

L'Histoire de l'Ensemble Dents du Midi

de 1970 à 1980

Chronique de la naissance et de la fin d'un Brass Band en Valais

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Mon dernier Coup de Coeur
My last Coup de Coeur

[Edward Gregson](#)

Mon dernier Coup de Coeur

My last Coup de Coeur



1998 - Receiving a higher education medal from HM The Queen on behalf of the Royal Northern College of Music as the Principal of the College.

Edward Gregson - My Life Story (so far)

Edward Gregson - l'Histoire de ma vie (jusqu'à présent)

I was born on 23rd July 1945 in Sunderland, County Durham (North East England). My parents were ministers in the Salvation Army (SA), so they were moved to a different church in a different town or city every three or so years. This was not helpful to my education! However, from an early age I had music resounding in my ears, from both the church choirs and their brass bands.

Je suis né le 23 juillet 1945 à Sunderland, dans le comté de Durham (nord-est de l'Angleterre). Mes parents étaient ministres de l'Armée du Salut (SA), ils ont donc été transférés dans une église différente dans une ville différente tous les trois ans environ. Cela n'a pas aidé à mon éducation ! Cependant, dès mon plus jeune âge, la musique résonnait dans mes oreilles, aussi bien celle des chorales de l'église que celle de leurs brass bands.



1951 - A very young Gregson with his family



1956 - at the age of 11, starting secondary school.

Around the age of 8, I commenced piano lessons, and then a year later, started to play tenor horn in the SA junior band. My parents didn't have much interest in classical music and there was certainly none played at home, either on records or on the radio; but when I was 11 and started my secondary education, I heard for the first time, in a musical appreciation class, the music of Brahms, his 1st Symphony, which knocked me sideways! Then I started listening to much more classical music and collecting classical records, which led me to try to write music of my own. My early attempts were of course rather rudimentary, but gradually I gained more of a compositional technique. My 'Prelude and Capriccio' (cornet and band/or piano) and the 'Symphonic Rhapsody' for euphonium were both started at the age of 17 (although completed and revised a little later). As a teenager, my composer 'heroes' of the band repertoire were Wilfred Heaton, Eric Leidzen, and Ray Steadman-Allen, but I was living in a parallel musical universe where my other 'heroes' were Beethoven, Brahms, Mahler, Bartok and Stravinsky, to name but a few.

At the age of 18 I won a scholarship to the Royal Academy of Music in London, to study composition and piano (1963-67). My composition teacher was a well-known English composer, Alan Bush, who looked rather fearsome but was actually a gentle giant! He suffered from being a communist at a time when the Cold War spurned such sympathies. But I owe him a great deal as he honed my compositional technique and aroused my intellectual curiosity. He was a towering intellectual and as a student went to read philosophy at Berlin University, whilst also taking piano lessons with the great Artur Schnabel. He was converted to Marxism in Berlin, but when he returned to London he took private composition lessons from John Ireland.

I was fortunate to win five prizes for composition at the Academy, including the coveted Frederick Corder Memorial Prize for the best composition by a graduating student, which happened to be my first Brass Quintet. I was also fortunate in that the renowned Philip Jones was in the audience at the premiere and he asked if his brass ensemble could include my Quintet on their British tour the following year – as we say in English, the answer was a 'no brainer'! The Quintet was also chosen as one of the finalist compositions in the 1967 BBC Young Composer's competition, and was then published by Novello, which remain my main publisher to the present day. It was also commercially recorded by the Hallé Brass Consort alongside brass quintets by Malcolm Arnold, John McCabe and Joseph Horovitz. It was my first break-through as a composer, at the age of 22.

Although I didn't write any music for brass band while I was a student, there was one exception: In 1966, whilst a third year student, I was asked to write a work for piano and band - my Concertante for Piano and Brass Band. I dedicated it to my wife to be, Susan Smith, as an engagement present. She is a very creative person in her own right, and we have collaborated on several choral works where she has

Vers l'âge de 8 ans, j'ai commencé à prendre des leçons de piano, puis un an plus tard, j'ai commencé à jouer du cor ténor dans l'orchestre junior de l'école de musique. Mes parents ne s'intéressaient pas beaucoup à la musique classique et il n'y en avait certainement pas à la maison, ni des disques ni à la radio; mais quand j'ai eu 11 ans et que j'ai commencé mes études secondaires, j'ai entendu pour la première fois, dans un cours d'initiation musicale, la musique de Brahms, sa 1ère Symphonie, qui m'a fait tomber à la renverse! Puis j'ai commencé à écouter beaucoup plus de musique classique et à collectionner des disques classiques, ce qui m'a amené à essayer d'écrire ma propre musique. Mes premières tentatives étaient bien sûr assez rudimentaires, mais j'ai progressivement acquis une technique de composition plus poussée. Mon "Prélude et Capriccio" (cornet et orchestre ou piano) et la "Rhapsodie symphonique" pour euphonium ont tous deux été écrits à l'âge de 17 ans (bien qu'ils aient été achevés et révisés un peu plus tard). À l'adolescence, mes "héros" compositeurs du répertoire pour orchestre étaient Wilfred Heaton, Eric Leidzen et Ray Steadman-Allen, mais je vivais dans un univers musical parallèle où mes autres "héros" étaient Beethoven, Brahms, Mahler, Bartok et Stravinsky, pour n'en citer que quelques-uns. À l'âge de 18 ans, j'ai obtenu une bourse d'études à la Royal Academy of Music de Londres, pour étudier la composition et le piano (1963-67). Mon professeur de composition était un compositeur anglais bien connu, Alan Bush, qui avait l'air plutôt redoutable mais qui était en fait un gentil géant ! Il souffrait d'être communiste à une époque où la guerre froide rejettait de telles sympathies. Mais je lui dois beaucoup, car il a affiné ma technique de composition et a éveillé ma curiosité intellectuelle. C'était un intellectuel de premier plan et, en tant qu'étudiant, il est allé apprendre la philosophie à l'université de Berlin, tout en prenant des cours de piano avec le grand Artur Schnabel. Il s'est converti au marxisme à Berlin, puis à son retour à Londres, il a pris des leçons privées de composition auprès de John Ireland.

J'ai eu la chance de remporter cinq prix de composition à l'Académie, dont le très convoité prix Frederick Corder Memorial Prize pour la meilleure composition d'un étudiant diplômé, qui se trouvait être mon premier quintette de cuivres. J'ai également eu la chance que le célèbre Philip Jones soit présent dans le public lors de la première et qu'il ait demandé si son ensemble de cuivres pouvait inclure mon quintette dans leur tournée britannique de l'année suivante - comme on dit en anglais, la réponse a été "no brainer" ! Le Quintette a également été choisi comme l'une des compositions finalistes du concours des jeunes compositeurs de la BBC en 1967, et a ensuite été publié par Novello, qui reste encore mon principal éditeur à ce jour. Il a également été enregistré commercialement par le Hallé Brass Consort aux côtés de quintettes de cuivres de Malcolm Arnold, John McCabe et Joseph Horovitz. Ce fut ma première percée en tant que compositeur, à l'âge de 22 ans.

Bien que je n'aie pas écrit de musique pour brass band lorsque j'étais étudiant, il y a eu une exception : En 1966, alors que j'étais étudiant en troisième année, on m'a demandé d'écrire une œuvre pour piano et

written the story/text/lyrics. One such collaboration, *The Salamander and the Moonraker*, a work for children's choir, narrators, and orchestra, commissioned by the Hallé Concerts Society in 2018, won an Ivors Composer Award in 2019.



1966 (age 21) performing the Concertante for piano and band at the Royal Festival Hall, London

orchestre - ma Concertante pour piano et orchestre d'harmonie. Je l'ai dédiée à ma future épouse, Susan Smith, en guise de cadeau de fiançailles. C'est une personne très créative à part entière, et nous avons collaboré à plusieurs œuvres chorales dont elle a écrit l'histoire/le texte/les paroles. L'une de ces collaborations, *The Salamander and the Moonraker*, une œuvre pour chœur d'enfants, narrateurs et orchestre, commandée par la Hallé Concerts Society en 2018, a remporté un prix Ivors de compositeur en 2019.



The Royal festival Hall London

To return to the Concertante: I performed the solo part at the Royal Festival Hall, London, with the International Staff Band at part of their 75th anniversary concert, and as a result of that performance I was contracted to the brass band publishing firm R.Smith from 1968-75, producing many works for band over the next seven years, most of which I am pleased to say are still being performed today: Prelude for an Occasion, Partita, Essay, The Plantagenets, Patterns, Concerto Grosso, and so on. This highly productive early period of my brass band writing ended with me being commissioned to write the test piece for the National Brass Band Championship Final at the Royal Albert Hall in 1977: Connotations. I was just 32 years of age and the youngest composer ever to have been chosen for that particular honour. A year earlier I had written two other works that were destined to become the most performed of all my brass band compositions: the Tuba Concerto and Variations on Laudate Dominum.

However, whilst I enjoyed such early successes as mentioned above, I also endured some rather disappointing moments. After leaving the Academy in 1967, I was commissioned by the English Chamber Orchestra to write a work for their South American Tour the following year. Their new music director at that time was one Daniel Barenboim; when I had finished the work, which I titled Music for Chamber Orchestra, I was asked to go and meet Barenboim and go through the work with him. I duly arrived at his large city apartment, and 'Danny' and I played through the work on the piano in duet form. He sight read incredibly well, and I struggled to match him. Such is the boldness of youth that I wasn't even nervous; but then Barenboim was not then the famous conductor he was later to become. Incidentally, his wife, the cellist Jacqueline du Pré, happened to be there that day and was very kind when she heard the work. Unfortunately, a few days later I was told that Barenboim didn't really like the work and would not be taking it on tour. That was a real hammer blow to my confidence, and one that took me many years to overcome. I lost faith in my ability as a composer, particularly in the genre of orchestral music. Ironically, many years later, a phone call from a BBC producer, asking me if I had anything for chamber orchestra, led to a BBC broadcast by the BBC Concert Orchestra. Since then it has been commercially recorded by the same orchestra with Bramwell Tovey (on the Chandos label) and has also had many concert performances, and so I don't think it is such a bad work. Perhaps Maestro Barenboim might have been wrong after all!

Pour en revenir à la Concertante : j'ai joué la partie soliste au Royal Festival Hall de Londres avec l'International Staff Band lors d'une partie de leur concert du 75e anniversaire, et à la suite de cette performance, j'ai été engagé par la maison d'édition de brass bands R.Smith de 1968 à 1975, produisant de nombreuses œuvres pour orchestre au cours des sept années suivantes, dont la plupart sont encore jouées aujourd'hui, j'en suis heureux : Prelude for an Occasion, Partita, Essay, The Plantagenets, Patterns, Concerto Grosso, etc. Cette première période très productive d'écriture pour brass band s'est terminée par la commande d'une pièce test pour la finale du championnat national de brass band au Royal Albert Hall en 1977 : Connotations. J'avais à peine 32 ans et j'étais le plus jeune compositeur à avoir été choisi pour cet honneur particulier. Un an plus tôt, j'avais écrit deux autres œuvres qui étaient destinées à devenir les plus jouées de toutes mes compositions pour brass band : le Concerto pour tuba et les Variations sur Laudate Dominum.

Cependant, si j'ai connu les premiers succès mentionnés ci-dessus, j'ai également connu des moments plutôt décevants. Après avoir quitté l'Académie en 1967, j'ai été chargé par l'English Chamber Orchestra d'écrire une œuvre pour leur tournée sud-américaine de l'année suivante. Leur nouveau directeur musical était alors un certain Daniel Barenboim ; lorsque j'ai terminé l'œuvre, que j'ai intitulée Music for Chamber Orchestra, on m'a demandé d'aller rencontrer Barenboim et de parcourir l'œuvre avec lui. Je suis donc arrivé à son grand appartement en ville et "Danny" et moi avons joué l'œuvre au piano en duo. Il lisait incroyablement bien, et j'ai eu du mal à le suivre. L'audace de la jeunesse est telle que je n'étais même pas nerveux ; mais Barenboim n'était alors pas le célèbre chef d'orchestre qu'il allait devenir. Soit dit en passant, sa femme, la violoncelliste Jacqueline du Pré, était présente ce jour-là et a été très gentille quand elle a entendu l'œuvre. Malheureusement, quelques jours plus tard, on m'a dit que Barenboim n'aimait pas vraiment l'œuvre et qu'il ne l'emmènerait pas en tournée. Ce fut un véritable coup de marteau sur ma confiance, et il m'a fallu de nombreuses années pour le surmonter. J'ai perdu confiance dans mes capacités de compositeur, en particulier dans le genre de la musique orchestrale. Ironiquement, de nombreuses années plus tard, un appel téléphonique d'un producteur de la BBC, me demandant si j'avais quelque chose pour orchestre de chambre, a conduit à une émission de la BBC par le BBC Concert Orchestra. Depuis lors, l'œuvre a été enregistrée commercialement par le même orchestre avec Bramwell Tovey (sur le label Chandos) et a également été jouée en concert à de nombreuses reprises, et je ne pense donc pas que ce soit une si mauvaise œuvre. Peut-être que le maestro Barenboïm s'est finalement trompé !



1967 - Jacqueline Dupré and Daniel Barenboim



1976 - with André Previn, Besses o' th' Barn bandroom, North Manchester.



Daniel Barenboim, born 15 November 1942 is a pianist and conductor who is a citizen of Argentina, Israel, Palestine, and Spain. The current general music director of the Berlin State Opera and the Staatskapelle Berlin, Barenboim previously served as Music Director of the Chicago Symphony Orchestra, the Orchestre de Paris and La Scala in Milan. Barenboim is known for his work with the West-Eastern Divan Orchestra, a Seville-based orchestra of young Arab and Israeli musicians.

André George Previn
April 6, 1929 - February 28, 2019 was a German-American pianist, composer, and conductor. His career had three prongs: Hollywood, jazz, and classical music. On each he achieved success, and the latter two were part of his life until the end.



Edward Gregson - pen and ink drawing c. 1977



With French Horn soloist Ib Lanzky-Otto, for a Swedish Radio recording of the Horn Concerto in the late 1970's.

Now for my non-composing professional life. As it is almost impossible to make a living purely as a classical composer; particularly when young, after graduating from the Academy I became a visiting music teacher at two primary schools. I then I became a visiting lecturer at two Education Colleges, which led to me being offered a permanent lectureship at Goldsmiths College, University of London. I joined the Music Department there in 1976, soon becoming Head of Composition and conductor of the student orchestra and contemporary music ensemble. In 1994 I was awarded a personal chair (Professorship). Then, in 1996, I was appointed Principal of the Royal Northern College of Music (RNCM) in Manchester – a wonderfully fulfilling time in my musical life. Although it is as a composer that I should like to be remembered, some of my fondest musical memories were during my time at the RNCM. I shall never forget drinking vodka with Slava Rostropovich after he gave a sensational masterclass to a packed concert hall, or watching wonderful opera performances from student singers destined to become world stars of the future, or co-founding the annual chamber music festivals, which started off with a long weekend of Haydn's complete string quartets, performed by a variety of professional, student, and amateur string quartets; trips to Beijing, Shanghai, Tokyo, St.Petersburg, to sign exchange agreements with their National conservatoires, countless visits to conservatoire conferences in many European cities and the USA, taking world famous musicians out for dinner – a kaleidoscope of happy memories!

But perhaps of equal importance, at least for readers of *Mon Coup de Coeur*, was the small part I played in enabling the RNCM to take over their annual Festival of Brass from the BBC. This was an event which Paul Hindmarsh, then a Senior Music Producer at the BBC in Manchester, had founded and ran very successfully, particularly as all the concerts were broadcast on BBC Radio 3 (the BBC's classical radio station). However, since transferring the Festival to the RNCM he has developed it over the last twenty years into arguably the greatest brass band festival in the world, where one can hear new contemporary repertoire alongside masterpieces from the past, performed by the very best British bands, conductors, and international soloists. Bravo Paul !

Passons maintenant à ma vie professionnelle non composée. Comme il est presque impossible de gagner sa vie uniquement en tant que compositeur classique, surtout quand on est jeune, après avoir obtenu mon diplôme de l'Académie, je suis devenu professeur de musique invité dans deux écoles primaires. Je suis ensuite devenu professeur invité dans deux écoles primaires, ce qui m'a valu de me voir offrir un poste de professeur permanent au Goldsmiths College de l'université de Londres. J'y ai rejoint le département de musique en 1976, où j'ai rapidement été nommé chef de la composition et chef de l'orchestre des étudiants et de l'ensemble de musique contemporaine. En 1994, j'ai obtenu une chaire personnelle (professorat). Puis, en 1996, j'ai été nommé directeur du Royal Northern College of Music (RNCM) de Manchester - une période merveilleusement satisfaisante de ma vie musicale. Bien que ce soit en tant que compositeur que j'aimerais que l'on se souvienne de moi, certains de mes plus beaux souvenirs musicaux remontent à l'époque où j'étais au RNCM. Je n'oublierai jamais avoir bu de la vodka avec Slava Rostropovich après qu'il ait donné un masterclass sensationnel dans une salle de concert bondée, ou avoir assisté à de merveilleuses représentations d'opéra par des étudiants chanteurs destinés à devenir les stars mondiales de demain, ou encore avoir cofondé les festivals annuels de musique de chambre, qui ont débuté par un long week-end de l'intégrale des quatuors à cordes de Haydn, interprétée par divers quatuors à cordes professionnels, étudiants et amateurs; des voyages à Pékin, Shanghai, Tokyo, St. Pétersbourg, pour signer des accords d'échange avec leurs conservatoires nationaux, d'innombrables visites aux conférences des conservatoires dans de nombreuses villes européennes et aux États-Unis, en invitant des musiciens de renommée mondiale à dîner - un kaléidoscope de souvenirs heureux !

*Mais peut-être tout aussi important, du moins pour les lecteurs de *Mon Coup de Coeur*, a été le petit rôle que j'ai joué pour permettre au RNCM de prendre le relais de la BBC pour leur Festival annuel de cuivres. C'était un événement que Paul Hindmarsh, alors producteur de musique senior à la BBC à Manchester, avait fondé et dirigé avec beaucoup de succès, d'autant plus que tous les concerts étaient diffusés sur BBC Radio 3 (la station de radio classique de la BBC). Cependant, depuis qu'il a transféré le festival au RNCM, il l'a*



Edward Gregson was Principal of the Royal Northern College of Music in Manchester between 1996 and 2008.

in the 1980's I started composing again for orchestras, as well as writing more instrumental music. I composed a Concerto for Orchestra, a Piano Sonata, a Missa Brevis, a Trumpet Concerto, and so on. I also worked at the Royal Shakespeare Company for two years, writing the music for two cycles of Shakespeare's History Plays – a wonderful time in so many ways. I also responded to a commission to write another National Brass Band Finals test piece, this time Dances and Arias (1984). Since then, I have returned to writing for brass bands only about every seven years: Of Men and Mountains (1991), The Trumpets of the Angels (2000), Rococo Variations (2008), Symphony in two movements (2012), Of Distant Memories (2013), and The World Rejoicing (2020). But why, might you ask, have I written so little for brass bands in the last thirty-five years? The answer is that I wanted my band music to remain 'fresh', as well as wishing to explore other compositional avenues.

I think it is true to say that I have always had one foot in, and one foot out, of the brass band world. However, it is a medium I love, and I admire the dedication and enthusiasm of the players and conductors who together make this one of the most exciting forms of amateur music-making in the world. In the 1970's I conducted a brass band (but using French horns) called London Collegiate Brass, an ensemble consisting of some of the finest brass students from the London conservatoires. We played a lot of contemporary repertoire, which as a composer I was obviously intent on doing. Around the same time, I became the co-editor of a new magazine for brass players, both amateur and professional, called 'Sounding Brass'. In the 80's I was a member of the Music Commission for Boosey and Hawkes when they owned the National Finals, and we were successful in reinstating Wilfred Heaton's Contest Music as the test piece for the British National Finals after it had been rejected ten years previously.

I have adjudicated brass and wind band competitions in Europe and beyond, and given many workshops and masterclasses worldwide. I was the founding music director of the National Youth Brass Band of Wales (a training ground for many of the current players in Cory and Tredegar bands). Additionally, I have conducted brass and wind band concerts of my own music around the world. So you can see perhaps that my interest and participation in the world of brass bands has been a 'constant' in my professional life.

développé au cours des vingt dernières années pour en faire sans doute le plus grand festival de fanfares du monde, où l'on peut entendre le nouveau répertoire contemporain aux côtés des chefs-d'œuvre du passé, interprétés par les meilleurs orchestres britanniques, chefs d'orchestre et solistes internationaux. Bravo Paul !



Mstislav Leopoldovich Rostropovich (1927 - 2007)

Between 1985 and 2006, Paul Hindmarsh was a Producer for BBC Radio 3, working on a range of programmes with an emphasis on chamber, choral and brass band music. He established the BBC (now RNCM) Festival of Brass in 1990 and received several Sony Award nominations and one bronze prize.

Dans les années 1980, j'ai recommencé à composer pour des orchestres et à écrire de la musique plus instrumentale. J'ai composé un concerto pour orchestre, une sonate pour piano, une Missa Brevis, un concerto pour trompette, etc. J'ai également travaillé pendant deux ans à la Royal Shakespeare Company, où j'ai écrit la musique de deux cycles des History Plays de Shakespeare - un moment merveilleux à bien des égards. J'ai également répondu à une commande pour écrire une autre pièce test de la finale du National Brass Band, cette fois-ci Dances and Arias (1984). Depuis lors, je n'ai recommencé à écrire pour des brass bands que tous les sept ans environ : Of Men and Mountains (1991), The Trumpets of the Angels (2000), Rococo Variations (2008), Symphonie en deux mouvements (2012), Of Distant Memories (2013), et The World Rejoicing (2020). Mais pourquoi, me demanderez-vous, ai-je écrit si peu pour les brass bands au cours des trente-cinq dernières années ? La réponse est que je voulais que ma musique de brass band reste "fraîche" et que je souhaitais explorer d'autres voies de composition.

Je pense qu'il est vrai de dire que j'ai toujours eu un pied dans le monde des brass bands et un pied en dehors de celui-ci. Cependant, c'est un médium que j'aime et j'admire le dévouement et l'enthousiasme des musiciens et des chefs d'orchestre qui, ensemble, en font l'une des formes de musique amateur les plus passionnantes au monde. Dans les années 1970, j'ai dirigé un orchestre de cuivres (mais en utilisant des cors français) appelé London Collegiate Brass, un ensemble composé de certains des meilleurs élèves de cuivres des conservatoires de Londres. Nous jouions beaucoup de répertoire contemporain, ce que, en tant que compositeur, j'avais évidemment l'intention de faire. À peu près à la même époque, je suis devenu le co-rédacteur en chef d'un nouveau magazine pour les musiciens de cuivres, amateurs et professionnels, appelé "Sounding Brass". Dans les années 80, j'étais membre de la Commission de musique pour Boosey et Hawkes lorsqu'ils étaient propriétaires des finales nationales, et nous avons réussi à rétablir la musique de concours de Wilfred Heaton comme pièce test pour les finales nationales britanniques après qu'elle ait été rejetée dix ans auparavant. J'ai participé à des concours de cuivres et d'orchestres à vent en Europe et au-delà, et j'ai donné de nombreux ateliers et masterclasses dans le monde entier. J'ai été le directeur musical fondateur du National Youth Brass Band of Wales (un terrain d'entraînement pour de nombreux musiciens actuels des orchestres Cory et Tredegar). En outre, j'ai dirigé des concerts de cuivres et d'orchestres à vent de ma propre musique dans le monde entier. Vous pouvez donc peut-être constater que mon intérêt et ma participation au monde des brass bands ont été une "constante" dans ma vie professionnelle.



1982 - Gregson conducting the Goldsmiths College student orchestra when he was a lecturer there.



1985 - conducting Brighouse & Rastrick Band, with Robert Childs euphonium soloist, in a BBC studio recording of Gregson's Symphonic Rhapsody.

The 1990's were a busy time. As well as starting a new professional life in Manchester I was commissioned by the BBC to write a Clarinet Concerto (1994), followed by commissions for a Piano Concerto (1997), Violin Concerto (1999), and a choral symphony: The Dance, forever the Dance (also 1999). The early 90's also saw the beginning of an ambitious recording venture to record my complete works for brass band, at the behest of Nicholas Childs and his newly founded Doyen recording label. To date we have completed six volumes, with a seventh due for release early next year.

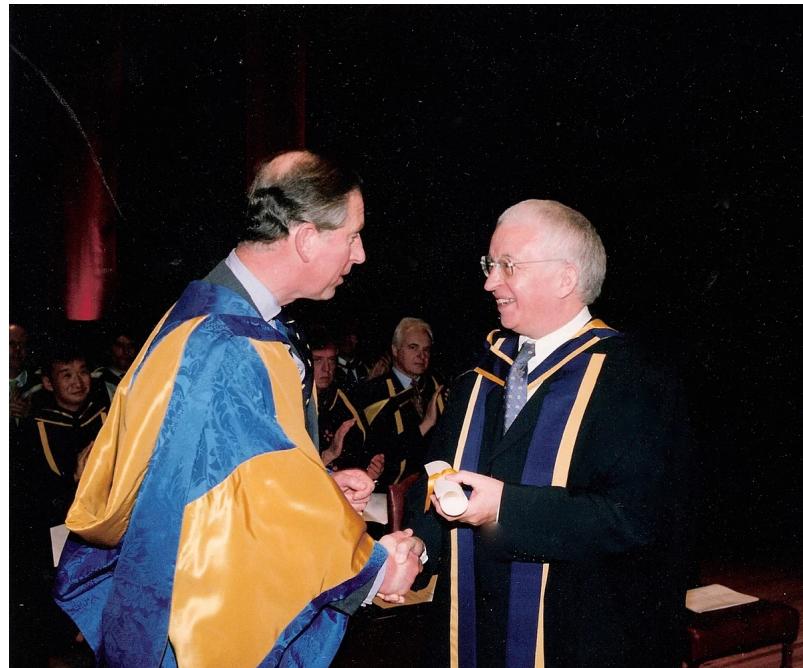
Les années 1990 ont été une période très active. En plus de commencer une nouvelle vie professionnelle à Manchester, la BBC m'a commandé un concerto pour clarinette (1994), puis un concerto pour piano (1997), un concerto pour violon (1999) et une symphonie chorale : The Dance, forever the Dance (également 1999). Le début des années 90 a également vu le début d'une ambitieuse entreprise d'enregistrement de mes œuvres complètes pour brass bands, à la demande de Nicholas Childs et de son nouveau label d'enregistrement Doyen. À ce jour, nous avons terminé six volumes, et un septième devrait sortir au début de l'année prochaine.



1991 - Portrait at the time of writing 'Of Men and Mountains' in 1991



Guest conductor with the National Youth Band of Switzerland in 1996



2000 - Receiving Honorary Fellowship of the Royal College of Music, London, from the Prince of Wales

The first decade of the new century saw the start of another recording venture – this time with Chandos Records. Four albums of my orchestral music and concertos have been released to date, with a fifth, music for symphonic brass and percussion: Music of the Angels, with London Brass, released last April. It was an honour that this recording won the Editor's Award from the British Bandsman, and CD of the Year from 4barsrest. More recently the record label Naxos has commenced a three-album cycle of my instrumental and chamber music – the first, my complete music for piano, was released last August.



Taking a bow after the North American premiere of his large orchestral composition, 'Dream Song', with the Vancouver Symphony Orchestra conducted by Bramwell Tovey

La première décennie du nouveau siècle a vu le début d'une nouvelle aventure discographique, cette fois avec Chandos Records. Quatre albums de ma musique d'orchestre et de mes concertos ont été publiés à ce jour, avec un cinquième, de la musique pour cuivres symphoniques et percussions : *Music of the Angels*, avec London Brass, sorti en avril dernier. C'est un honneur que cet enregistrement ait remporté le prix de l'éditeur du *British Bandsman*, et le CD de l'année de *4barsrest*. Plus récemment, la maison de disques Naxos a entamé un cycle de trois albums de ma musique instrumentale et de chambre - le premier, mon intégrale pour piano, est sorti en août dernier.



Edward Gregson



2005 - left-right: Philip Wilby, Paul Hindmarsh, Elgar Howarth, Edward Gregson, Bramwell Tovey - at the RNCM Festival of Brass premiere of 'Variations on a theme by Tippett,' the four composers all writing variations.



Interview with Stein Skorpholm during a visit to Bergen for the Norwegian premiere of *Of Distant Memories* at their National Championship in 2014.

I retired from the RNCM in 2008 in order to concentrate on composition. In 2010 I was commissioned by the BBC to write a new work for the 'Mahler in Manchester' festival, writing a companion piece, *Dream Song*, to Mahler's 6th Symphony. Since my retirement from the 'day job', I have also completed more concertos – for saxophone, flute, cello, cornet, euphonium and oboe – as well as choral music, chamber music (including two string quartets), instrumental music, and of course more major works for brass band. In 2016 I was Composer-in-Association with Black Dyke Band, composing two works for band: *Cornet Concerto* and *Four Etudes*. The following year I was Composer in Residence at the Presteigne Festival in Wales. 2020 marked my 75th birthday, but because of the Covid-19 pandemic all musical plans to celebrate it were either cancelled or postponed. One of the most disappointing was the postponement of the five European countries commission *The World rejoicing*. Like all the banding world I am hoping for a return to normality this year and to be able to attend the long-awaited premieres, one of which will of course be in Switzerland. In the meantime, I shall continue to do what I think I do best: composing !

Fun facts

Age: 75

Married: Sue (dedicatee of *Concertante for Piano and Brass Band*, *Connotations*, *Dream Song*)

Je me suis retiré du RNCM en 2008 pour me concentrer sur la composition. En 2010, la BBC m'a commandé une nouvelle œuvre pour le festival "Mahler in Manchester", en écrivant une pièce complémentaire, *Dream Song*, pour la 6e symphonie de Mahler. Depuis que j'ai pris ma retraite de mon "travail quotidien", j'ai également écrit d'autres concertos - pour saxophone, flûte, violoncelle, cornet, euphonium et hautbois - ainsi que de la musique chorale, de la musique de chambre (y compris deux quatuors à cordes), de la musique instrumentale et, bien sûr, d'autres grandes œuvres pour fanfare. En 2016, j'étais compositeur associé à la Black Dyke Band, et j'ai composé deux œuvres pour orchestre : *Concerto pour cornet* et *Quatre études*. L'année suivante, j'étais compositeur en résidence au festival Presteigne au Pays de Galles. L'année 2020 a marqué mon 75e anniversaire, mais en raison de la pandémie Covid-19, tous les projets musicaux pour le célébrer ont été soit annulés soit reportés. L'un des plus décevants a été le report de la commission des cinq pays européens *The World rejoicing*. Comme tout le monde du brass band, j'espère un retour à la normale cette année et pouvoir assister aux premières tant attendues, dont une en Suisse bien sûr. En attendant, je continuerai à faire ce que je pense être le mieux : composer !

Children: Mark (actor, drama teacher) and Justin (civil servant, and would-be songwriter)
Hobbies: Walking with Sue and the dogs, cooking, wine, watching sport on tv
Favourite composer: Brahms
Least favourite composer: Philip Glass
Favourite popular music: The Beatles, Alan Parsons Project, Abba, Queen, Frank Sinatra, Count Basie, Duke Ellington, Earth, Wind and Fire.
Favourite instrument: Piano – a beautiful handmade concert Yamaha 'S' range
Favourite poet: John Donne
Favourite film: Cinema Paradiso
Favourite sport/team: Football – Tottenham Hotspur
Favourite drinks: gin & tonic, claret

Edward Gregson | ecdm



Trumpet section of London Brass during recording sessions for 'Music of the Angels' in 2018

Edward Gregson: selected discography

Gregson: Orchestral Music - Chandos vol 1 (CHAN 10105)

incl. Violin Concerto, Clarinet Concerto
 Olivier Charlier (violin), Michael Collins (clarinet)
 BBC Philharmonic/Martyn Brabbins

Gregson: Orchestral Music – Chandos vol 2 (CHAN 10478)

Piano Concerto, Saxophone, Concerto, Trumpet Concerto
 Nelson Goerner (piano), Nobuya Sugawa (saxophone), Ole Edvard Antonsen (trumpet)
 BBC Philharmonic/Clark Rundell

Gregson: Orchestral Music – Chandos vol 3 (CHAN 10627)

incl. Music for Chamber Orchestra, Cello Concerto, Trombone Concerto
 Guy Johnstone (cello), Peter Moore (trombone)
 BBC Concert Orchestra/Bramwell Tovey

Gregson: Orchestral Music – Chandos vol 4 (CHAN 10822)

Dream Song, Flute Concerto, Horn Concerto, Concerto for Orchestra
 Wissam Boustany (flute), Richard Watkins (horn)
 BBC Philharmonic/Tovey

Music of the Angels - Chandos (CHAN 20127)

Music for Symphonic Brass and Percussion
 London Brass/Rumon Gamba

Gregson – Complete Music for solo piano - Naxos 8.574222

Murray McLachlan (piano)

Gregson – music for brass band vol 1 - Doyen (DOY 017)

Incl. Connotations, Dances and Arias, Of Men and Mountains, Horn Concerto
 Frank Lloyd (horn), Desford Colliery Band/Gregson

The Trumpets of the Angels (Gregson vol 4) - Doyen (DOY 185)

Incl. The Trumpets of the Angels, Tuba Concerto, Symphonic Rhapsody, An Age of Kings
 Joseph Cook (tuba), David Thornton (euphonium), Black Dyke Band/Nicholas Childs

Symphony (Gregson vol 5) Doyen (DOY 319)

incl. Symphony in two movements, Of Distant Memories, Rococo Variations
 Black Dyke Band/Childs

Dances and Arias (Gregson vol 6) - Doyen (DOY 369)

Incl. Dances and Arias, Cornet Concerto, Four Etudes
 Richard Marshall (cornet), Black Dyke Band/Childs



2017 - with Richard Marshall and Nicholas Childs at the recording session for Gregson's Cornet Concerto

Edward Gregson's awards

1988 Nominated for Ivor Novello Award (best theme from a radio or TV production)
 1990 Fellow - Royal Academy of Music
 1996 Honorary Doctor of Music - University of Sunderland
 1997 Honorary Fellow - Dartington College of the Arts
 1998 Iles Medal of the Worshipful Company of Musicians

2007 Honorary Doctor of the University - University of Central England in Birmingham
 2008 Honorary Doctor of Music - University of Manchester
 2008 Honorary Companion - Royal Northern College of Music
 2008 Honorary Fellow - Leeds College of Music

1998 Honorary Doctor of Music - Sunderland University
 1999 Honorary Fellow - London College of Music
 1999 Honorary Fellow - Royal Northern College of Music
 2000 Honorary Fellow - Royal College of Music
 2002 Editor's Choice, Gramophone magazine – Violin Concerto, Clarinet Concerto; Olivier Charlier (violin), Michael Collins (clarinet), BBC Philharmonic/Martyn Brabbins/Chandos
 2004 Honorary Doctor of the Arts - Manchester Metropolitan University
 2004 CD of the Year - British Bandsman & Brass Band World (The Trumpets of the Angels/ Black Dyke Band/Nicholas Childs/Doyen)
 2006 Honorary Doctor of Music - Lancaster University

Edward Gregson | ecdm

2009 Honorary Doctor of Music - University of Chester
 2013 Nominated for Ivors Composer Award (Symphony in two movements)
 2013 BUMA (Netherlands) Brass Award
 2015 President's Award - North American Brass Band Association
 2017 CD of the Year - British Bandsman, Brass band World & 4BarsRest (Dances and Arias/Black Dyke Band/Nicholas Childs/Doyen)
 2017 Nominated for Ivors Composer Award (Four Études)
 2019 Herbert Whitely Award - British Bandsman
 2019 Ivors Composer Award (The Salamander and the Moonraker)
 2020 CD of the Year - 4Bars Rest; British Bandsman Editor's Award (Music of the Angels/ London Brass/Rumon Gamba/Chandos)

**Edward Gregson's music**

Edward Gregson : The Salamander and the Moonraker: an adventure story in Music.
 Story and text: Susan Gregson
 The Hallé, Hallé Children's Choir Conductor: Stephen Bell Narrators: Christy Matthews & Zoe Villiers Director: David Shirley. 15 August 2020

Edward Gregson : The Sword and the Crown
 Taipei Youth Wind Orchestra China, 15 July 2012

Edward Gregson : The Kings go Forth (Part 2)
 25th Anniversary Concert of La Lira de Pozuelo. Held on 20 June 2015 at the "El Torreón" Auditorium in Pozuelo de Alarcón (Madrid). Conductor : Maximiliano Santos Ferrer

Edward Gregson : Of Distant Memories – Music In An Olden Style.
 Performed by Brass Band 13 Etoiles conducted by James Gourlay Winner Band of 26th Besson Swiss Open Contest 26th September 2014, KKL Lucerne 17th World Band Festival Luzern

Edward Gregson: The United States Coast Guard Band performs Celebration at the 63rd Midwest Clinic, New London, Connecticut, 16 December 2009. Conductor : CDR Kenneth W Megan

The Music of Edward Gregson: Recording at the Henry Wood Hall Interviews from the 2019 Chandos recording session of Edward Gregson's 'Symphony in Two Movements' for symphonic brass at the Henry Wood Hall with London Brass. Conductor, Rumon Gamba, David Childs, Ralph Couzens (Managing Director of Chandos Records), and the composer speak to Novello ahead of the release in Spring 2020.

Edward Gregson : Euphonium Concerto
 Brass Festival Linz 2018 - Gala Concert David Childs and Tredegar Town Band Conductor: Ian Porthouse

Edward Gregson : The Kings go Forth
 18, January 2013 Minatomirai Hall, Yokohama Orchestra : WISH Wind Orchestra

Edward Gregson : Aztec Dances
 George Enescu" Hall, Bucharest International Week of Contemporary Music, 21 May 2019 Ion Bogdan

Edward Gregson : Variations on Laudate Dominum (revised edition) Winning performance at the Dutch Brass band Championships 2014, by Constantijn Huygens. Directed by Richard Visser.

Edward Gregson : Connotations
Black Dyke Mills Band, Major Peter Parkes, conductor, Phillip McCann, principal cornet.
"The classic recording by Black Dyke in 1977 of Connotations, when they won the UK National. It's a little old fashioned sounding now perhaps, but still a terrific performance" Edward Gregson

Edward Gregson gives the keynote address at The Brass Band Conference 2019. The subject of the conference was better banding for all and Edward was given free rein to introduce the subject from the outside in. Edward discusses the direction of composition, the value of competition and tradition as well as touching on some of the more controversial elements in banding. He opens the door to look at areas for improvement as well as existing strengths.

The interview of Edward Gregson - January 2021

Dear Edward, composing really is in your blood! At the age of 17, you were already composing music inspired by Beethoven, Brahms, Bartok and Stravinsky among others (four composers with such radically different styles). Do you think that the music you are composing today is still under the influence of these composers? Or can a composer completely free himself from his influences and write truly new music?

When you are a young composer you are directly influenced by other composers in your style of writing. As you mature those influences get less obvious. The four composers you have mentioned were all radicals in their own individual ways, and I have certainly been influenced by Bartok and Stravinsky, and to some extent I still am. The main components of such influences have been their use of asymmetrical time signatures, motoric rhythms, and bold and unconventional harmonies; also, their use of simple folk song in a new way. Additionally, Bartok's original use of counterpoint still is an influence on my music. As for your last question, very few composers are ahead of their time enough to be able to write truly 'new' music. That takes a certain kind of daring and genius, which most of us do not possess.

I listened carefully to Kings go Forth. This very suggestive music, with a mixture of medieval accents, jazzy sounds and super contemporary style would be perfect for the big screen. Have you ever been asked to compose for the film industry?

I have dabbled on a few occasions with writing for film and television. In the earlier part of my career I did some 'ghost' writing for the film 'Superman 3', but to be a successful film composer I think you have to be either 'in' or 'out' - in other words either a media composer or a concert composer - and I chose the latter. However, I have written some important music for the theatre, and that is quite different. My years spent working with the Royal Shakespeare Company in Stratford-upon-Avon were great fun, but also a huge challenge. When you write for the theatre you have to summon up a mood in a few seconds, and you're also at the behest of the Director, whose decisions about everything are final!

Your piece The Sword and Crown combining medieval tones with contemporary rhythms too is also incredible. You seem to have a special admiration for the horns, since you always find them a privileged place in your classical compositions. Was it the instrument that you played when you were young?

I think you mean the French Horn rather than the saxhorn family? I have always been fond of the sound of French Horns, and in my symphonic music and music for wind bands I exploit that sound world extensively. Is there anything more thrilling than four horns playing a unison passage 'ff'? I think not – just look at Wagner (particularly the 'Ring cycle'), Mahler (opening of the 3rd Symphony), and Strauss (any of the tone poems), as three of the greatest exponents of that sound world!

You have worked with great careerist Daniel Barenboim, with more discreet but also major conductor of the 20th century André Previn (famous for his legendary recordings of Tchaikovsky, Rachmaninov, and Prokoviev with the London Symphony Orchestra) and of course with

L'interview d'Edward Gregson de janvier 2021

Cher Edward, vous aviez vraiment la composition dans le sang ! à 17 ans vous composiez déjà, inspiré par Beethoven, Brahms, Bartok, Stravinsky et d'autres. 4 compositeurs à la musique tellement différente. Pensez-vous que votre musique d'aujourd'hui subit toujours ces influences ? ou un compositeur peut-il s'affranchir complètement de ses influences et écrire de la musique vraiment nouvelle ?

Lorsque vous êtes un jeune compositeur, vous êtes directement influencé par d'autres compositeurs dans votre style d'écriture. Au fur et à mesure que vous vieillissez, ces influences deviennent moins évidentes. Les quatre compositeurs que vous avez mentionnés étaient tous radicaux à leur manière, et j'ai certainement été influencé par Bartok et Stravinsky, et je le suis toujours dans une certaine mesure. Les principaux éléments de ces influences ont été leur utilisation de signatures temporelles asymétriques, de rythmes motorisés et d'harmonies audacieuses et non conventionnelles, ainsi que leur utilisation d'une nouvelle manière de la chanson populaire simple. De plus, l'utilisation originale du contrepoint par Bartok a toujours une influence sur ma musique. En ce qui concerne votre dernière question, très peu de compositeurs sont suffisamment en avance sur leur temps pour pouvoir écrire de la musique vraiment "nouvelle". Cela demande une certaine forme d'audace et de génie, que la plupart d'entre nous ne possèdent pas.

J'ai écouté avec attention Kings go Forth. Cette musique très évocative serait parfaite pour le grand écran. Des accents médiévaux en passant par du jazz et de la musique très contemporaine. On ne vous a jamais sollicité pour écrire de la musique de film ?

Je me suis essayé à plusieurs reprises à l'écriture pour le cinéma et la télévision. Au début de ma carrière, j'ai écrit pour le film "Superman 3", mais pour être un compositeur de film à succès, je pense qu'il faut être soit "in" soit "out", c'est-à-dire soit un compositeur pour les médias ou un compositeur de concert, et j'ai choisi le second. Cependant, j'ai écrit des musiques importantes pour le théâtre, et c'est tout à fait différent. Les années que j'ai passées à travailler avec la Royal Shakespeare Company à Stratford-upon-Avon ont été très amusantes, mais aussi un énorme défi. Lorsque vous écrivez pour le théâtre, vous devez créer une ambiance en quelques secondes, et vous êtes aussi à la demande du directeur, dont les décisions sur tout sont finales !

Votre œuvre The Sword and Crown est aussi spectaculaire et elle mêle aussi des airs médiévaux avec une rythmique moderne. Vous aimez visiblement les cors et vous leur donnez toujours, dans vos œuvres classiques, une place de choix. C'était votre instrument de jeunesse ?

Je pense que vous voulez parler du cor français plutôt que de la famille des saxhorns ? J'ai toujours aimé le son du cor, et dans ma musique symphonique et celle pour orchestre d'instruments à vent, j'exploite largement ce monde sonore. Y a-t-il quelque chose de plus excitant que quatre cors jouant un passage à l'unisson "ff" ? Je ne pense pas - il suffit de regarder Wagner (en particulier le "Ring cycle"), Mahler (ouverture de la 3ème symphonie), et Strauss (n'importe quel poème symphonique), comme trois des plus grands représentants de ce monde sonore !

the amazing Rostropovich! Now it sure was a different time... But how was it to work with these musicians who then became legendary?

Well, it would be untrue to say that I 'worked' with them – more accurate to say that our paths crossed. In the case of Barenboim it was not a happy memory, but with Previn and Rostropovich it very much was. Indeed, Previn was present at the premiere of my Tuba Concerto in 1976 and interviewed me for a BBC television documentary. But I have also worked with many other great musicians who have performed and/or recorded my music – for example conductors such as Gianandrea Noseda, Bramwell Tovey, Martyn Brabbins, and Douglas Bostock; and soloists such as Olivier Charlier, Michael Collins, James Watson, Nelson Goerner, Ole Edvard Antonsen, Nobuya Sugawa, and David Childs. It has been a privilege to be able to share my musical ideas with such wonderful musicians.

It is with a certain nostalgia that you talk about your time as principal of the RNCM of Manchester. Some of the musicians which you met back then have later become famous in the world of brass bands. Can you tell us more about them ?

Yes indeed, but there are too many to mention, as the list is almost endless. Most of them started life as students at the RNCM either just before I went there, or during my time there; in terms of top brass band instrumentalists here are some, in no particular order: Martin Winter, John Barber, Mark Wilkinson, Owen Farr, David Childs, Adam Frey, Simone Rebello, David Thornton, Katrina Marzella, Tom Hutchinson, Les Neish, Gary Curtin, Kathleen Gaspoz Philippe Schwartz, Jonathan Bates, and conductors Phillippe Bach and Michael Fowles, and many, many more. It's quite a list, is it not, and it makes me realise how important the RNCM has been in the musical education of so many top brass band musicians. But I must also give credit to the teachers involved, from Howard Snell, who was responsible for the establishment of the brass band course, to James Gourlay, who I appointed as Head of Brass, and then as Head of School of Wind, Brass and Percussion. The RNCM is a great place to study and I can recommend it to any young musicians out there thinking about their next steps in life.

In 1996, you conducted the National Youth Band of Switzerland. What memories have you kept of that occasion?

Well I certainly remember having a good time, with your fine traditional Swiss hospitality. It was at a time when a new generation of young Swiss instrumentalists was coming to the fore, and so the National Youth Band had some of the very best future stars of Swiss banding. We rehearsed and performed a difficult repertoire, but the band played really well. We were fortunate in having a line-up of top British and Swiss tutors, who did a great job in the sectional rehearsals. I also remember that my wife and I went off for a mini-holiday in the Swiss mountains and lakes, which was also memorable.

In the 90's, you started to record all your brass band works with the famous Black Dyke band under James Watson, and later on Nicholas Childs. Can you tell us more about this experience of working with one of the world's best brass bands ?

Nicholas Childs asked me if I would be interested in commencing a project with him for his new recording label, Doyen, to record all my brass band music. It was real honour to think that my music would be celebrated in such a way. In fact, Volume 1, was recorded with the Desford Colliery Band with me conducting. This was at a time when Desford was one of the UK's leading bands (Howard Snell had been their conductor). Volume 2 was with Black Dyke under James Watson, who was then their Music Director. Volume 3 was with the Fairey Band under James Gourlay (both 'Jim's' were long-standing friends and professional colleagues of mine). Then volumes 4-6 were recorded with Black Dyke under Nicholas Childs and have all been award-winning CDs. We have Volume 7 in the planning stage, when once again Black Dyke and Nicholas Childs will be recording a mixture of old and new repertoire. This will include premiere recordings of 'The World rejoicing' and the Euphonium Concerto, with David Childs (who commissioned the concerto) as soloist. It should be an outstanding recording. I am immensely grateful to Nicholas Childs, and World of Brass, for having such faith in my music. Doyen has also released CDs of my music for symphonic brass and wind band.

You have been awarded honours by Her Majesty Queen Elizabeth and Prince Charles. I am sure these were moments of intense honour and pride. Can you tell us more about them?

Well, of course, as you say, I felt very proud in receiving these honours. The one from HM The Queen was on behalf of the RNCM, a Queen's Anniversary Prize for Higher Education, and so that was not a personal one, but the others were. I received my FRAM from Princess Diana, and my FRCM from the Prince of Wales. They were Presidents of the Royal Academy of Music and the Royal College of Music respectively.

Vous avez côtoyé Daniel Barenboim dont on connaît l'immense carrière et André Previn, un peu plus discret mais aussi un chef majeur du 20ème siècle (avec des enregistrements de légende avec le London Symphony Orchestra de Tchaïkovsky, Rachmaninov et Prokoviev) et bien sûr l'immense Rostropovich ! Bon c'était une autre époque mais comment étaient ces musiciens devenus légendaires ?

Il serait faux de dire que j'ai "travaillé" avec eux - il serait plus exact de dire que nos chemins se sont croisés. Dans le cas de Barenboim, ce n'était pas un souvenir heureux, mais avec Previn et Rostropovich, ça l'était beaucoup. En effet, Previn était présent lors de la première de mon Concerto pour tuba en 1976 et m'a interviewé pour un documentaire télévisé de la BBC. Mais j'ai également travaillé avec de nombreux autres grands musiciens qui ont interprété et/ou enregistré ma musique - par exemple des chefs d'orchestre comme Gianandrea Noseda, Bramwell Tovey, Martyn Brabbins et Douglas Bostock, et des solistes comme Olivier Charlier, Michael Collins, James Watson, Nelson Goerner, Ole Edvard Antonsen, Nobuya Sugawa et David Childs. Ce fut un privilège de pouvoir partager mes idées musicales avec des musiciens aussi merveilleux.

Vous parlez avec une certaine nostalgie et bonheur de vos années à la direction du RNCM à Manchester. Vous aviez connu des élèves musiciens qui sont devenus célèbres dans le monde du brass band. Parlez-nous de certains d'entre eux ?

Oui, mais ils sont trop nombreux pour être mentionnés, car la liste est presque infinie. La plupart d'entre eux ont commencé leur vie d'étudiant au RNCM soit juste avant que j'y aille, soit pendant mon séjour là-bas; en termes de grands instrumentistes de brass band, en voici quelques-uns, sans ordre particulier: Martin Winter, John Barber, Mark Wilkinson, Owen Farr, David Childs, Adam Frey, Simone Rebello, David Thornton, Katrina Marzella, Tom Hutchinson, Les Neish, Gary Curtin, Kathleen Gaspoz Philippe Schwartz, Jonathan Bates, et les chefs d'orchestre Phillippe Bach et Michael Fowles, et bien d'autres encore. C'est une sacrée liste, n'est-ce pas, et cela me fait réaliser l'importance du RNCM dans l'éducation musicale de tant de musiciens de haut niveau des brass bands. Mais je dois aussi rendre hommage aux professeurs impliqués, de Howard Snell, qui a été responsable de la mise en place du cours de brass band, à James Gourlay, que j'ai nommé chef du brass band, puis chef de l'école d'instruments à vent, de cuivres et de percussions. Le RNCM est un endroit formidable pour étudier et je peux le recommander à tous les jeunes musiciens qui réfléchissent à leurs prochaines étapes dans la vie.

en 1996 vous avez dirigé le National Youth Band of Switzerland en avez-vous gardé des souvenirs ?

Je me souviens certainement d'avoir passé un bon moment, avec votre belle hospitalité suisse traditionnelle. C'était à l'époque où une nouvelle génération de jeunes instrumentistes suisses se faisait connaître, et le National Youth Band comptait donc parmi ses membres certaines des meilleures futures stars du brass band suisse. Nous avons répété et joué un répertoire difficile, mais le groupe a très bien joué. Nous avons eu la chance d'avoir une équipe de professeurs britanniques et suisses de haut niveau, qui ont fait un excellent travail lors des répétitions par sections. Je me souviens aussi que ma femme et moi étions partis pour des mini-vacances dans les montagnes et les lacs suisses, ce qui était également mémorable.

dans les années 1990 vous avez commencé à enregistrer l'intégralité de vos œuvres pour brass band avec le fameux Black Dyke band sous la direction de James Watson et plus tard Nicholas Childs. Parlez-nous de cette expérience avec l'un des meilleurs brass bands au monde ?

Nicholas Childs m'a demandé si je serais intéressé à commencer un projet avec lui pour son nouveau label, Doyen, pour enregistrer toute ma musique de brass band. C'était un véritable honneur de penser que ma musique serait ainsi célébrée. En fait, le volume 1 a été enregistré avec la Desford Colliery Band sous ma direction. C'était à l'époque où Desford était l'un des principaux brass bands du Royaume-Uni (Howard Snell en avait été le chef d'orchestre). Le volume 2 a été enregistré avec Black Dyke sous la direction de James Watson, qui était alors leur directeur musical. Le volume 3 fut enregistré avec le Fairey Band sous la direction de James Gourlay (les deux "Jim" étaient des amis de longue date et des collègues professionnels). Ensuite, les volumes 4 à 6 ont été enregistrés avec Black Dyke sous la direction de Nicholas Childs et ont tous été des CD primés. Le volume 7 est en cours de préparation, et Black Dyke et Nicholas Childs enregistreront à nouveau un mélange d'ancien et de nouveau répertoire. Cela comprendra les premiers enregistrements de "The World rejoicing" et du concerto Euphonium, avec David Childs (qui a commandé le concerto) comme soliste. Il devrait s'agir d'un enregistrement exceptionnel. Je suis immensément reconnaissant à Nicholas Childs, et à World of Brass, d'avoir une telle foi dans ma

The others have received have been honorary Doctorates from other British universities and conservatoires.

Can you tell us about your very latest composition, which hasn't been played yet?

My most recent completed compositions have just been recorded on the Naxos label – a set of piano Études, and a work for viola and piano. I haven't even started work on my next commission as yet – that will be a Viola Concerto due for premiere in 2022. The pandemic has caused such upheaval in our musical world that many new works have been postponed for at least a year; which leads me on to what I think you are referring to in your question: that is my latest brass band work, 'The World rejoicing'. Of course, it is hugely disappointing that it had to be postponed for a year, but let us hope that it will all happen from later this year.

As for the piece itself, when I was thinking way back in 2018 about what kind of work to write for a commission from five European countries, I had the thought that brass bands have always been part of their local communities, and as part of that they have always played marches and hymn tunes, depending on the civic occasion; and so I settled on the idea of writing a set of variations on a Lutheran chorale, Nun danket alle Gott. I treat this chorale in the same way as I did the hymn tune in my Variations on Laudate Dominum – that is, using different phrases of the chorale alongside, and sometimes 'against' other original material. The full chorale isn't heard until the very end of the work. I hope everyone is going to enjoy working on it, and listening to it. It's a tough piece and demands a lot from every player. I hope to be in Switzerland for the country premiere in Montreux in November.

If life were to allow you one single project to achieve, which one would it be?

That is quite a difficult question to answer. I have never written an opera. That would be a challenge, and one that I would like to take on, so we'll see if that ever happens.

musique. Doyen a également publié des CD de ma musique pour orchestre symphonique de cuivres et orchestre à vent.

La Reine Elisabeth et le prince Charles vous ont décerné des récompenses. Ce furent j'imagine des moments de grand honneur et de fierté pour vous ?

Bien sûr, comme vous le dites, je suis très fier d'avoir reçu ces honneurs. Celle de HM la Reine était au nom du RNCM, un prix d'anniversaire de la Reine pour l'enseignement supérieur, et donc ce n'était pas une distinction personnelle, mais les autres l'étaient. J'ai reçu mon FRAM de la Princesse Diana, et mon FRCM du Prince de Galles. Ils étaient respectivement présidents de la Royal Academy of Music et du Royal College of Music. Les autres récompenses reçues étaient des doctorats honorifiques d'autres universités et conservatoires britanniques.

Pouvez-vous nous parler de votre dernière composition qui n'a pas encore été jouée ?

Quant à la pièce elle-même, lorsque j'ai réfléchi en 2018 au type d'œuvre, à écrire pour une commande de cinq pays européens, j'ai pensé que les brass bands ont toujours fait partie de leurs communautés locales et que, dans ce cadre, elles ont toujours joué des marches et des hymnes, selon l'occasion civique; j'ai donc décidé d'écrire une série de variations sur un choral luthérien, Nun danket alle Gott. Je traite ce chorale de la même manière que l'hymne dans mes Variations sur Laudate Dominum, c'est-à-dire en utilisant différentes phrases du chorale à côté, et parfois "contre", d'autres matériaux originaux. Le chorale complet n'est pas entendu avant la toute fin de l'œuvre. J'espère que tout le monde va prendre plaisir à le travailler et à l'écouter. C'est un morceau difficile et qui exige beaucoup de chaque joueur. J'espère être en Suisse pour la première nationale à Montreux en novembre.

Si la vie ne vous laissait qu'un seul projet à réaliser, ce serait lequel ?

C'est une question à laquelle il est difficile de répondre. Je n'ai jamais écrit d'opéra. Ce serait un défi, et j'aimerais le relever, donc nous verrons si cela se produit un jour.

Dear Edward,



Philippe Berrut

I couldn't have found a better guest to conclude my Coup de Coeur.

What an impressive career! You have been honored no less than 7 times by different universities (I counted) and that is not to mention the various prizes and awards which you received as a composer. As for your days as head of the Royal Northern College of Music, they were marked by your presence and charisma. Those who know you not only admire you, but always point out your many human qualities.

It has been a great honor and also a real pleasure for me to dedicate to you this very last Coup de Coeur.

Thank you Eddie !

Cher Edward,

Je n'aurais pas pu trouver meilleur invité pour conclure Mes Coup de Cœur.

Quelle incroyable carrière ! j'ai compté, vous avez été honoré comme docteur pas moins de 7 fois dans différentes universités, je ne parle même pas des récompenses et des prix qui consacrent le compositeur génial que vous êtes. Vous avez marqué de votre empreinte et de votre charisme vos années à la tête du Royal Northern College of Music et en plus, tous ceux qui vous connaissent, non seulement vous admirent, mais relèvent toujours les qualités humaines et d'amitiés qui sont les vôtres.

C'était un grand honneur et un vrai plaisir pour moi que de vous consacrer ce Coup de Cœur final.

Thank you Eddie !

They express to Edward their strongest admiration and affection



Philip Wilby
British Composer

In these strange times, it is a genuine pleasure to be asked to write a message of congratulation to Edward Gregson.

Working alongside each other for many years, we are always aware of each other's work, and have learnt to spark off each other's imagination in new and unexpected ways. Because we have occupied common space in the brass band heartland of the North of England, we have lived closely with each other, and it will be for history to judge our interaction. To some we may be seen as colleagues with shared interests. Equally, others may see us as individuals, with divergent musical outlooks and aesthetic preoccupations.

In the final analysis, I am pleased to express my admiration for Gregson's masterful music. So many of his scores simply represent the high water mark of our repertoire and are the very best that we have. I am sure that I speak for many in saying that we can only express our admiration and thanks to a composer who never fails to inspire and delight.

These are testing times for the brass band fraternity, and Edward's new score 'The World Rejoicing' written for the British Open and European contests in the composer's 75th year has been delayed by the pandemic. However it remains a bright light for our combined future which we look forward to with growing enthusiasm. Congratulations Professor!

F



Philip Harper
Conductor of
Cory Band

Eddie has been at the forefront of brass composition for many years, certainly for as long as I can remember. It always seems to me that Connotations in 1977 was a turning point for brass band repertoire, and it was Eddie's innovation, vision and meticulous craft which enabled bands to look to a new era.

In an age where brass band music has become noisier and more chaotic, Eddie remains a beacon of pristine musical thought and rigour. If the first test-piece we play after this awful pandemic turns out to be his 'The World Rejoicing' at the British Open, then I was absolutely delighted. Congratulations on your life of achievement Eddie!"

F



"Having worked with Eddie on many occasions with Black Dyke and previously performed many of his world class works, I was extremely proud and privileged to have a Cornet Concerto written for me in 2016 by the great man.

Richard Marshall
Principal cornet
Black Dyke Band

The piece itself is wonderful and through the support of Eddie, has been received with world wide acclaim. I sincerely congratulate and send my personal best greetings to Eddie and for all his works for the brass band movement, even the 2020 British Open Test Piece, that one day we will perform.

F



Frank Renton
<https://www.frankrentononbrass.com/home>

Edward Gregson has been right at the centre of the musical life of Britain for some fifty years now. His work as a composer of all kinds of music from string quartets to full scale orchestral works, from brass quintets to brass bands and he has achieved a status of international renown.

As an academic his work as a professor of Composition in London then as Principal of The Royal Northern College of Music has seen great

innovation, and great consideration to the lives of the students. He's a conductor and a pianist too, and his work with the great institutions of musical life like the Performing Rights Society and the Composers Guild has seen him work tirelessly for the benefit of others. But best of all is that throughout his years of great success he has remained to same 'Eddie' and a great and valued friend.

F



Prof. Nicholas Childs
Director of Music
Black Dyke Band

Edward Gregson is a composer who enjoys an international standing. In the brass band world he has been one of the main architects developing what is possible with a brass band. His scoring is always imaginative, when you reflect how he has introduced double instruments creating a unique timbre within his music. Over the past 30 years I have had the pleasure of being involved in recording the majority of Edward's music from chamber to the full augmented brass band. The craftsmanship is heard throughout.

There are many great composers but Edward Gregson brings something special and his postponed premiere of World Rejoicing only makes it more anticipated in every country throughout the world.

F



Ralph Couzens
Managing Director
Chandos Records

I have known Eddie since then middle 1970's when as a young recording engineer I was involved in many recordings of Brass Bands in the UK. Eddie was a composer that was in constant demand by Brass Bands to write new pieces for band contests and concerts and Chandos Records was asked many times to record his music, not only for Brass Bands but in later years orchestras as well.

I have the greatest admiration for composers that can speak to you through music and Eddie's music was always inspirational, well crafted, melodic and accessible, speaking with his own voice throughout. He had a way of especially making Brass Band music sound spectacular yet a joy to play which has won him a lot of support in concert halls and on disc. Most of all I admire his passion for music, making things happen to bring his music to the world. He is a good friend and I look forward to hearing more of his music in the future.

F





David Childs
Euphonium Soloist

I first became aware of Edward Gregson when he was the inspirational Musical Director of the National Youth Brass Band of Wales in the early 1990s. As a young euphonium player he made a huge impact on me and in my opinion he is certainly one of the most important composers to have ever graced the brass band world. I had the pleasure of studying at the RNCM when he was Principal and during this time I became aware of the significant contribution he made to the development of euphonium repertoire.

Edward Gregson | ecdm

He pushed boundaries for the instrument with his *Dances and Arias*, his *Symphonic Rhapsody* was one of our earliest significant extended works of substance, and he has given us one of the finest works in the repertoire with his recent *Euphonium Concerto*. It is always a great pleasure to play the music of Edward Gregson and I wish him all the very best in this special year.

F



Paul Hindmarsh
Artistic Director RNCM
Brass Band Festival

I first became aware of Edward Gregson the pianist and composer in 1967, when I heard him perform the demanding solo part of his recently completed 20-minute *Concertante* for piano and brass band in Fairfield Hall, Croydon (South London). I was 15 and he a distant 22, recently graduated from the Royal Academy of Music in London. Distant memory may have lent enchantment, but I retained a lingering impression of attractive melody and a level of enterprise that was novel and exciting. Hearing it again at the RNCM Brass Band Festival in Manchester in 2017 confirmed that memory had not played tricks. This confident and well-crafted romantic work marked the beginning of a commitment to the concerto that has lasted a life-time.

Edward Gregson's distinguished professional life has followed parallel paths, one towards the top tier of music education and the other towards the international reputation he enjoys as a composer.

Nurturing the skills of future generations of composers, teachers, and performers first at Goldsmiths (University of London) and for two decades as principal of the Royal Northern College of Music (RNCM) in Manchester brought him deep satisfaction., his own music has never existed in an academic 'ivory tower'. Former students speak of the wisdom and relevance of his advice, born of hands-on experience across the musical spectrum - through fulfilling commissions from leading orchestras, choirs and soloists at home and abroad, to raising the bar of artistic ambition in amateur and youth music.

He has also remained an influential presence in the world of brass bands. Personally, I will be forever grateful to him for providing a platform for the annual Festival Brass when the BBC called time on it in 1997 after its seven-year run as a studio concert series. Thanks to the RNCM's stewardship, the Brass Band Festival has blossomed into unique creative platform, for composers, bands and soloists, of international reach and impact. Thank you Eddie.

F



Andreas Hanson
Orchestral and Opera
Conductor
Director of Music, Royal
Swedish Army Band
Director of Music, Björsvik
Brass

It is easy and difficult to write something about Edward Gregson. The easy aspect is that he is a very generous, warm and present person. In conversation he always talks to you on equal terms, never ever from a distance or from above. You simply feel seen and heard, speaking to Edward. It is also easy to write about the high quality music that is composed by him. The difficult aspect is to write, with a few words, about the wideness in style and the amount of pieces composed by Edward. A huge repertoire covering music for beginners, amateurs stretching all the way to music written for the finest of Brass Bands, Wind Bands, Symphony orchestras and soloists. So I have decided to represent my generation. Those of us born in the late sixties and with an upbringing in the Salvation Army. As most of You know, the Salvation Army has published only a handful of pieces by Edward. Never the less, some of those pieces (Dalarö, Chalk Farm No 2, Laudate Dominum, etc) really spoke, and speaks with its own voice.

Being a young bandsman it was always rewarding to play Edwards music. It was challenging for everyone in the band and most important; it has its own sound or voice. You can always tell if a piece is written by Edward. The stability in melodywriting, the harmonic progression and the rhythmic drive are the hallmarks of this maestro.

Getting older, some of us became professional musicians but none of us, I dare to say, have ever forgotten the impact Edwards music on us. And I do think his music shaped many of us, in a way. For this gift, we are more than thankful.

In my daily life I have conducted many pieces by Edward. For a conductor, it is always rewarding to conduct his music. He has the ability to write down his artistic intentions without making the interpreter feel to be caught up in instructions. He always leaves room for the musicians reading of his work. A true "Musicians composer"

We all salute You with a big Thank You!

F



Pr. Stephen Arthur Allen
Rider University
Princeton, New Jersey,
USA

Former President of
NABBA
North American Brass
Band Association

Edward Gregson has been a large part of my musical life. It has also been a blessing to me that we have been very good personal friends for over a decade now. Please forgive me a detailed account.

As I began my banding career back in the early '70s I was not to know that it coincided with Eddie's Sounding Brassitorship alongside the early stream of brass band music published by Geoffrey Brand and others. I lived (amongst other things) for the arrival of those journals, and recently acquired the complete set as a 60th birthday present. I told Ed that his interviews with composers in that series marked the beginning of my interest in musicology that led to my full-time profession in the field. Thanks Ed.

At the Oxted Band room in the early '70s – a shed in the corner of a field – I began playing (on euphonium) works like *Partita* that opened my young ears to a new sound world. For lighter programs we also played concert works like *Cornet Roundabout* by one 'Robert Eaves'—Eddie's aka of the period. I also have a vivid memory of playing *Prelude for an Occasion* on the seafront in Totnes, Devon while on vacation with the Totnes band. I had a similar 'vivid' reaction to some of the sounds Eddie employed. I was later to learn that this 'ear-opening' aspect was very much part of the 'mission' behind Ed's R. Smith & Co. literature in that period that came to a head with his fabulous *Connotation's* in 1976/77. I also remember loving his *Horn Concerto* from that period at that time and I remember eating up the first radio broadcasts of the *Symphonic Rhapsody for Euphonium* (Trevor Groom with GUS) and *Laudate Dominum* with Bram conducting—both in 1976. *Prelude & Capriccio*



F



F



was a work I studied in my own practice sessions I recall. Ed's recordings with the London Collegiate Band also made an impact.



I remember next, in the '80s, Ed's Sounding Brass Summer School at Marlborough which my brother Chris (tenor horn) and I attended. Obviously, we met there for the first time and we were conducted and instructed there by Eric Ball, Roy Newsome, James Watson and John Fletcher amongst others. It was a wonderful experience.

As my life began to take on new directions, Ed's brass band music also changed. It became less frequent and it became 'free' of the need to communicate on anything other than Ed's terms. I remember well Dances and Arias at the Royal Albert Hall and feeling that the quote from Connotations in the Eb bass was something of a 'farewell' to that early period. I played (with the Newham Band) the newly opened package of that music the day it arrived hot-off-the-press. Of Men and Mountains also made a big impression—even though used in the areas rather than the National which was a disgrace to the National at the time in my opinion, later to be repeated with equal disgrace by the organizers of the British Open with Symphony in Two Movements. A prophet without honor in his own country I'm afraid.

In the USA (where I am now a citizen) in the new century, I was honored in giving the premiere of Ed's Symphonic Rhapsody in its new piano accompaniment format at a Tuba/Euphonium Conference in Montclair, New Jersey. As a conductor I also gave numerous performances of Ed's music with my own Princeton Brass Band – that I founded in 2004 – the Rutgers University Brass Band that I also founded – and the Lancaster British Brass Band in Pennsylvania that I didn't found, but of which I am Professional Conductor. With all my band's Ed's music has been paramount as far as I am concerned.

It was from the USA that Ed and I began our close long-distant relationship spending many, many hours first on Skype, then on FaceTime and now on Zoom. Both our wives, Sue and Laurel, knew that when we were calling in they were pretty much done for the day (sorry ladies, so cruel!)—and Ed and I would talk about everything under the sun, music, of course, being the central bond—often with a beverage of choice in hand. A true friendship indeed by any definition.

At the beginning of my NABBA (North American Brass Band Association) Presidency—ten years ago now—I drove up to Toronto to reach out to the Hannaford Band and other Canadian band members—and Ed was the featured composer and guest of the Festival conducting Rococo Variations and The Trumpets of the Angels, with Bram also in attendance. A great weekend was had by all—with much hilarity in the company of Jens Lindemann who was playing the fearsome solo trumpet part in Ed's big piece.



I happened to be at the end of my second term in the NABBA Presidency during the aforementioned rejection of Ed's Symphony by the Open and I determined to act in a show of support. I had already decided that I wanted to present the President's Award for Outstanding Services to Brass Band Music to Ed in 2014. It was a small jump to feature the Symphony in its world premiere as Championship Section set test-piece and a total joy to feature Connotations, Laudate, Partita and Voices of Youth as set tests in the other sections. NABBA 2014 would become a Celebration of Gregson in Grand Rapids, Michigan, and my brother Chris flew out from England for a 'grand reunion' with the Gregson brothers—what terrific memories. Ed celebrated Bram in a birthday greeting with the 'premiere' of his Greetings Prelude (from 1982) played by the James Madison Band conducted by our mutual friend Kevin Stees. Princeton played Of Distant Memories as our own choice and loved every bar of it. We didn't win—yet we all won in an event we all recall to this day with great joy. (Even though a bit early we saw the event as a celebration of Ed's 70th year.) If you want to see the highlights you can find them here:

<https://www.youtube.com/watch?v=xaBjH96CiOY>

(President's Award)

https://www.youtube.com/watch?v=BCHxSkpG_o&t=1s

(Ed's talk on the Symphony)

<https://www.youtube.com/watch?v=mBEEYopCOll&t=4s>

(Ed interview on Symphony and other music). Enjoy.)

Also, I was involved with the early attempts to commission Ed's Euphonium Concerto—a work I simply knew had to be written. Phone conversations revolved around the form of the piece, possibly as a 'symphony for euphonium and band' to compliment Ed's early Symphonic Rhapsody and also with the Britten 'Cello Symphony in the background. After one dropped out, David Childs finally signed up as commissioner, and the piece got written and recorded in several versions. A wind band accompaniment is forthcoming at some point I believe.

Of course, much has happened since then and we are still waiting for The World Rejoicing both literally and figuratively. It has been a joy and education to get Ed's orchestral and concerto CD's over the past decade or so and it was a special joy for my brother and I to be invited by Ed to the recording of his symphonic brass CD with Chandos in London when I was in England a couple of years back. My recent discussion of Ed's Connotations and brass band legacy with 4barsrest was an especially personal pleasure for me in the year of his 75th

<https://vimeo.com/438510079>

Thus, all-in-all, Ed has been more-or-less a constant companion throughout my half-century musical journey and a dear personal one in our regular chats over the weeks, months and years. I will always love him dearly and, as I greet my personal 'Sir Edward' now, again, in his 75th year; I would like to thank him from the bottom of my heart for all he has given me in friendship, support and wonderful, wonderful music. Saluté Maestro.



Edward Gregson is such an important figure in Manchester music but his reach and impact is international. We have so much to be grateful to him for; the years of leadership of the Royal Northern College of Music where he nurtured so many of our musicians; his service as a Governor of Chetham's School of Music; and of course for so many wonderful compositions, most recently

we confidently claim Manchester's place on the international stage. He has been, and continues to be, an important colleague to us all and an inspiration to countless musicians in our great city and beyond. And yet, for all the achievements and deserved international accolades, we know that at the BBC Philharmonic he is and always will be above all



F

Simon Webb
Director - BBC
Philharmonic
Chair - Association of
British Orchestras

for us the beautiful concerto for our Principal Oboe Jenny Galloway, and a beautifully crafted, perfectly judged short work for cello and piano for our Principal Cello Peter Dixon. We are proud to have commissioned, performed, broadcast and recorded Eddie's music as together with him

else our good friend Eddie. Thank you Eddie from all of us at the BBC Philharmonic.



Oliver Waespi
Swiss composer

I knew Edward Gregson's music for quite some time before I got to meet him personally some years ago. We immediately engaged in a long conversation about music, and since then, we tend to do so whenever and wherever we meet at some place across Europe. Considering his vast horizon as a creator and thinker, it is always extremely inspiring to explore topics ranging from managing one of the leading music universities in Britain to the role of brass band repertoire within the larger musical world. Besides being a major influence for my own work, Edward Gregson's music had and continues to have a tremendous impact on many other composers. His great career as composer both in the field of contemporary classical music as well as music for wind and brass band led him to compose for most of the leading ensembles all across the world

One of his great achievements is to bridge the gap between using contemporary composition techniques and writing music for wind and brass bands which is appealing to both players and listeners. His works are full of substance and reflect a very personal and original standpoint. Many of them became cornerstones of the repertoire, which is all the more impressive as he's always avoiding compromises or mainstream traps. So we can all be looking forward to discovering his most recent work "The World Rejoicing", jointly commissioned by several countries and the EBBA, once the pandemic will allow the concert halls to reopen, hopefully soon.

In the meanwhile, I salute Edward Gregson from across the Channel, wishing him all best for the new year, hoping to meet up soon again!



James Gourlay
Artistic & General
Director of the
River City Brass
Pittsburgh, USA

What can I say about Edward Gregson? Everyone knows that he is a first-class composer, not only of music for brass, but for chamber ensembles, wind orchestra and Symphony Orchestra. But for me, Eddie Gregson is much more than a fine composer, he is a mentor and a lifelong friend. We have known each other for decades, since Eddie was a lecturer at Goldsmiths College in London, and I was a very new member of the BBC Symphony Orchestra. We both lived in Bromley, Kent, and would every now again go down to our local pub to drink that terrible beverage the English call beer! Eddie took, and still takes, a great interest in my career and back then we often worked together. One such occasion was the inaugural summer course of the National Youth Brass Band of Wales, which Eddie conducted, and I coached the euphoniums and tubas. After long days of rehearsal, it was fun to relax, play billiards and, of course drink whisky! Some of the morning rehearsals were tough going!

After I moved to Zurich in 1989, Eddie and I kept in touch and when he became 50 years old, I organized a series of concerts in Bern and St. Gallen to celebrate. I thought "string players celebrate Mozart's birthday, so we brass players should celebrate that of our most important composer". The concerts, with the BBO, Steven Mead and Eddie conducting, were a great success. It was on a journey between Zurich and St. Gallen when Eddie told me he had been made Principal of the Royal Northern College of Music and asked me to join his team as Head of the Brass Department. I accepted, and thanks to Eddie, began what I consider to be some of the best years of my career so far. That was typical of Eddie, a man who likes to find talent and give it the opportunity to grow. He even let me stay in his house for a few months when I moved to Manchester! Now, as I live in the United States, I think of Eddie every day. Of course! All my students are playing his tuba concerto and the first think I hear when I enter the music school is Fa doh fa so!



Eddie is one of my oldest friends and love him a lot. Thanks Eddie



Edward Gregson Composer



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