Band, Nicholas J. Childs conductor, Polyphonic QPRL 211D.

Tuba Concerto. (concert band version), Patrick Harrild tuba, Kent Youth Wind Orchestra, Alan Hunt conductor, EUPCD012.

Tuba Concerto. (concert band version), Andreas Hofmeir tuba, Kent Youth Wind Orchestra, David Gilson conductor, Acousence ACO 10501, (Germany).

Tuba Concerto. (brass band version), James Gourlay tuba, Williams Fairey Band, Brian Grant conductor, Polyphonic QPRL 210D.

Tuba Concerto. (brass band version), Stephen Sykes tuba, C.W.S. Glasgow Band, Geoffrey Brand conductor, Harlequin HAR 1123 CD.

Tuba Concerto. (brass band version), Patrick Sheridan tuba, New York Staff Band of the Salvation Army, Ronald Waiksnoris conductor. TRCD 1067, (United States).

Venetian Spells. Central Band of the Royal Air Force, Wing Commander Rob Wiffin conductor, Polyphonic QPRM 129D.

Giovanni's Canon (Festivo) from *Venetian Spells.* USAF Heritage of America Band, Major Larry H. Lang, USAF 0032, (United States).

Vistas. Williams Fairey Band, James Gourlay conductor, Aberg MMCD 9701.

Vistas. Brass Band Oberschwaben-Allgau, David L. Gilson conductor, Signum SIG X97-00, (Germany).

Vistas. Ensemble Cuivres Valaisan, Christophe Jeanbourquin conductor, Pro Music PM784, (Switzerland).

Vistas. Royal Northern College of Music Brass Band, James Gourlay conductor, Polyphonic QPRL 085D.

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