

# TIMOTHY REYNISH

INTERNATIONAL REPERTOIRE RECORDINGS

*Volume 8*

## MORNING MUSIC MIDNIGHT MUSIC



MUSIC OF RICHARD RODNEY BENNETT AND IRWIN BAZELON  
THE ROYAL NORTHERN COLLEGE WIND ORCHESTRA,  
TIMOTHY REYNISH, CONDUCTOR  
MARTIN WINTER, TRUMPET SOLOIST

## IRWIN BAZELON (1922-1995)



Irwin Bazelon composed nine symphonies and more than 60 orchestral, chamber and instrumental pieces that have been performed worldwide. In a eulogy at his funeral, Richard Rodney Bennett said “Buddy and his music were both totally unpredictable, one never knew what thought was coming next, even if one was familiar with some of his characteristic states of mind... both the man and his music were profoundly eccentric, in the best and most fascinating sense. He was absolutely uncompromising and entirely original both as a man and a composer.”

## RICHARD RODNEY BENNETT (1936-2012)



Bazelon, born in 1922 into an unmusical Chicago milieu, studied at American universities with Leon Stein and with distinguished but essentially traditional composers – Hindemith, Milhaud, Bloch.

Bennett, 14 years his junior, born in Broadstairs in 1936 into a musical family, began his studies at the Royal Academy of Music with Berkeley and Ferguson, but in 1957 went to Paris to study with Boulez, though the direct influence of the latter’s style was unsettling and short-lived.

What unites them is their shared ability to write vivid, approachable, communicative music, often employing jazz idioms, which yet uses dissonant harmonies, complex polyrhythms and aspects of 12-note technique, and their ability to move effortlessly between film and TV music and serious concert works. Both composers lived for many years in that noisy, fast, cosmopolitan, excited and exciting place, New York. Irwin Bazelon died in 1995, Richard Rodney Bennett in 2012.

As one of Britain’s most respected and versatile musicians, Rodney Bennett was one of the leading composers of his generation. He studied at the Royal Academy of Music and studies in Paris with Boulez in the 1950s immersed him in the techniques of the European avant-garde, though he subsequently developed his own distinctive dramatic-abstract style. In recent years, he adopted an increasingly tonal idiom. He is perhaps best known internationally for his film music, and his credits included *Murder on the Orient Express*, *Four Weddings and a Funeral*, and over forty other titles. Bennett produced over two hundred works for the concert hall and fifty scores for opera, film and television, as well as having been a writer and performer of jazz songs for fifty years. He was knighted for Services to Music in 1998.

Bennett wrote four works for wind ensemble, three commissioned by the Royal Northern College of Music. The first *Morning Music* was premiered at the WASBE Conference in Boston in 1987; this was followed by *The Four Seasons*, (1991) and the *Trumpet Concerto*, (1993), in which he successfully melds jazz and post-Schoenberg compositional techniques. Later he took his work for string orchestra, *Reflections on a Sixteenth Century Tune*, and arranged it for wind dectet.

The pianist Susan Bradshaw writes:

No composer of his generation has done more to develop the stylistic middle ground of 20th century music. Amiably persuasive rather than confrontational, his work attracts performers at every level – whether for his virtuoso concertos, his sensitive and eminently singable vocal music, or his outstanding chamber music.”



## RICHARD RODNEY BENNETT

### **Morning Music**

I. Prelude – II. Ships – III. Towers – IV. Domes -  
V. Theatres – VI. Temples – VII. Finale

Bennett's first work for wind ensemble, *Morning Music*, was commissioned by BASBWE, the British Association of Symphonic Bands and Wind Ensembles, with funds from the Arts Council England, and premiered at the third international conference of the World Association of Symphonic Bands & Ensembles, 25 July, 1987 by the Northshore Concert Band, conducted by Timothy Reynish. At the head of the score of *Morning Music*, composed in New York between 19th July and 17th August 1986, and dedicated to Carol Sloane, there stands the following quotation from William Wordsworth:

'This city now doth like a garment wear  
The beauty of the morning, silent, bare.  
Ships, towers, domes, theatres, and temples lie  
Open unto the fields and to the sky,  
All bright and glitt'ring in the smokeless air...'

...and the music has just that sense of bright glitter. All the important themes audibly derive from the 12-note row that gradually unfolds in the piccolo's opening melody. The Prelude accelerates and builds to a climax, which is the beginning of Ships. This, too, becomes busier, denser, more rhythmically defined, but dies away – a long, low note – into Towers, whose prevailing sound image is that of bells. Once more a sustained chord fades into the solemn chorale of Domes.

The Theatres must be puppet theatres showing stylised comedies, the trumpets evoking soldiers not as fighters in wars but as gay wearers of colourful uniforms. Temples, too, beginning after a low bass clarinet scale, is stylized; but here the irregular metres of the solemn chant of low clarinets and bassoons and the choral responses of the brass stylize the flexible rhythms of plainchant before the woodwind chorale of Domes, with its ascending scalic bass, returns to tell that temples are where domes are to be found. The Finale bursts in with a clear, dry, staccato statement of the beginning of the note-row over trumpet calls, becomes faster and more rhythmically insistent, and culminates in a broad yet brilliantly burnished Maestoso statement of the opening melody of the *Prelude*.

### **Trumpet Concerto (1993)** - Richard Rodney Bennett

Commissioned by Timothy Reynish for Martin Winter and the RNCM Wind Orchestra, world premiere at BASBWE Conference 17th September 1993

Declamato – Allegro – Presto

Elegy for Miles Davis – Lento - Vivo

Schoenberg was born two years after Vaughan Williams; while VW used folk-song as an antidote to 19th century chromaticism, Schoenberg took the language of the romantics and refined it even further, developing his system of equality of the semitones, so-called "twelve-tone" or serial music. His Theme and Variations for Band of 1943 reverts to tonality, perhaps as a sop to band tradition. Half a century later, the three works of Richard Rodney Bennett written for the Royal Northern College of Music are serial, but in a way which combines post-Schoenberg technique with tonality, and in the Trumpet Concerto with jazz.

Bennett immediately states eleven of the twelve notes, but with a strong sense of key; A minor for the opening rising second and fifth, a triad of C minor, a G minor triad in first inversion and a Db triad in first inversion, descending to E, the dominant of A minor. The missing note, a Gb is introduced in the second phrase, an extension of the first. Happily, the inversion of this tone row turns out to be a version of The Maid of Cadiz, and can develop into the moving *Elegy for Miles Davis*.

The initial noble cadenza leads directly to a brisk, spiky allegro at twice the speed and later to a faster 6/8. The cadenza material reappears several times and even finishes the movement before linking it with the second. Subtitled *Elegy for Miles Davis*, the movement takes the form of a jazz ballad and draws inspiration (and the occasional melody) from the luscious but gentle textures of the Davis/Gil Evans collaborations. A bold trumpet statement starts the final vivo, with cross rhythms reminiscent of the first movement. The development of this material is interrupted by a further appearance of the cadenza now supported by the orchestra and leads to an energetic vivo coda. The scoring is for Wind Ensemble with piano, harp and amplified string bass.

*The Wind Orchestra* of the Royal Northern College of Music, directed by Timothy Reynish, has done much to create a living repertoire. Its commissions are legion... his (Richard Rodney Bennett's) *Concerto for Trumpet and Winds*, written for the college in 1993, and here played by Martin Winter, goes deeper; its slow middle movement is a beautiful homage to Miles Davis and Gil Evans, at the same time holding on to Bennett's version of the 12-tone technique. When he inhabits this sort of cross-over territory, Bennett really has something to say.

The Sunday Times, 23rd June 1996

### **The Four Seasons** - Richard Rodney Bennett

*The Four Seasons* is dedicated to Stephen Day, world premiere at the Cheltenham Town Hall on 16th July, 1991, by the RNCM Wind Orchestra, conducted by Clark Rundell. Commissioned by the Cheltenham Festival with funds made available by the Arts Council of Great Britain and the School of Wind and Percussion of the Royal Northern College of Music.

The scoring of *The Four Seasons* is similar to *Morning Music*, full orchestral wind, brass and percussion, with the addition of a quartet of saxophones, piano and harp, but omitting double bass and euphonium. It is cast in four movements.

Spring -Vivo

An energetic syncopated motif provides the main material, alternating with and later accompanying a gentler chorale. A short link of fluttering single reeds ends in a rapid descending scale for bass clarinet and leads into

Summer -Allegretto

The colours here are more restrained, the energy of Spring is dissipated by the heat. Gently rocking thematic fragments become more extended, the pulse is increased, the brass begin to dominate until a unison link for the horns dies away into a reprise of the opening, differently scored and shortened.

Autumn -Andante lento

A long lyrical solo for cor anglais, built mainly on shifting fourths, accompanied by clarinets and harp, gives a little space for reflection. On analysis (anathema to Bennett) the theme proves to be a tone row or note series, which has been present throughout the work, perhaps un-noticed

Bb C F D G E B C# F# A Ab Eb

Winter - Molto vivo

As with the other three movements, the feel is that of ternary form, a sparkling rising motif with brilliant trumpet double tonguing, a more serene central section and a triumphant return. Such is Bennett's sure handling of his materials and the idiom that we have no need to be aware other than sub-consciously that this crackling scherzando is derived from the same materials as is verdant Spring and golden Summer. The rising fourths and dropping thirds give the row, stated most clearly in Autumn, a strong tonal feel, and as with *Morning Music*, Bennett's sure ear for sonorities, his sense of architecture and his passionate lyricism and energy make a clear statement that there is certainly a very vital life after the Second Viennese School.

## **IRWIN BAZELON *Midnight Music for Symphonic Wind Band***

I. Moondream Escapade

II. Other Voices

III Dances of the Spirits

*Midnight Music* was commissioned by the RNCM School of Wind and Percussion and was conceived as a tribute to the composer's New York colleague Richard Rodney Bennett and as a companion piece or a foil for Bennett's *Morning Music*. The world premiere was at the RNCM on 14th October, 1992.

This is a city-dweller's night – febrile, mysterious or menacing, shot through with flashes of tense or languorous gaiety. Atonal, splintered, jagged; the rhythms are dislocated; the forms continuously evolve from tiny fragments; instrumental timbres – the high notes, sometimes with a glissando, of the Eb clarinet in the first movement, say – as often acting as thematic referents as do motifs. Bazelon has a superb ear for sonorities, for the use of mutes, for the extremes of register, high and low.

Behind this expressionist exploration of nervous states fused with sound-pictures of the New York night and half-heard jazz there stand the Schoenberg of *Erwartung* and of the *Lichtspielszene*, that adoptive American, Varèse, with his insistently dissonant harmonies; and further back, the *Ives of Central Park in the Dark*.

Bazelon writes:

"I like fast music over slow, high over low, loudness to softness. I am a dramatic composer. My music snarls rather than caresses... It was my attempt to conjure up all the possibilities implicit in the title *Midnight Music*. Part I evokes a wild dream sequence, Part II explores the mysterious element and Part III is an all out dance of ghosts. Jazz elements are contained in my work not formally but rather in the spirit of the phrasing and dynamics. My music is not descriptive but evocative. I tried to use the different choirs of instruments in the symphonic wind band (brass, winds, saxophones and percussion) both as protagonists and antagonists, sometimes playing with the orchestra and sometimes against it. Prominence of musical line is determined by dynamics, impact accents, phrasing, rhythmic propulsion, colour and contrast.

**Programme notes by Michael Graubart and Timothy Reynish**

### **TIMOTHY REYNISH**



Timothy Reynish has emerged as one of the leading conductors of wind bands and wind ensembles in the world. In the past few years he has conducted many of the principal professional bands in Asia, Europe, North and South America, including the Dallas Wind Symphony, Cordoba Symphonic Band, Philharmonic Winds, Singapore, El Sistema Wind Orchestra in Caracas, and leading military bands such as the "President's Own" US Marine Band, Staff Band of the Norwegian Army, US Military Academy West Point, the Band of the Royal Marines, Portsmouth and the United States Coast Guard Band. His appearances in the USA have included conducting engagements at many Universities including those of Arizona State, Cornell, Dartmouth College, Florida State, Illinois, Iowa State, Indiana, Ithaca College, Kentucky, Louisville, Michigan, Tampa and Texas at Austin.

In 1975 he was invited by Sir Charles Groves to become tutor for the Postgraduate Conducting Course at the Royal Northern College of Music. In the following two decades he developed the wind orchestra and ensemble of the RNCM to become recognised as one of the best in the world, commissioning works from composers such as Richard Rodney Bennett, Michael Berkeley, Judith Bingham, John Casken, Anthony Gilbert, Adam Gorb, Kenneth Hesketh, Thea Musgrave, Edwin Roxburgh, Aulis Sallinen and Guy Woolfenden, performing regularly in major Festivals, broadcasting for BBC and Classic FM, playing at three WASBE Conferences and making commercial compact discs for Doyen, Serendipity and Chandos.

For ten years he was Editor of the Novello Wind Band & Ensemble series and he is now Editor with Maecenas Music. He was President of WASBE, the World Association for Symphonic Bands & Ensembles from 2001 until 2002.

Web [www.timreynish.com](http://www.timreynish.com)

## **ROYAL NORTHERN COLLEGE OF MUSIC WIND ORCHESTRA**

The RNCM Wind Orchestra was developed after the 1st International Conference of Wind Bands and Wind Ensembles, held in Manchester in 1981. It was modelled on the Eastman Wind Ensemble, founded by Frederick Fennell, and under the directorship of Tim Reynish and Clark Rundell it swiftly became one of the leading wind orchestras in the world, with an unique series of commissions and recordings. In the eighties and nineties, they broadcast frequently and in 1991, the orchestra was invited to give a late night Prom by the BBC, the first wind orchestra and only conservatoire to be so honoured. They recorded a series of CDs for Doyen records, now transferred to Mark Custom records, and a further series for Chandos, including the complete wind works by Percy Grainger, French, Russian and British Classics. In 1999, their recording of Holst and Vaughan Williams for Chandos was voted one of the top recordings of the year by BBC Music Magazine.

In 1999, the Orchestra was invited to give a concert of English and Polish music at the Warsaw Autumn, one of the most important festivals of contemporary music in the world, a concert later broadcast by the European Broadcasting Union. The orchestra has played twice at the Cheltenham International Festival and Aldeburgh International Festivals, and at Cambridge, Huddersfield, Lichfield, Spitalfields, Three Choirs and Uster (Switzerland) Festivals, and appeared regularly at the Festival Hall and Barbican in London. In 1995 at the invitation of WASBE they played at the Conference in Hamamatsu and toured Japan, and in 2009 played at the WASBE Conference in Cincinnati.

## **MARTIN WINTER**



Martin Winter graduated with a distinction from the Royal Northern College of Music in 1993 where he studied trumpet with Howard Snell and John Dickinson while still at College, a position he held until 2000, since when he has been Co-Principal Trumpet with Bergen Filharmoniske Orkester.

Winter started playing cornet at 5 years old. After winning many Slow Melody and Air Varié competitions, he auditioned for The Desford Colliery Band, and became their Principal Cornetist 3 years later. Since then, he has played Principal Cornet with other brass bands, notably The Britannia Building Society Band, The Williams Fairey Brass Band, Yorkshire Building Society Band and the National Youth Brass Band of Great Britain.

Since joining Bergen Filharmoniske Orkester, he has also played lead trumpet with Bergen Big Band, started teaching at the Grieg Academy in Bergen, and has become a member of Eikanger-Bjørsvik Musikklag. He combines playing and teaching with conducting.

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## MORNING MUSIC-MIDNIGHT MUSIC

<b>1. Morning Music</b> . . . . .	<b>Richard Rodney Bennett</b> Novella & Co. LTD	<b>(17:06)</b>
<b>Concerto for Trumpet and Wind Orchestra</b> . . . .	<b>Richard Rodney Bennett</b> Novella & Co. LTD Martin Winter, trumpet	<b>(19:55)</b>
<b>2. I. Declamato - Allegro - Presto</b>		<b>8:58</b>
<b>3. II. Elegy for Miles Davis (Lento) - Vivo</b>		<b>11:03</b>
<b>4. The Four Seasons</b> . . . . .	<b>Richard Rodney Bennett</b> Novella & Co. LTD	<b>18:49</b>
<b>Midnight Music</b> . . . . .	<b>Irwin Bazelon</b> Novella & Co. LTD	<b>(21:31)</b>
<b>5. I. Moondream Escapade</b>		<b>8:37</b>
<b>6. II. Other Voices</b>		<b>5:02</b>
<b>7. III. Dances of the Spirits</b>		<b>6:55</b>

**Total Run Time: 76:38**



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