

## The Philip Jones Brass Ensemble, 1951–1986

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What is currently understood as a “modern brass ensemble” barely existed in Britain before World War II (1939–45). From the mid-twentieth century, distinct models, such as the brass quintet, emerged through the activities of pioneer performers, composers, and music publishers with overlapping interests. The practices and repertoires associated with these came from professional orchestral players playing orchestral instruments. The designation “ensemble” had resonances of status and versatility in Britain: for example, the leading London musicians Cecil Aronowitz (viola) and Gervase de Peyer (clarinet), with Richard Adeney (flute) and Terence Weil (cello), formed the Melos Ensemble in 1950, taking advantage of flexible instrumentation.

The Philip Jones Brass Ensemble (PJBE) rose from its modest beginnings in the 1950s to establish an international reputation well before its disbanding in 1986. Many consider that it initiated a wide cultural and social understanding of brass chamber music, often earning critical attention similar to eminent string quartets and other branches of art music.<sup>1</sup> This article will trace the development of the PJBE through the decades from 1951 to 1986, examine the formation of genres of brass chamber music in the context of events and change, and outline its interplay with other cultural entities. A central theme is the cultural and social understanding of brass chamber music in Britain and its wider implications.

Foden’s Brass Quartet’s fourteen commercial recordings on ten-inch-diameter discs made between 1914 and 1952 and its numerous concerts and radio broadcasts probably made it the most celebrated small British brass group of its day.<sup>2</sup> The amateur brass band movement was a significant and popular part of British music making, and predated the emergence of ensembles of orchestral instruments. The British Broadcasting Corporation (BBC), founded in 1922, embraced brass band music, and in addition to full-band broadcasts, it broadcast brass band quartets playing popular music and arrangements of art music. Amateur orchestral activity declined during this “wireless and gramophone revolution”<sup>3</sup> but amateur brass band quartets thrived on air into the 1950s. In addition, Frank Biffo’s professional “Famous Broadcasting Royal Command Brass Quintet”<sup>4</sup> was in vogue between 1938 and 1945, playing arrangements such as Amy Woodforde-Finden’s *Kashmiri Song*, Stephen Adams’s *The Holy City*, and Schubert’s *Marche Militaire*.<sup>5</sup>

Smaller orchestral brass groups were rare, but transcriptions of Giovanni Gabrieli’s *Sonata pian e forte* opened orchestral concerts broadcast by the BBC in 1932 and 1934.<sup>6</sup> Giovanni Gabrieli’s *Canzona for Brass*, conducted by Adrian Boult, launched the 1937–38 season of the BBC Symphony Orchestra at the Queens Hall.<sup>7</sup> Throughout the 1940s, broadcast gramophone records of transcriptions of music by Johann Pezel, Giovanni Gabrieli, Melchior Franck, and Johann Herman Schein showed increased

familiarity of this idiom. Later, in 1946, the BBC launched a more “highbrow” Third Programme (radio), which would prove a particularly potent stimulus to both classical music and drama.

A wider understanding of art music played by brass instruments was evident in Germany. W. Altmann’s *Kammermusik-Katalog* (Leipzig, 1942) includes brass chamber music from numerous cultures and eras. Johann Pezel’s *Turmmusiken u. Suiten*<sup>8</sup> and Giovanni Gabrieli’s *Sonata pian e forte*, edited by F. Stein (Leipzig, 1932), are listed among late Romantic music that includes Oskar Böhme’s *Trompeten-Sextett*, op. 30 (Rostock, 1913), Viktor Ewald’s Quintet for Brass, op. 5 in B $\flat$  Minor (Leipzig, 1911), Antoine Simon’s Six Quintette, op. 26 (Leipzig, 1901), Alexander Glazunov’s *In modo religioso* (Leipzig, 1893), and Wilhelm Ramsöe’s five brass quartets (Copenhagen and Leipzig, 1888). More recent compositions in Altmann’s catalogue include Francis Poulenc’s Sonata for Horn, Trumpet, and Trombone (1922), Heitor Villa-Lobos’s *Chôros no. 4* (1929), and brass music by Francis H. MacKay and Carleton Colby, published in Chicago in the 1920s and ’30s.

Around the world in the 1940s, both inter- and post-war works by prominent composers for orchestral brass perhaps show an understanding of brass as a self-standing component rather than a trend leading toward a brass canon: Aaron Copland’s *Fanfare for the Common Man* (1942), Richard Strauss’s *Festmusik der Stadt Wien* (1942–43), Arnold Schoenberg’s *Fanfare on Motifs of Die Gurrelieder* (1945), and Henri Tomasi’s *Fanfanes liturgiques* (1947).

In Britain, concerts given by small orchestral brass groups were unusual. English composer Arnold Cooke studied with Hindemith at the Berlin Hochschule für Musik from 1929 to 1932. Cooke’s Sextet (1931) for brass was performed by students in Berlin and was played in London in 1948 as part of a concert given in Russell Square by the brass section of the London Baroque Ensemble, whose players included horn player Dennis Brain and trumpeter Malcolm Arnold. The concert also included original works for brass by Paul Hindemith, Luigi Cherubini, and Gioachino Rossini, and even Malcolm Arnold’s transcription of music by Orlando di Lasso.<sup>9</sup> Benjamin Britten’s *Russian Funeral* (1936), written for the London Labour Choral Union, was not published during the composer’s lifetime but was revived by the PJBE in 1979.<sup>10</sup>

A visiting group from Amsterdam, the Concertgebouw Koperkwartet, inspired Philip Jones (1928–2000) to form a brass quartet.<sup>11</sup> Their BBC broadcast gave him the notion of a professional group commissioning and performing brass chamber music. The Dutch *koperkwartet* (brass quartet) comprised two trumpets, one horn, and one trombone, and Jones could therefore perform with his colleagues at the Royal Opera House, Covent Garden: Roy Copestake (trumpet), Charles Gregory (horn), and Evan Watkin (trombone). Copestake (Jones’s uncle), a versatile and intuitive trumpeter, would remain a key member of the PJBE until 1967.

The Dutch quartet’s attachment to an orchestra of high standing lent it credibility, and its performance practice was akin to that which Jones had learned at the Royal College of Music (RCM) in London. It had access to an ample repertoire, building

on a tradition dating back to the late nineteenth century. Between 1947 and 1955 the Dutch firm Donemus published music by Hendrik Andriessen, Marius Flothuis, Oscar van Hemel, Otto Ketting, and Zagwijn Henri, all of whom were active in the musical mainstream.<sup>12</sup> One work from this repertoire particularly sparked Jones's imagination: *Petite Suite* (1947), written by Jan Koetsier (1911–2006), the assistant conductor to Eduard van Beinum at the Concertgebouw. Jones, newly graduated from the RCM, met the Concertgebouw Koperkwartet's leader, Marinus Komst (1908–97), at the Edinburgh Festival in August 1948 and subsequently took private lessons. Ralph Henssen relates how Jones was encouraged to play the versatile C trumpet (Ernest Hall, Jones's tutor at the RCM, taught the B♭ trumpet as the principal instrument and the D trumpet for Handel and Bach) and describes Komst's "modest vibrato which he made with his right hand," a distinctive mannerism adopted by Jones.<sup>13</sup> These were very formative years for Jones, who initially played bass trumpet and then principal trumpet at the Royal Opera House, Covent Garden, between 1948 and 1951.<sup>14</sup>

Many brass players believe that the PJBE had substantial recognition following its foundation in 1951, but this came much later.<sup>15</sup> In 1976 Jones recollected,

I'd spent four seasons in the pit at Covent Garden immediately after leaving college, and I was terribly bored with sitting at the back of the orchestra playing for perhaps fifteen minutes an evening if I was lucky.... We had a quintet (two trumpets and three trombones) for renaissance and baroque music—Pezel, Gabrieli, that sort of thing—and a quartet (two trumpets, horn and trombone) for new music. Gordon Jacob wrote a scherzo for us, John Gardner provided a set of variations and we moved on from there.... It began as a hobby, you see, and it still is, although it's my career as well.<sup>16</sup>

In the first phase of its development, the evidence certainly points to the ensemble being a hobby, with only five concerts and twenty BBC broadcasts in the first ten years: concerts were modest occasions, and larger events were usually collaborations with vocal groups or chamber orchestras playing to middle-class audiences: Venetian music at the Little Venice Festival<sup>17</sup> with the John Alldis Choir; concerts with the Thomas Tallis Society at Hawksmoore's St. Alfege Church in Greenwich; a concert at St. Martin-in-the-Fields with the London Philharmonic Orchestra choir; and so on. In addition, brass-wind collaborations, sometimes advertised as the Philip Jones Wind Ensemble, included live performances and broadcasts of Bruckner's Mass in E Minor, Stravinsky's Mass, and other choral works.<sup>18</sup> The first substantial public all-brass concert was not until 1962.

Repertoire performed in the early 1950s included Matthew Locke, *Music for His Majesty's Sackbuts and Cornetts* (1661), arranged by Anthony Baines; William Byrd's *Pavan (Earl of Salisbury)*, transcribed by trumpeter Bram Wiggins; and, later, a *Sonata from Die Bänkelsängerlieder: ca. 1684*.<sup>19</sup> Denis Wright, a prominent figure in the brass band world, directed three solo singers, the PJBE, and an instrumental ensemble in a

broadcast of music by Giovanni Gabrieli.<sup>20</sup> Compositions by up-and-coming English composers were more frequent,<sup>21</sup> and a broadcast Thursday Concert from Broadcasting House in 1958 included the premiere of Robert Simpson's *Canzona* and was produced by John Manduell, who would be a close colleague of Jones in the future.<sup>22</sup> The first television appearance of the PJBE followed in 1959 in a broadcast for schools introduced by Harry Mortimer, and this included movements from works by Ramsöe, Koetsier, and Horovitz.<sup>23</sup>

The PJBE gave its first full-length concert in 1962 as a septet at an outdoor event at the Aldeburgh Festival.<sup>24</sup> One observer wrote that "it was notable chiefly for the players' drifting out of earshot of their audience, thanks to the rafts in the River Meare at Thorpeness on which Imogen Holst had thoughtfully placed them." More to the point, the festival brochure shows a meticulously planned program, with a first half of early music and a second half of commissions, and this event led to future appearances at this prominent festival. A mix of "new and old" would often be a characteristic of Jones's programming.<sup>25</sup>

Around this time, scholarship began to transform the understanding of the performance practice of brass in music from the Renaissance and Baroque periods in Britain. Christopher Monk (1921–91) broadcast an illustrated lecture on the cornett on the BBC Third Programme in 1958, the first broadcast that included playing an instrument widely regarded as unplayable. This was followed by "Music for Cornets and Sackbuts" in 1960.<sup>26</sup> In 1961 Monk evaluated transcriptions for modern brass (and woodwind) and commented:

It is ironic that the [brass player's] greatest satisfaction is often found in what was written for cornetts, only remotely 'brass,' and sackbuts, seldom if ever used as we use our trombones: the fact remains that arrangements for modern brass are often highly successful for both listener and player... Many of these pieces lend themselves even better to the gentler old sounds than they do to the brilliant ones of today. One can hope therefore that they may lead more players to experiment with the original instruments.<sup>27</sup>

Scholarship also clarified a common misunderstanding of a continuum from the works of Giovanni Gabrieli to twentieth-century brass music.<sup>28</sup> Jones acknowledged this and possessed a natural trumpet, but never prioritized historical performance: the PJBE adhered to a practice of performing on modern orchestral instruments.

Later in 1962, the PJBE gave its first brass quintet concert at a Somerset school. It featured two commissions: Richard Rodney Bennett's *Fanfare*<sup>29</sup> and Alan Civil's *Preamble and Tarantango*, and ended with the finale of Malcolm Arnold's Brass Quintet no. 1, op. 73 (1961), which was premiered in November 1961 by the New York Brass Quintet (NYBQ). The reception of the NYBQ concert in New York was qualified, showing parallels with the slow reception of brass art music in Britain:

The group commissioned a Quintet from the English composer Malcolm Arnold and it turned out to be an amusing, [neo]-classical piece, bordering on the parodistic.... Also on the program were the astounding fits and starts of Gunther Schuller's Music for Brass Quintet, an extraordinary and original work, out of which the Quintet is making something of a specialty.<sup>30</sup>

Jones heard the NYBQ live at the American Embassy in London in 1963, and the concert's influence was profound: its program indicated instrumental technique and stamina that was more advanced than the British norm of the 1960s.<sup>31</sup> Jones recalled that he "was absolutely knocked out by two things: the quintet's technical fluency and the fact that they could keep going so long. We did not know how to do that in those days; they showed me it was possible."<sup>32</sup> The players were highly skilled specialist performers: Robert Nagel and Theodore (Ted) Weis, for example, played Stravinsky's *Fanfare for a New Theatre* at the New York State Theater, Lincoln Center, in April 1964. Jones's curiosity was intense, and the experience clinched a decision to expand his group to a quintet, adding a tuba.

Throughout 1965 the PJBE enjoyed increased artistic success: Jones introduced his first "BBC Studio Portrait" of commissions in January;<sup>33</sup> a HMV recording was issued called *The Glory of Venice*, with Denis Stevens and Accademia Monteverdiana;<sup>34</sup> a second concert at Aldeburgh included music by Leoš Janáček, Giovanni Gabrieli, Michael Tippett, Jeronimo Bassano, and Stephen Dodgson.<sup>35</sup> In September of that year, a seven-inch mono recording, *The Four Families of the Orchestra (No. 3) Brass*, demonstrated well-established musical values and how the PJBE would sound in the future.<sup>36</sup> Jones abhorred "overblowing," and before concerts he often repeated, "Keep it off the face" to remind players to avoid too much mouthpiece pressure or playing too loudly; in a cathedral acoustic, he even advised players to "let the stone do the work."<sup>37</sup> Jones often played Baroque music on a top-action rotary-valve D trumpet made in Augsburg by Kurt Scherzer, a particular model designed by Arthur Piechler with little flare in the bell section and a clear sound for contrapuntal music.<sup>38</sup> This was the antithesis of a tendency for British orchestral brass to prioritize power and projection in the 1960s and was characteristic of a clean-cut, elegant approach to style.<sup>39</sup> Jones insisted on this from the PJBE throughout its entire existence:

We were all big orchestral players, and you can't play orchestral style in chamber music so for the first ten years we were just beaver away to refine the thing and make it successful in a small [recital] room.... That is partly because I've a sort of sound that I like and I'm rather fussy in insisting on it and also anyone who has wanted to stay with us for any length of time has been interested in playing that way. I believe that sound is the vital part of the group. You can acquire technique but you can't acquire sound. Fellows who produce fantastic pyrotechnics but are not very interested in sound I admire from a distance.<sup>40</sup>

The HMV recording preceded a crossroads in Jones's life: later that year he sold his trumpets and entered a short-lived career in music management.

From 1966, radical changes in personnel renewed the PJBE's ideals, aspirations, and dynamic: Jones assembled a core team, with Elgar Howarth (b. 1935), trumpet; Ifor James (1931–2004), horn; John Iveson (b. 1944), trombone; and John Fletcher (1941–87), tuba.<sup>41</sup> A number of events and developments followed from then throughout the 1970s, increasing the PJBE's recognition and expanding its musical boundaries. A BBC concert at Exeter University in March 1966 for an invited audience included a premiere, of which the first five bars would become familiar throughout Britain, with few aware of its origins.<sup>42</sup> The opening of Leonard Salzedo's *Divertimento*, op. 49 (1958), was the call tune the BBC used for the Open University broadcast-to-air programs in the earlier days of the university.<sup>43</sup> The iconic sound of the PJBE therefore trumpeted an innovative type of British university education achievable for ordinary people. Jennie Lee, the British government's first arts minister from 1967–70, wrote in a detailed White Paper of her policy for the arts how cultural appreciation was a species of "amenity," and reasoned:

It is partly a question of bridging the gap between what have come to be called the "higher" forms of entertainment and the traditional sources—the brass band, the amateur concert party, the entertainer, the music hall and pop group—and to challenge the fact that a gap exists. In the world of jazz the process has already happened; highbrow and lowbrow have met.<sup>44</sup>

The call tune fit in the middle of this spectrum; it was neither "highbrow" nor "lowbrow," and the growing repertoire of the PJBE was in accord with this cultural trend, starting with Salzedo's *Divertimento* and the light-hearted *Music Hall Suite* (1964) by Joseph Horowitz.

The PJBE's national reputation grew in part from more established cultural traditions. John Eliot Gardiner directed his own edition of Monteverdi's *Vespers* at Ely Cathedral in 1967 to mark the quatercentenary of the composer's birth, and engaged the PJBE alongside the English Chamber Orchestra.<sup>45</sup> Early music, however, began to lean towards a preference for period instruments. *The Times* commented on the PJBE's first PJBE Henry Wood Promenade Concert (BBC Prom) in 1968, at which it played in a program of Andrea and Giovanni Gabrieli:

The instruments for which they wrote, and which accordingly determined the style of the music, are obsolete: ... Denis Stevens, who edited (and conducted) the music, had to settle for modern equivalents: his choice was generally happy, and aptly varied, although to my ears the present day trumpet (however finely played) sounds out of place with the music – too sharp and shallow to serve for the throaty cornett. This applied specially in a riccercar by Andrea, anyway played curiously fast; a canzona by Giovanni

sounded better.<sup>46</sup>

The PJBE was in the ascendancy, nonetheless, and played in some twelve similar projects between 1967 and 1975, such as Monteverdi's *Vespers* (including a 1974 recording) and themed concerts such as "The Great Venetians."<sup>47</sup> Roger Norrington's "Schütz in the Round" was the high point of a similar association.<sup>48</sup> Argo Records' recording producer Mike Bremner praised a sensitivity that matched sonority to repertoire. Regarding Schütz, he could ask: "Now, I would like a sound of sackbuts here rather than the big modern trombones and they would produce a sackbut sound and the great thing was it was in tune."<sup>49</sup> Eventually, the "voice and modern brass" model was partly superseded by period performance, but the involvement in music of the High Renaissance had been important: it resulted in prominent concerts, associations with long-standing traditions, noteworthy recordings, and a national recognition that would have been unlikely otherwise for a solitary ensemble with a limited repertoire. This led to an ongoing relationship with Argo that would last over a decade and in which recordings of an all-brass repertoire would become a viable entity in the catalogue of a company that produced about eighty classical music recordings each year.<sup>50</sup> The PJBE made two initial solo recordings in 1970,<sup>51</sup> and a review in *Gramophone* of *Just Brass* explained,

This is its first solo album and perhaps I'd better explain (for those readers who haven't heard broadcasts or concerts by this ensemble) that it isn't a brass band but a chamber music group: the brass family's equivalent of a string quartet or woodwind quintet—except that Philip Jones's ensemble has an expandable membership to deal with the variety of forces required by their big repertory of ancient and modern brass music.<sup>52</sup>

The standardization of ensemble formats and the emergence of stimulating repertoire also inspired other players and composers to evolve into an enterprising and competitive nucleus. The London Gabrieli Brass Ensemble (formed in 1963) made an eponymous recording with Pye Records in 1965<sup>53</sup> and toured North America in 1969. Pye Records was clearly an advocate of the brass ensemble, and in 1968 the Hallé Brass Consort (based in Manchester) recorded Malcolm Arnold's Brass Quintet, Edward Gregson's Quintet for Brass (1967), Joseph Horowitz's *Music Hall Suite* (1964), and John McCabe's *Rounds* (1968).<sup>54</sup> This appears to be the premiere recording of the Arnold, and the McCabe was considered then to be progressive and substantial.<sup>55</sup> The Hallé Brass Consort eschewed a commission written for them, Derek Bourgeois's Brass Quintet no. 1, op. 21 (1965): the PJBE, who premiered this in 1967, deemed it "unplayable," perpetuating Bourgeois's reputation as an erudite but mischievous composer.<sup>56</sup>

In the 1970s British culture was unusually receptive to radical ideas and international perspectives. The founding in 1968 of the London Sinfonietta, a contemporary music ensemble, and Pierre Boulez's tenure as principal conductor of the BBC Symphony Orchestra from 1971–75 gave contemporary music an unprecedented

public platform, with the added value of promotion by the BBC. In addition, from 1971 the Contemporary Music Network of the Arts Council of Great Britain promoted concerts extensively around Britain. This gave brass a strong frame of reference for the virtuosity of a decidedly Anglo-American bent. The American Brass Quintet (ABQ) broadcast works by Ingolf Dahl, Alvin Brehm, Gunther Becker, and Ralph Shapey on *Music of Our Time* in 1970.<sup>57</sup> In 1971 Bernard Herrmann explored Carl Ruggles's *Angels* (1922) for six muted trumpets in a televised documentary, *Music on Two; Summer Music Now*.<sup>58</sup> Gerard Schwarz, at the time principal trumpet of the New York Philharmonic Orchestra, played Stefan Wolpe's *Piece for Trumpet and Seven Instruments* (1971) and *Solo Piece for Trumpet* (1966) with the London Sinfonietta and conductor Elgar Howarth in 1973, in London and around Britain.<sup>59</sup> The ABQ's world premiere of Elliot Carter's Brass Quintet (1974) was broadcast from London during a focus weekend marking the centenary of Charles Ives's birth.<sup>60</sup>

The PJBE flourished in this environment. Justin Connolly's *Cinquepaces*, op. 5 (1965), challenged techniques and required substantial revision prior to the premiere for the Society for Performance of New Music at the Cheltenham Festival in 1968.<sup>61</sup> Connolly's compositional procedures were highly complex, and the piece evoked curiosity, debate, and strong reactions.<sup>62</sup> *Gramophone* magazine described impressions of the PJBE's recording as

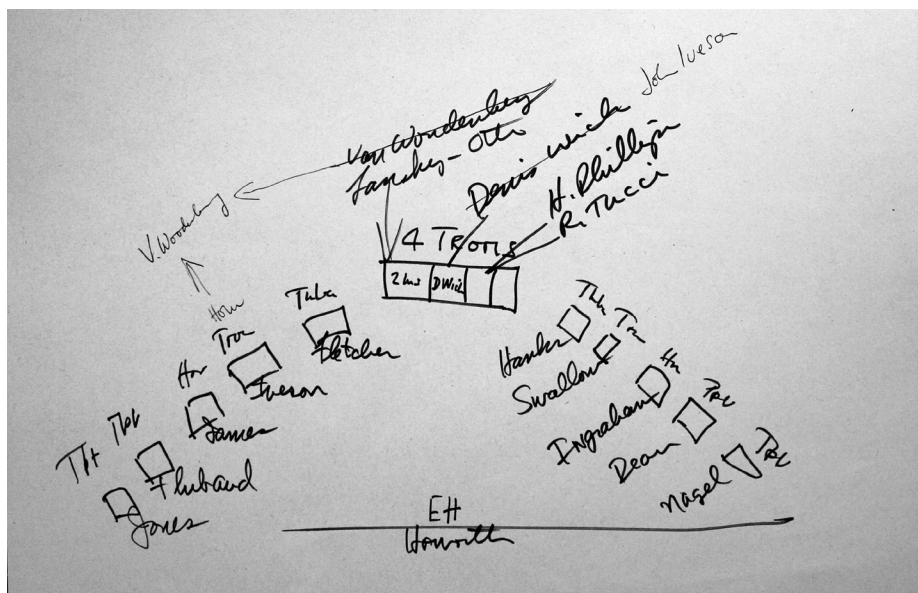
stimulated by virtuosity [... creating music that is] extremely physical: jerky rhythms, glissandi, lolling gait, desultory conversation with sudden bursts of speed, animated dialogue like Italians waving their arms in the air... Sometimes the music sounds neo-medieval, but not a pastiche; one interlude is more like a nostalgic blues. It is invigorating, sociable music, brilliantly played by all five artists.<sup>63</sup>

*Cinquepaces* became a calling card for the PJBE; for example, it was part of an eclectic BBC Prom in 1971 held at the Round House, a refurbished railway shed converted into an arts center in 1966, hosted pop music, experimental theater, and contemporary music, and the other participants were jazz singer Cleo Laine and The King's Singers, a British a cappella ensemble approaching the peak of its popularity.<sup>64</sup> Jones continued to raise awareness of brass chamber music through enriching the repertoire of the PJBE. During a Rome production of Hans Werner Henze's *The Tedious Way to the Place of Natascha Ungeheuer* for Radiotelevisione Italiana (RAI) and a Deutsche Grammophon (DGG) recording in 1971,<sup>65</sup> Jones had the notion of something "different, out of the norm of the brass quintet repertoire."<sup>66</sup> Henze extracted *Fragmente aus einer show* (*Fragments from a Show*) (1971), which was avant-garde and free, with few compromises.<sup>67</sup> Richard Rodney Bennett's *Commedia IV* (1973) was conventional and could be seen as situated in the "middle ground" of British contemporary music. Within the PJBE, Howarth strongly advocated contemporary music: he studied alongside composers Harrison Birtwistle, Peter Maxwell Davies, and other



members of the New Manchester Music Group, and his profound influence on brass bands<sup>68</sup> was mirrored in professional circles.<sup>69</sup> A reworking of the music of Guillaume Dufay, Howarth's *Pasce tuos* (1966) was his most frequently programmed work from those written for the PJBE.<sup>70</sup> The consolidation of a core of players making important decisions was arguably at its most robust during his membership. He described Jones as "a kind of Diaghilev [who amalgamated talent into] a co-operative effort creating a co-operative style of playing." The joint ethos applied equally to the choice of repertoire.<sup>71</sup>

Enlightened transcriptions and arrangements by the PJBE members were influenced by cross-cultural experiences: collaboration with conductor Raymond Leppard in a project of Schütz, Schein, and Scheidt,<sup>72</sup> for example, preceded the selection of Jones's *Battle Suite*.<sup>73</sup> Howarth remodeled the Elizabethan keyboard music of Giles Farnaby in *Fancies, Toyes and Dreames* (1973), in which the keyboard's florid left-hand sixteenth-note runs suited the agility of the tuba, which could now compete on equal terms with the horn and trumpet. The genesis of this may have been his hearing *An Elizabethan Suite*, which John Barbiroli had arranged for the Hallé Orchestra in the



**Figure 1:** Philip Jones's seating plan for G. Gabrieli, *Canzon XVIII*, 19 July 1974.

Left to right: Philip Jones; Pierre Thibaud (trumpet, Domain Musical, Paris); Ifor James; Adriaan van Woudenberg (horn, Concertgebouw Orchestra); John Fletcher; Ib Lanzky-Otto (horn, Stockholm Philharmonic); John Iveson; Harvey Phillips (tuba, Bloomington, Indiana); Robert Tucci (tuba, Bavarian State Opera); Thompson Hanks (tuba, NYBQ); John Swallow (trombone, NYBQ); Paul Ingraham (horn, NYBQ); Allan Dean (trumpet, NYBQ); Robert Nagel (trumpet, NYBQ); Elgar Howarth (conductor). PJBE/A/1.]

1950s.<sup>74</sup> Music by Tylman Susato from *Danserye* was arranged by John Iveson in the spirit of a vibrant project with David Munrow's Early Music Consort of London in June 1969, "A Renaissance Festival" at the Queen Elizabeth Hall.<sup>75</sup> In this way, a cogent repertory was evolving from several distinctive strands.

The international perspectives promoted by the BBC were mirrored in networks of professional brass players who traveled on tour, met, and shared ideas. Swiss trumpeter Jean-Pierre Mathez founded Bureau d'Informations Musicales in 1969, and this soon became Editions Bim, augmented in 1971 by *Brass Bulletin*, a multiple-language journal. This stimulated the formation of the International Brass Symposium, sponsored by the Institut de Hautes Etudes Musicales in July 1974 at Montreux, Switzerland, where the NYBQ and PJBE were the ensembles-in-residence.<sup>76</sup>

Jones reflected that the PJBE had significantly added to its repertoire and delivery since he heard the NYBQ in 1963, at which point the Americans had been much more advanced. He felt that the PJBE had departed from the symposium having made a strong impression through current music and nuanced presentation.<sup>77</sup> This judgment is fair: Connolly's *Cinquepases*, discussed above, was likely to provoke and stimulate; Rodney Bennett's *Commedia IV* was a key piece that had been premiered in March; Howarth's *Pagliaccio* for tuba, tape, and brass was first performed at the Cardiff Festival of Twentieth-Century Music in 1972, and the transcription of Farnaby subsequently proved to be a showstopper. Networking across the Atlantic was now a reciprocal affair, in part through the influence of the two ensembles-in-residence at this symposium. From 1976 the NYBQ incorporated Rodney Bennett's *Commedia IV* and Henze's *Fragments* into its impressive repertoire of contemporary music.

In addition to the quintet, the PJBE expanded into larger instrumentations for special projects, such as recording Gunther Schuller's seminal *Symphony for Brass and Percussion*, op. 16 (1950) in 1970 and 1972.<sup>78</sup> Jones tapped into a pool of freelance players and orchestra members from where he picked those who matched his concepts of sonority and style to develop a wider core of members. In 1972 Jones toured Switzerland for the second time as a brass nonet, at the request of the promoter.<sup>79</sup> This initiated the idea of a regular ensemble that could perform a broader range of music on tour to suit larger halls.

An invitation to tour East Asia resulted in the formation of a ten-piece ensemble in 1974.<sup>80</sup> The first commission was Tōru Takemitsu's *Garden Rain*, and the first bespoke arrangements were Tylman Susato's music from *Danserye*, arranged by Iveson,<sup>81</sup> and a selection of English court music arranged by Howarth. This formation, or alternatively the quintet, subsequently performed in many major venues during tours of Germany, the United States, Japan, and Australia.<sup>82</sup> Ten-piece concerts included varied instrumentations, determined by repertoire, such as Benjamin Britten's *Fanfare for St Edmundsbury* for three trumpets, rather than the adoption of a fixed instrumentation for an entire concert.

The touring repertoire was eclectic and devised to engage a wide concert-going public and brass enthusiasts alike: *Garden Rain* was written in a slow-moving and

delicate style, and Hugo Cole mused that “[it] was successful too in its way, but rather off the brass wavelength—the equivalent perhaps of a string quartet putting on a Sousa march.”<sup>83</sup> Raymond Premru’s *Divertimento for Ten Brass* (1976) demonstrated a mix of classical and jazz idioms.<sup>84</sup> Malcolm Arnold’s *Symphony for Brass*, op. 123 (1978), turned out to be too challenging for touring; it was a dark work “perhaps more Cimmerian than Stygian,” written in a period of depression.<sup>85</sup> During this period, the strong commitment to contemporary music was sustained in British Arts Council network tours: in 1977, the PJBE featured in performances of Anthony Payne’s *Phoenix Mass* (1965, rev. 1972) at the cathedrals of Liverpool (Catholic), Carlisle, Coventry, and Derby. In October 1978 the group toured performing Iannis Xenakis’s *Eonta* (1963–64) and Rolf Gehlhaar’s *Strangeness, Charm and Colour* (1978) with pianist Roger Woodward.<sup>86</sup>

These works were complemented by a less esoteric repertoire. Argo producer Chris Hazell contributed *Three Brass Cats* and *Another Cat: Kraken* (ca. 1978). One movement, “Mr Jums,” is reminiscent of the mock-Baroque trumpet obbligato in Lennon–McCartney’s *Penny Lane* (1967), which was played by David Mason, who had been a senior student at the Royal College of Music, London, when Philip Jones enrolled in 1944. Jones’s predilection for Jan Koetsier’s *Petite Suite* (1947) led to an expansive work by Koetsier for his ten-piece ensemble, *Brass Symphony*, op. 80 (1979), which included strong hints of jazz and rhythmic drive. Jones had been a member of the Royal Philharmonic Orchestra from 1956–60, at the end of Thomas Beecham’s life. Beecham had often treated his audiences to what he called “lollipops” (encores) at the ends of concerts, such as Berlioz’s *Danse des sylphs*. This was not lost on Jones: Philip Jones Brass Ensemble in Switzerland won the Grand Prix du Disque.<sup>87</sup> It featured versions of regional Swiss melodies selected by Jones’s Swiss wife, Ursula (née Strebi), such as *Basel March* and *The Old Chalet*, which led Claves to classify the disc as folklore.

A television documentary made by Ian Engelmann in 1976 epitomized versatility. *Just Brass* was an in-depth profile of the PJBE, starting with stately Venetian music and working through to a virtuosic version of Paganini’s *Carnival of Venice*. The program included demonstrations of the hand-horn, sackbut, serpent, and ophicleide and a resumé of how the tuba enhanced the works of Berlioz, Wagner, and Strauss. Jones explained,

Our audiences are basically conservative, but we find that with a little preamble (a short illustrated introduction, say) they become intrigued by the ‘mainstream’ contemporary pieces ... and their reaction at the end is very positive. Our problem is that there’s virtually no chamber music for brass between the baroque and the twentieth century. I’ve no objection at all to arrangements (we don’t play for purists – if it’s musical and it sounds well I’m not concerned with whether it’s right or wrong).<sup>88</sup>

By then, arranging and transcribing for brass had become a characteristic parallel skill for certain chamber music players: a succession of PJBE members furnished compelling items, including music to showcase virtuosity. Howarth relinquished the trumpet in June 1976 for a conducting career, but continued to contribute strongly to the artistic agenda. For example, an eclectic “Early English” set of pieces was compiled for a Japanese tour in 1976: *Agincourt Song* highlighted strident trumpets, spatial effects, and open harmonies; a quasi-medieval *Greensleeves* highlighted an off-stage sylvan horn; William Byrd’s *The Earl of Oxford’s March* included virtuoso writing for piccolo trumpet and tuba. Howarth made many of his transcriptions from keyboard music, sometimes particularly apposite examples: *The Earl of Oxford’s March* and Byrd’s sequence of marches in *The Battell* imitate trumpets, fifes, and drums.<sup>89</sup> It was, however, a transcription of piano music by Modest Mussorgsky that marked the high point of the PJBE.

Mussorgsky’s *Pictures at an Exhibition*, arranged by Howarth, was recorded for Argo *prima vista* at Kingsway Hall, London from 24 to 26 October 1977.<sup>90</sup> Music critic Edward Greenfield had doubts about whether the recorded music could be replicated in a live performance, but was unequivocal in his praise after the first performance.<sup>91</sup> Later, in 1979, Howarth conducted Debussy’s *La mer*, Birtwistle’s *The Triumph of Time* (1971–72), and his brass version of *Pictures* in a joint concert with the Royal Philharmonic Orchestra at the BBC Proms.<sup>92</sup> By this point, the national profile of the PJBE could hardly have been higher: in 1975 it had been chosen over the military to play at the enthronement of Donald Coggan, the Archbishop of Canterbury; and later, in 1982, would play for the first visit to Britain of a reigning Pope, John Paul II, including for televised coverage from Wembley Arena. The PJBE was also an ensemble of choice of Pink Floyd and Paul McCartney.<sup>93</sup>

As the PJBE rose to prominence in Britain, the parallel culture of the amateur brass band movement was in the midst of change, which, as Trevor Herbert explained, was

brought about by a number of events and trends happening in rapid succession. The change to standard A440 pitch [in 1964], and the subsequent shifts to new, wider bore instruments, marked the beginning of the process, but there were other elements at work: the rise of a small group of imaginative and sophisticated conductors, the appearance of a more radical repertoire, a new type of interchange between brass bands and mainstream art music, and, one suspects, other influences too, which came from a wider set of social and cultural sources.<sup>94</sup>

The modern brass ensemble had a radically different playing style and repertoire from the brass bands of that time,<sup>95</sup> and Bram Gay had hopes of the Hallé Brass Consort developing “a new type of brass [band] playing” through the University of Salford’s brass band course in 1968.<sup>96</sup> Despite a new periodical, *Sounding Brass & The Conductor*,



**Figure 2:** On tour at the Theater Casino, Zug, Switzerland ca.1984. From left to right; Frank Lloyd, John Fletcher, Christopher Mowat, Roger Harvey, Nigel Gomm, Joseph Atkins, David Purser, Rod Franks, Ray Premru, Philip Jones.  
Reproduced by kind permission of Ursula Jones.

being published for the first time in 1972 and other ventures, the two cultures were slow to merge.<sup>97</sup> However, *The British Bandsman* began to review concerts of the PJBE around this time,<sup>98</sup> and brass bands premiered new works written for PJBE members as soloists: Derek Bourgeois's *Concerto for Brass Quintet and Brass Band*, op. 47 (1975), with the Redbridge Brass Band at the Church of St Martin-in-the-Fields furthered connections and interest.<sup>99</sup> Edward Gregson wrote his Horn Concerto (1971) for Ifor James and his Tuba Concerto (1976) for John Fletcher, both of which had brass band accompaniment. James Watson premiered Chris Sansom's Trumpet Concerto (1977) with Elgar Howarth and the Grimethorpe Colliery Band at the Scottish National Orchestra's Proms in 1978. "Brass Today" at the Queen Elizabeth Hall was perhaps the most remarkable symbiosis, given by the Philip Jones Brass Quintet, Vinko Globokar, and the Grimethorpe Colliery Band.<sup>100</sup> Trevor Herbert and John Wallace expressed the view that the PJBE had been "[a]nother formidable influence in the last forty years of the [twentieth] century [...when] most of that distinguished group were products of brass bands."<sup>101</sup>

From 1979 to 1986, opportunities for international performance broadened considerably. In this period, Jones adopted a “softer grained” approach to programming to suit patrons accustomed to a planned series of classical music concerts. In addition, after Howarth’s departure, there was less of a consensus within the group regarding contemporary music: Jones believed that he could get the best from his players when they played music they were committed to.<sup>102</sup> This approach was successful: the PJBE visited Germany five times in 1983 alone, and played at the Berlin Philharmonie twice. Transcriptions by PJBE members were valued by professional contemporaries and audiences: an effortless arrangement of the popular suite from Weill’s *Dreigroschenoper* (1928); more ambitious, perhaps, Christopher Mowat expertly dovetailed the intricate passagework in J. S. Bach’s *Brandenburg Concerto no. 3*. In a recording of French music, Saint-Saëns’s *Carnival of the Animals* (1922), arranged by Peter Reeve, complemented other polished transcriptions.<sup>103</sup> Jones’s function within the PJBE changed over its last decade. In parallel with the ensemble, he had held prominent orchestral posts in London until 1972, when he withdrew from orchestral playing,<sup>104</sup> and from 1966 to 1976 he shared the principal trumpet role in the PJBE with Howarth. From 1976, when James Watson took over principal trumpet until 1982, and when Rod Franks followed in 1983, Jones chose to adopt a less prominent performing role. He sat “down the line,” playing supporting parts and specializing in the flugelhorn, but the evidence of recorded music indicates that a “PJBE sound” continued to adhere to his principles.<sup>105</sup>

Jones was wary of technical extremities because he wanted to maintain a reputation for impeccable delivery. For example, the finale of the Malcolm Arnold Symphony required transposition down one tone and numerous adaptations before performance.<sup>106</sup> Jones cautioned:

Programme planning, for us, is absolutely crucial; we stand or fall by it. There’s a physical limit, to begin with, to the length of time a brass player can play continuously. A piece mustn’t last more than fifteen minutes, and even then it’s unwise to keep all five players occupied throughout. For this reason we still don’t play the Elliott Carter Quintet; it’s strenuous, angular music, with no repose. Justin Connolly’s *Cinquepases* and Richard Rodney Bennett’s *Commedia IV* are no less demanding (Bennett gives each player a very taxing cadenza) but they do contain moments of quiet and legato.<sup>107</sup>

John Tavener’s *Trisagion* (1981), intended for the PJBE, lay unperformed, declared “unplayable by mere mortals.”<sup>108</sup> Equale Brass, led by John Wallace, performed its premiere in November 1985 at the Huddersfield Contemporary Music Festival. Members of London Brass found an alternative resolution for *Trisagion* in 1989 by expanding the quintet into a ten-piece instrumentation.<sup>109</sup>

Nevertheless, a strong commitment to contemporary music continued in Einojuhani Rautavaara’s *Playgrounds for Angels* (1981), Witold Lutosławski’s

*Mini-Overture* (1982), André Previn's *Triolet for Brass* (1985), a substantial twenty-minute work, and music by Gordon Crosse, John McCabe, and Paul Patterson. A recording in 1980 of Paul Hindemith's *Konzertmusiken*, ops. 49 and 50 (1930) with Paul Crossley (piano) and Howarth (conductor) was a major project, an artistic high point of the ensemble.<sup>110</sup>

The takeover of Argo Records by PolyGram in 1980, however, provoked a gradual drift away from music associated with the PJBE. Subsequent recordings for Decca were targeted at a more popular market, such as transcriptions of Handel, including *Arrival of the Queen of Sheba* and *Music for the Royal Fireworks*. A compact disc of international marches: Verdi's Grand March from *Aida*, K. J. Alford's *Colonel Bogey* (1914), and Julius Fučík's *Entry of the Gladiators* had little connection with what the PJBE usually performed. An outstanding arrangement of Leonard Bernstein's *West Side Story* of 1983 by Eric Crees had stronger associations with the brass of the London Symphony Orchestra.

The premiere of Lutosławski's *Mini-Overture* was, however, an unequivocal PJBE event. To commemorate the fiftieth birthday of Ursula Jones on 11 March 1982, her father, Walter Strebi (1903–81), gifted a commission from Lutosławski, whose publisher was Chester Music, London. Prior to the intended first performance in Lucerne, there was no news of the commission, possibly because of the political crisis in Poland: the rise of the Solidarity movement and the subsequent period of martial law. A notable three-minute piece appeared at extremely short notice, with apologies for its brevity, and the commission fee waived. The occasion was marred due to Dr. Strebi's death the previous year, but his gift was turned to a desirable advantage as it enabled recordings of the most significant commissions of the 1980s with Chandos Records, an independent British recording company.<sup>111</sup>

By the mid-1980s, other professional groups had sprung up internationally, following the PJBE, the NYBQ, the ABQ and, from 1970, the Canadian Brass Ensemble (later, the Canadian Brass), which founded its success on a more popular repertoire. Enrique Crespo (b. 1941), founder of German Brass, and Urban Agnas (b. 1961), founding member of Stockholm Chamber Brass, are two leaders who acknowledge the advice and support of Jones in their artistic development.<sup>112</sup> In 1985 Trevor Herbert described "a proliferation of virtuoso groups capable of exploiting a wide pitch and dynamic range and a host of matured playing techniques and devices" in connection with Lutosławski's *Mini-Overture* and Peter Maxwell Davies's *Brass Quintet*, op. 100 (1981), written for Empire Brass.<sup>113</sup> Maxwell Davies was specific about his intent "to provide the repertory with a work of real chamber music, in so far as the players are involved in the intimate kind of music-making associated with a string quartet, requiring exactly the same kind of responsibility and musical intelligence."<sup>114</sup>

Jones sought to encourage young players, particularly from 1970. A residency at Pennsylvania State University in 1971, eight summer courses in Britain between 1973 and 1980 and in Luxembourg in 1985 involved the PJBE performing and teaching among student and amateur players from many countries. In addition, Jones held

administrative posts at the Royal Northern College of Music (from 1975 to 1977) and then at the Guildhall School of Music and Drama, London (from 1983 to 1988). He never appointed a female brass player to PJBE, but during his tenure at the Guildhall School it was felicitous that a postgraduate student, Anne McAneny, was appointed by London Brass, on its foundation in 1986, to take over Jones's specialism of the flugelhorn.<sup>115</sup>

Jones ran the PJBE as an independent organization, and was assisted from 1974 by his multi-lingual wife. Managerial responsibilities then had a logical demarcation: Philip could concentrate on artistic preparation and personnel, and Ursula could deal directly with overseas agents.<sup>116</sup> There are many indications that activities were artistically driven rather than commercially motivated: Jones subsidized a BBC recording of Gunther Schuller's *Symphony* without the players' knowledge.<sup>117</sup> More than one of the self-promoted concerts incurred financial shortfalls: a thirtieth anniversary concert in 1981 lost approximately £2000, a considerable sum.<sup>118</sup> During a visit to Budapest with his ten-piece ensemble, Jones sacrificed his own fee to pay for a master class at the Liszt Academy.<sup>119</sup>

When he disbanded the PJBE in 1986, his achievements had far exceeded initial expectations. Collaborations with Gardiner, Norrington, and other leading conductors led to national recognition. Then, alongside the NYBQ and then the ABQ, active involvement in contemporary music established an identity from a second perspective: between 1952 and 1986, eighty-seven PJBE premieres included seventy-one commissions.<sup>120</sup> International record sales and effective programming led to repeat invitations to music festivals, particularly those of Aldeburgh, Cheltenham, Harrogate, and Lucerne, and repeated international tours attest to the wide interest of critical and informed audiences. While a highly eclectic repertoire for the brass ensemble has prevailed, a cross-section of the PJBE repertoire published in practical editions in the popular Chester Music "Just Brass" series remains favored among professional, student, and amateur musicians.<sup>121</sup>

But the above was probably not Jones's most consequential achievement. During the whole of this period, a stereotyped British notion of the brass player was difficult to negate. Following a concert at the International Edinburgh Festival in 1979, a review in *The Scotsman* elucidated:

Once upon a time brass players were lovely, large, jolly men, full of enormous skill, jokes and beer but—how can I put this nicely?—not quite the sort of people with whom a refined lady oboe or a dyspeptic back row viola felt absolutely at home. Now it is all different.<sup>122</sup>

In 2016 John Manduell wrote astutely of Jones that "[n]ot only did he significantly improve brass playing in general but he also radically altered attitudes and approaches towards brass playing."<sup>123</sup> Further change was inevitable: the historical performance ensemble His Majesty's Sagbutts & Cornetts was established in 1982, and many



endeavors followed on; the female brass player would flourish around the world in many genres: Bones Apart, a trombone quartet formed at the RNCM in Manchester by female students in 1999, was no longer unusual. But, importantly, the PJBE initiated a wide cultural and social understanding of professional brass chamber music in Britain and beyond. In 1986 Howarth recapitulated that what was extraordinary was that Jones “had the audacity to imagine that [this] could be done.”<sup>124</sup>

*John Miller was a trumpeter with the Philip Jones Brass Ensemble from 1972–80, the Philharmonia Orchestra, London, from 1977–94, and remains a founder member of the Wallace Collection. He joined the staff of the Royal Northern College of Music, Manchester, in 1999, where he was ultimately Head of School of Wind, Brass, and Percussion and appointed to a Professorship (personal chair) in 2010. Recent recordings have included Peter Maxwell Davies: Music for Brass (Nimbus, NI 5936, 2015) with the Wallace Collection and a historical recording of Sigismund Neukomm, Requiem in C Minor (Sanctiandree, SAND0007, 2018) with St. Salvator’s Chapel Choir. His current project, a monograph, The Modern Brass Ensemble in Britain, is scheduled for publication by Boydell & Brewer.*

## NOTES

<sup>1</sup> For an American appraisal of the PJBE, see Elisa Koehler, *Fanfares and Finesse* (Bloomington: Indiana University Press, 2014), 169–74.

<sup>2</sup> Frank Andrews, *Brass Band Cylinder and Non-microgroove Disc Recordings 1903–1960* (Winchester: Piccolo Press, 1997).

<sup>3</sup> Dave Russell, *Popular Music in England 1840–1914*, 2nd edn. (Manchester: Manchester University Press, 1997), 242–43.

<sup>4</sup> Biffo’s printed stationery of the late 1930s draws attention to his many radio broadcasts, and performance to members of the British Royal Family (artefact in the author’s possession). This is very similar to the contemporary letterhead used by Harry Mortimer in connection with the Fodens’s Quartet “of Gramophone and Wireless Fame.” Fodens Motor Works Band Records 1901–2000, Chester Archives D 6697.

<sup>5</sup> *Radio Times* 720 (16 July 1937): 22. Note also Frank Biffo and his Brass Quartet, *Teddy Bear’s Picnic*, Columbia FB1642 10” disc, (n.d.).

<sup>6</sup> *Radio Times* 461 (29 July 1932): 42. *Radio Times* 543 (23 February 1934): 48.

<sup>7</sup> *Radio Times* 733 (15 October 1937): 15, 52. In an article addressed to the listeners, Scott Goddard writes: “Listening to this [unspecified] Canzona, (the word is derived from the French chanson and therein lies a hint as to the character of the movement) one is struck not only by the freedom, remarkable indeed for the year 1580, but also by the masterly effectiveness of Gabrieli’s manipulation of the brass.”

<sup>8</sup> Four editions of this were available from Breitkopf & Härtel, Leipzig.

<sup>9</sup> Stephen Gamble and William C. Lynch, *Dennis Brain, A Life in Music* (Denton: University of North Texas Press, 2011), Appendix E, Extended Bibliography, 299. The concert program lists the following: Rossini, *Fanfare de la Chasse*; Orlando Lassus, arr. Arnold, *Fantasia* (printed 1601) for treble and tenor trombone [deleted in pencil so perhaps not played]; Arnold Cooke, Suite (1934); Cherubini, *Four Pas Redoubles* (1814); Joseph Haydn, Sonata in E $\flat$  major for Violin and Viola, (first public London performance); P. Hindemith, *Morgenmusik*; Cherubini, Four pieces (1814). Personnel: Malcolm Arnold (also treble trombone) and Wesley Woodage (trumpets); Dennis Brain, Francis Bradley, Vincent Burrows, Tony Tunstall (horns); George Maxted (trombone); John Wilson (tuba). The authors also report Malcolm Arnold's involvement in a brass concert in 1943 at St. Peter's Church, Eaton Square, which included his arrangements of fourteenth-century music for brass trio on p. 161.

<sup>10</sup> The PJBE Archive is held in the Royal Northern College of Music Archives, reference GB 1179 PJBE. A twenty-nine-page typescript document compiled by Ursula Jones, "PJBE Important dates 1951–1986," "PJBE-ADD1/Important dates" is used as a reference source throughout this article.

The first public performance since the 1930s of Britten's *Russian Funeral* was on 28 November 1980 in the Queen Elizabeth Hall at a concert of the English Chamber Orchestra. Important dates, 23.

<sup>11</sup> Henssen mentions that the Concertgebouw Koperkwartet made a studio broadcast for the BBC in February 1947 which inspired Jones to form the PJBE. Ralph Henssen, "Marinus Johannes Komst: Principal Trumpet of the Concertgebouw Orchestra 1934–1972," *ITG Journal* 42, no. 3 (March 2018): 46–47. *Radio Times*, however, lists two broadcasts: 7 June 1949 at 23:05: *Radio Times* 1338 (3 June 1949): 15; and 27 May 1952 at 18:00: *Radio Times* 1489 (23 May 1952): 23. No program details are given for either broadcast, but the personnel in the second broadcast is listed as follows: Marinus Komst, Wim Groot (trumpets), Jan Bos (horn), Hans Maasen with Emanuel Haagman (trombones).

<sup>12</sup> See Donemus.com, accessed 15 September 2018, for a comprehensive list of works written for this type of ensemble.

<sup>13</sup> Information given to the author by Ralph Henssen on 28 June 2017, from Henssen, *Het ging hem glad af (It Went Smooth: A Biography of Marinus Johannes Komst)* (Wijlre: Henssen, 2015).

<sup>14</sup> For information on Jones's formative years and early career, valuable historical information is contained in an interview with Noel Goodwin, "Jones, Philip (orchestral player late 1950s and 1964) Oral history of Glyndebourne Opera," conducted on 20 July 1992. National Sound Archive, British Library, accessed 26 September 2018, <https://www.bl.uk/subjects/sound>.

<sup>15</sup> Donna McDonald, *The Odyssey of The Philip Jones Brass Ensemble* (Bulle: BIM, 1986) fully chronicles the history of the group from its beginnings to its disbandment in 1986. Comprehensive data on numbers of concerts, broadcasts, and recordings by year and country can be found on pp. 147–49.

<sup>16</sup> Michael Oliver, "25 Years of the Philip Jones Brass Ensemble," *Gramophone* (December 1976): 972, 977.

<sup>17</sup> Little Venice is a residential area of London, built around a three-way intersection of canals.

<sup>18</sup> Important dates, 1–4.

<sup>19</sup> *Sonata from Die Bänkelsängerlieder: ca. 1684* (North Easton: Robert King, 1958) has meanwhile come to be known to be from Daniel Speer's *Musicalisch-Türckischer Eulen-Spiegel*, 1688, published under the pseudonym Danianischer Simplicissimus. For background information, see Henry Howey, "The lives of Hoftrompeter and Stadtpfeiffer as portrayed in three novels of Daniel Speer," in *Historic Brass Society Journal* 3 (1991): 65–78.

<sup>20</sup> BBC Third Programme pre-recorded broadcast at 22:20, 4 March 1954. *Radio Times* 1581 (26 February 1954): 37. This was thought by Jones to be the first broadcast of the music of Gabrieli with brass. Important dates, 1.

<sup>21</sup> These included works by John Gardner, John Addison, Francis Baines, Stephen Dodgson, Joseph Horowitz, and Robert Simpson, as well as the more established Gordon Jacob.

<sup>22</sup> 27 March 1958. BBC Lunchtime Concert from the Broadcasting House Concert Hall (Overseas Programme). Producer, John Manduell. Beethoven, *Three Equali*; Robert Simpson, *Canzona* (premiere). Manduell (1928–2017) was almost the same age as Jones and was the founding principal of Royal Northern College of Music (RNCM), Manchester, 1971–96, where Jones was appointed as the first head of wind and percussion. Manduell was also involved with the Cheltenham International Festival, first as a BBC representative and then as program director 1969–94.

<sup>23</sup> 23 October 1959. BBC TV for schools. Program on orchestral brass introduced by Harry Mortimer. Important dates, 2. Harry Mortimer (1902–90) was a highly influential figure in the brass band world and was brass and military band supervisor of the BBC from 1942 to 1964.

<sup>24</sup> For this concert the members were Philip Jones, Roy Copestake, Eric Bravington (trumpets), Alan Civil (horn), Evan Watkin, Arthur Wilson (trombones), and Gerard McElhone (bass trombone).

<sup>25</sup> "Philip Jones," *The Musical Times* 141, no. 1870 (Spring 2000): 15–16. The Aldeburgh Festival was founded in 1948, and composer Benjamin Britten and singer Peter Pears were closely associated with it. Imogen Holst devised the programs at this time. The program was Giovanni Gabrieli, *Two Canzoni*; arr. Cruft, *Four English Keyboard Pieces of the Sixteenth Century*; Daniel Speer, Two Sonatas for three trombones; Matthew Locke, *Music for His Majesty's Sackbutts and Cornetts*; Francis Baines, *Intrada*; John Addison, *Divertimento*; Stefan de Haan, *Sextet*; Joseph Horowitz, *Rondino*. The Aldeburgh Festival program is held at PJBE-ADD1/1/1.

<sup>26</sup> *Radio Times* 1798 (25 April 1958): 31. The lecture-recital, "The Cornett," was supported by performers Brian Baker (cornett), John Hallett (sackbut), Alan Lumsden and Ray Carter (trombones), and other colleagues; *Radio Times* 1901 (15 April 1960): 31.

<sup>27</sup> Christopher Monk, Review: Charles Coleman, *Four Pieces for Sackbutts and Cornetts*, transcribed and edited by Anthony Baines (London: Oxford University Press, 1960); *Suite from the Royal Brass Music of James I*, selected and edited by Thurston Dart (London: Oxford University Press, 1959); Antony Holborne, *Suite for an Ensemble of Brass or Other Instruments*, transcribed and edited by Thurston Dart (London: Oxford University Press, 1959); Giovanni Gabrieli, *Sonata Pian' e Forte*, arranged for eight-part wind and/or brass ensemble by Robin Miller (London: Oxford University Press, 1960); Johann Pezel, *Five-Part Brass Music*, vol. 1, transcribed and edited by Alan Lumsden (London: Musica Rara, n.d.). *The Galpin Society Journal* 14 (March 1961): 98–99.

<sup>28</sup> For example, see Denis Arnold, “Brass Instruments in Italian Church Music of the Sixteenth and Early Seventeenth Centuries,” *Brass Quarterly* 1, no. 2 (1957): 81–92.

<sup>29</sup> PJBE/9/Bennett. Composer’s manuscript in ink.

<sup>30</sup> Eric Salzman, “Music: A Brass Quintet, New York Ensemble at Town Hall Offers Two Premieres on Varied Program,” *The New York Times*, 15 November 1961.

<sup>31</sup> The New York Brass Quintet, American Embassy Theatre, 15 May at 18:30. Program: Anon, *Sonata from “Die Bänkelsängerlieder”*; Bach, *Contrapunctus no. IX*; Victor (*sic*) Ewald, Quintet in B $\flat$  minor; Malcolm Arnold, Quintet, op. 73; Ludwig Maurer, Suite for Brass Quintet; Collier Jones, Four Movements for Five Brass; Gunther Schuller, Music for Brass Quintet; Eugene Bozza, *Sonatine*. “Concerts,” *The Times*, 4 May 1963, 2.

<sup>32</sup> Vincent Cichowicz, “Philip Jones, The Prince of Brass,” in *Brass Anthology*, a collection of articles about brass published in *The Instrumentalist Magazine* from 1946 to 1986 (Northfield, The Instrumentalist Company, 1987), 1123.

<sup>33</sup> BBC Music Programme, Studio Portrait: music by Addison, Civil, Dodgson, de Haan, and Horovitz. Important dates, 4. This was a live broadcast at 11:45. *Radio Times* 2147 (31 December 1964): 60.

<sup>34</sup> *The Glory of Venice*, HMV HQS 1093, with Ambrosian Singers. Denis Stevens directed music by Andrea and Giovanni Gabrieli.

<sup>35</sup> Important dates, 5.

<sup>36</sup> *The Four Families of the Orchestra* (No. 3) Brass, EMI/His Master’s Voice 7EG 8960 (mono 45 EP) (released 1966). Philip Jones and Roy Copestake (trumpets), Alan Civil (horn), Arthur Wilson (trombone), John Wilson (tuba). Music by Jan Koetsier (1911–2006), Alan Civil (1929–89), Ludwig Maurer (1789–1878), Joseph Horovitz (1926–), John Addison (1920–98).

<sup>37</sup> The author was a member of the PJBE from 1972 to 1980.

<sup>38</sup> *Ibid.*

<sup>39</sup> For example, Jonathan Freeman-Attwood writes, “Despite some dated quirks, the essential spirit of the music is never lost because the PJBE do the simple things well, creating a distinctive balance between instruments through bold (but edgy) attack and a richly-imbued but never corny lyricism. Understatement is never far away,” *Gramophone* (September 2004): 53.

<sup>40</sup> Harold Nash, “Just Brass,” *Sounding Brass & The Conductor* 5, no. 4 (Winter 1966–67): 116–20.

<sup>41</sup> Ifor James (horn) played for the first time with the PJBE on 9 June 1966 at Southampton University; John Fletcher (tuba) on 8 November 1966 at the College of St Mark & St John, Chelsea, in the first performance of Howarth’s *Pasce Tuos* and the first complete performance of Horovitz’s *Music Hall Suite*; John Iveson (trombone) on 14 May 1967 at Stowe School. Important dates, 5, 6.

<sup>42</sup> The program was shared with Radu Aldulescu (cello) and Ernest Lush (piano). PJBE personnel: Philip Jones, Elgar Howarth, Roy Copestake (trumpets), John Wilbraham (D trumpet in Simpson), Arthur Wilson, Ray Brown, Ray Premru (trombones), John Wilson (tuba). Program: Matthew Locke, *Music for his Majesty’s Sackbuts and Cornetts*; Jeronimo Bassano, *Fantasia a 5*; Stephen Dodgson, Septet; Robert Simpson, *Canzona*; Leonard Salzedo, *Divertimento*. Important dates, 5. 19 March 1966.

- <sup>43</sup> [http://podcast.open.ac.uk/feeds/FrownloadOpen2net/20140218T112406\\_OU-ringtone.mp3](http://podcast.open.ac.uk/feeds/FrownloadOpen2net/20140218T112406_OU-ringtone.mp3), accessed 16 March 2018.
- <sup>44</sup> Jennie Lee, government White Paper: “A Policy for the Arts—First Steps” (February 1965), section 71, 15–16, accessed 15 August 2018, [https://action.labour.org.uk/page/-/blog%20images/policy\\_for\\_the\\_arts.pdf](https://action.labour.org.uk/page/-/blog%20images/policy_for_the_arts.pdf).
- <sup>45</sup> Gardiner’s debut as the director of the Monteverdi Choir was in 1966. Recordings of the Monteverdi Choir with the PJBE are [1] Christmas in Venice (Decca SDD 363), [2] Monteverdi, *Vespers* (1610) (Decca SDD 593/4).
- <sup>46</sup> The Henry Wood Promenade Concerts were established in 1895, and have been held in the Royal Albert Hall and other venues since World War II. See Stanley Sadie, “Splendid sounds from Venice,” *The Times*, 14 August 1968, The Arts section, 6.
- <sup>47</sup> Winter Promenade Concert, Westminster Cathedral, 4 January 1973. Important dates, 14.
- <sup>48</sup> A motto printed in the program was “At the round earth’s imagin’d corners blow your trumpets, Angells,” John Donne: Dean of St Paul’s 1621–31. PJBE Important dates, 9. A repeat concert in 1981 at the City of London Festival is noted in pencil marginalia by Jones as going “full circle.” Important dates, 23.
- <sup>49</sup> McDonald, *Odyssey*, 48.
- <sup>50</sup> *Ibid.*, 44–45.
- <sup>51</sup> In 1970 two recordings were issued: *Brass Now and Then*, Decca SDD 274, and *Just Brass*, Argo ZRG 655.
- <sup>52</sup> W. S. M., writing about Argo ZRG 655 in *Gramophone* (November 1970): 812.
- <sup>53</sup> *The London Gabrieli Brass Ensemble*, Pye Golden Guinea Collector Series, GSGC 14072.
- <sup>54</sup> Pye Golden Guinea Collector Series, GSGC 14114.
- <sup>55</sup> Hallé Brass Consort, *Chamber Works for Brass*. Pye Golden Guinea GSGC-14114. “The McCabe is in every sense the most modern, as also the most considerable work of the four, and it was commissioned by the players. John McCabe, who is still in his twenties, has had his First Symphony played by the Hallé under Barbirolli, and this work has also been recorded. I do not know why he called his quintet Rounds. A Petrushka-like fanfare dominates much of the music. The rhythmic complexities are considerable, but the music is lucid and compelling, and stamped with individual thinking.” *Gramophone* (December 1968): 859.
- <sup>56</sup> Elgar Howarth and Patrick Howarth, *What a Performance! The Brass Band Plays...* (London, Robson Books, 1988), 128.
- <sup>57</sup> *Radio Times* 2433 (25 June 1970): 32.
- <sup>58</sup> See <https://www.bbc.co.uk/programmes/p02r4kkw> BBC Arts archive film, accessed 24 April 2018. The six trumpeters, all of whom have associations with the PJBE, are (left to right): Elgar Howarth, Howard Snell, Laurie Evans, Norman Archibald, Peter Reeve, and David Purser.
- <sup>59</sup> *Radio Times* 2564 (28 December 1972): 40.
- <sup>60</sup> BBC Radio 3, 20 October 1974, 17:05. *Radio Times* 2658 (17 October 1974): 38. The premiere was a broadcast by the American Brass Quintet, introduced by the composer.
- <sup>61</sup> MacDonald, *Odyssey* 41–43, gives an account of this. Heavily annotated original parts contain information on performance practice and how the five players coordinate and achieve continuity. PJBE-pub/2/17. The horn player for the premiere was Douglas Moore, a member of the BBC Symphony Orchestra from 1937 to 1969.

<sup>62</sup> Anthony Payne, "Justin Connolly," *The Musical Times* 112, no. 1538 (April 1971): 335–37.

<sup>63</sup> *Gramophone* (January 1974): 1401.

<sup>64</sup> This was held at the Round House, London on 6 September 1971. The British Council paid for the recording of this work.

<sup>65</sup> "Der langwierige Weg in die Wohnung der Natascha Ungeheuer" (show, G. Salvatore), 1971, Rome, RAI, 17 May 1971. With William Pearson, baritone, Fires of London, Gunther Hampel Jazz Group, and percussionist Stomu Yamash'ta, dir. Hans Werner Henze. DGG 2530 212.

<sup>66</sup> See PJBE-ADD1/6/3, manuscript letter from Hans Werner Henze, postmarked Rome, 9 September 1972. He apologizes for his delay in writing and mentions his progress with "Fragments," which he mentions is attached [not with the letter] and insists that Jones amend any mistakes he finds in it and hopes that Jones plays it more than once while on tour. He postulates that "it must be lovely not to have to play in a symphony orchestra" and shares his "deserter" status as he also gave up the symphony. Henze was at that time a conductor of an orchestra and finds life "much more enjoyable without it." He says that he is working on vaudeville in the summer and hopes it will be fun. He laments that the next time they may see each other will be the following year.

<sup>67</sup> The premiere was part of a BBC recorded concert on 5 May 1972 at the Concert Hall, Broadcasting House, London. Important dates, 13. This was broadcast on 14 April 1974 on BBC Radio 3. The program was Igor Stravinsky, *Fanfare for a New Theatre* (1964); Geoffrey Bush, *Homage to Matthew Locke*; Raymond Premru, Quartet; Hans Werner Henze, *Fragments from a Show* (first UK broadcast); Benjamin Britten, *Fanfare for St. Edmundsbury*. *Radio Times* 2631 (11 April 1974): 26. See PJBE/14/Bush for materials of Geoffrey Bush, *Homage to Matthew Locke*.

<sup>68</sup> Paul Hindmarsh, "Building a Repertoire," *The British Brass Band* (Oxford, Oxford University Press, 2000), 271, 272.

<sup>69</sup> Howarth became recognized as an eminent conductor of contemporary music. He conducted the first performances of György Ligeti, *Le Grand Macabre* (1978) early in this part of his career, for example.

<sup>70</sup> Other compositions from this period include *Variations for Brass Quintet* (1968), played at the Wigmore Hall on 3 October 1964; *Pagliaccio*, played at the Cardiff Festival of 20th-Century Music on 10 March 1972; and *Nodding Music*, played at the Purcell Room on 15 April 1974.

<sup>71</sup> "Conversation by the Fireside," *Brass Bulletin* 7 (1974): 42–49.

<sup>72</sup> This included a recording of *Voices and Brass* with the Purcell Chorus of Voices, Argo ZRG 576 (1968).

<sup>73</sup> This may have first appeared during a tour of Scotland in March 1970. Important dates, 10.

<sup>74</sup> His Masters Voice BLP1065 (mono 33), *An Elizabethan Suite*, arr. Barbirolli: Byrd, *Earl of Salisbury's Pavan*; Anon, *The Irish Ho Hoane*; Farnaby, *A Toy*; Giles Farnaby's *Dreame*; Bull, *The King's Hunt*. Hallé Orchestra, 5 January 1954.

<sup>75</sup> Important dates, 9.

<sup>76</sup> PJBE/A/1. 15 July, NYBQ: John Jenkins, *Newark Seige*; Carlos Gesualdo, *Two Madrigals*; J. S. Bach *Contrapunctus No. IX*; Wilhelm Ramsöe, Quartet No. 4 in B $\flat$  Major; Eugene Bozza, *Sonatine*; Robert Nagle, Suite for Brass Quartet and Piano; Gunther Schuller, Music for Brass

Quintet; Michel Leclerc, *Par Monts et par Vaux*. 17 July, PJBE: *English Dances of the Sixteenth Century*; Justin Connolly, *Cinquepases*; Elgar Howarth, *Pagliaccio, for solo tuba, tape and brass quartet*; Giles Farnaby, *Fancies, Toyes and Dreames*. 19 July, Gala Concert: J. S. Bach arr. Sauter, *Komm süßer Tod*; Kenneth Cook, *Introduction and Rondino* (IBS Tuba Choir – Harvey Phillips); Hindemith, Sonata for Bass Tuba and Piano (Jurgen Voigt Arnsted, Denmark, competition winner); Jan Bach, *Laudes* (NYBQ); Richard Rodney Bennett, *Commedia IV* for Brass Quintet (1973) (PJBE); *Funeral Music* (IBS Brass Choir cond. Robert Nagle); Gunther Schuller, *Symphony for Brass and Percussion* (IBS Symphonic Brass Ensemble, cond. Elgar Howarth); Giovanni Gabrieli, *Sonata No. 18 for Three Brass Choirs*, International Brass Symposium combined faculty, cond. Elgar Howarth.

<sup>77</sup> McDonald, *Odyssey*, 51–52.

<sup>78</sup> The Schuller Symphony was recorded twice by the PJBE, conducted by Elgar Howarth: for the BBC in April 1970, and for Argo Records in November 1972, but Jones never programmed this work for a public performance. For further information on Schuller's Symphony, see Library of Congress, The Moldenhauer Archive, interview Jon Newson—Gunther Schuller, accessed 16 August 2018, <https://www.loc.gov/collections/moldenhauer-archives/articles-and-essays/guide-to-archives/gunther-schuller/>.

<sup>79</sup> McDonald, *Odyssey*, 52–54.

<sup>80</sup> Important dates, 16: The first concert was in October 1974, on the eve of an East Asia tour. The concert program was Susato, arr. Iveson; Salzedo, *Divertimento*; Farnaby, *Fancies, Toyes and Dreames*; music by Gabrieli and Banchieri from St Mark's, Venice; Horovitz, *Music Hall Suite*; English Court Music, arr. Howarth.

<sup>81</sup> PJBE/9.

<sup>82</sup> The first major ten-piece tour to East Asia was from 27 October to 21 November 1974. This was followed by similar tours to Australia from 27 February to 14 March 1977, to Germany from 21–29 March 1979, and to the USA from 20 March to 19 April 1980.

<sup>83</sup> Hugo Cole, "Brass Ensemble," *Arts Guardian*, 2 November 1976, 8.

<sup>84</sup> *Divertimento for Ten Brass*: 1. Fanfare (unpublished), 2. A Tale from Long Ago, 3. Of Knights and Castles, 4. Lullaby (shortened and unpublished), 5. Intermezzo (unpublished), 6. Le bateau sur Léman, 7. Petite marche, 8. Fanfare. Blues March was added. Toccata "in Celebration" was not included in the chosen selection. PJBE/9/PREMRU.

<sup>85</sup> Jackson writes about the background, technical challenges, structure, and reception, and includes a letter from Arnold to William Walton. Paul R. W. Jackson, *The Life and Music of Sir Malcolm Arnold: The Brilliant and the Dark* (Aldershot: Ashgate, 2003), 176–79.

<sup>86</sup> The Xenakis and Gehlhaar works were performed at the Queen Elizabeth Hall, London, as well as in Nottingham, Manchester, Horsham, Milton Keynes, Darlington, Birmingham, Huddersfield, and Bolton.

<sup>87</sup> Claves DPf 600 (1975).

<sup>88</sup> Michael Oliver, "25 years of the Philip Jones Brass Ensemble," *Gramophone* (December 1976): 972, 977.

<sup>89</sup> Raymond Monelle, *The Musical Topic: Hunt, Military and Pastoral* (Bloomington, Indiana University Press, 2006), 126.

<sup>90</sup> Argo ZRG 885.

<sup>91</sup> McDonald, *Odyssey*, 85–87. The first performance was at the Queen Elizabeth Hall on 25 September 1978, own promotion.

<sup>92</sup> This refers to a performance at the BBC Proms at the Royal Albert Hall on 20 August 1979. “Definitely a highlight in the PJBE’s history! Great success. PJBE looks glamorous in white DJ’s with “golden” instruments gleaming.” Important dates, 21. In addition, Howarth was a former principal trumpet of the Royal Philharmonic Orchestra.

<sup>93</sup> The PJBE played in two performances of Pink Floyd’s *Atomic Heart Mother* (1970), in Bath on 27 June and at Blackhill’s Garden Party at Hyde Park on 18 July (recorded live). The PJBE played in a recording of Paul McCartney’s, “Wanderlust,” *Tug of War*, Parlophone PCTC 259 (1982).

<sup>94</sup> Trevor Herbert and John Wallace, “Aspects of Performance Practices” from *The British Brass Band*, ed. Herbert (Oxford: Oxford University Press, 2000), 280.

<sup>95</sup> Trevor Herbert writes “In Britain the term [brass band] signifies a specific genre which can be explained in terms of its history, instrumentation, repertory and performance idiom.... A looser usage refers to any ensemble made up of brass instruments, but the term is not synonymous with other commonly used terms such as ‘brass quintet’ or ‘brass ensemble.’” *Oxford Music Online*, s.v. IV. Brass Bands, “Introduction” (by Trevor Herbert), accessed 13 June 2019, <https://doi.org/10.1093/gmo/9781561592630.article.40774>. For further information see Trevor Herbert, “Introduction” from *The British Brass Band*, 1–9.

<sup>96</sup> *The British Bandsman* 3437 (27 January 1968): 8.

<sup>97</sup> *Sounding Brass & The Conductor* was launched in April 1972 by Novello & Co. Ltd. and was issued quarterly until December 1979, when it continued as *Sounding Brass*, then *Brass International* until autumn 1982. “Sounding Brass is intended to be a magazine for everyone associated with brass. It is for all brass players, whether in a band or orchestra; for conductors, composers, Music Advisors, and Band Secretaries. It is, in fact, for the widest cross section possible.” Edward Gregson, *Sounding Brass & The Conductor* 1, no. 1 (April 1972): 7.

<sup>98</sup> The PJBE concert at the Purcell Room on Easter Monday 1974 was reviewed in *The British Bandsman* 3763 (4 May 1974): 3. Ray Farr reviewed the PJBE’s 25th anniversary concert, held on 1 November 1976. *The British Bandsman* 3870 (4 December 1976): 7.

<sup>99</sup> Important dates, 19.

<sup>100</sup> The concert was broadcast on Radio 3 on 23 October 1979. *Radio Times* 2919 (18 October 1979): 60. Grimethorpe Colliery Band: Birtwistle, *Grimethorpe Aria* (1973); Henze, arr. H. Brauel, *Ragtimes and Habaneras*, sinfonia for brass band (1975); Tippett, arr. Howarth, *Praeludium*, for brass, bells, perc (1962), and Takemitsu, arr. Howarth, *Garden Rain* (1974). Globokar: Berio *Sequenza V* (1966) and his own composition, *Reslas/ex/ins-pirer* (1973). The Philip Jones Brass Quintet: Birtwistle, *Chorale from a Toy-Shop* (1967) in a brass realization; Henze, *Fragmente aus einer Show* (1971); Howarth, *Nodding Music* (1974); Stravinsky, *Fanfare for a New Theatre* (1964/1968).

<sup>101</sup> Herbert and Wallace, “Aspects of Performance Practice,” 305.

<sup>102</sup> McDonald, *Odyssey*, 88.



<sup>103</sup> *Handel*, Decca SXDL 7564 (1981); *Grand March*, Decca 417 329-1 (1986); *West Side Story*, Decca 417 354-1 (1985).

<sup>104</sup> Jones played bass trumpet and then principal trumpet, Royal Opera House, Covent Garden 1948–1951; third trumpet, London Philharmonic Orchestra 1953–1956; principal trumpet, Royal Philharmonic Orchestra 1956–1960; principal trumpet, Philharmonia Orchestra 1960–1964; principal trumpet, English Chamber Orchestra 1960–1985; principal trumpet, London Philharmonic Orchestra 1964–1965; principal trumpet, New Philharmonia Orchestra 1965–1967; and principal trumpet, BBC Symphony Orchestra 1968–1972. McDonald, *Odyssey*, 111.

<sup>105</sup> For example, Jonathan Freeman-Attwood, “Jones’s Brass Cheek,” *Gramophone* (September 2004): 53.

<sup>106</sup> PJBE/6/ARNOLD.

<sup>107</sup> *Gramophone* (December 1976): 972.

<sup>108</sup> Geoffrey Haydon, *John Tavener, Glimpses of Paradise* (London: Victor Gollancz, 1995), 149.

<sup>109</sup> *Ibid.*, 230.

<sup>110</sup> *Concert Music for Piano, Brass and Harps*, op. 49; *Concert Music for Strings and Brass*, op. 50. Argo ZRDL 1000 MC.

<sup>111</sup> PJBE Finale, Chandos ABRD 1190 (1986); Michael Berkeley; *Music for Chaucer* (1983); Witold Lutosławski, *Mini-Overture* (1982); André Previn, *Triolet for Brass* (1985); Zsolt Durkó, *Sinfonietta* (1983); Einojuhani, Rautavaara *Playgrounds for Angels* (1981).

<sup>112</sup> The author discussed the foundation and development of Stockholm Chamber Brass with Urban Agnas at the Sibelius Academy, Helsinki, 9 June 2017, and the early days of German Brass with Enrique Crespo at RNCM, Manchester, 24 October 2008.

<sup>113</sup> Trevor Herbert, “Five Brass,” *The Musical Times* 126, no. 1710 (1985): 470, accessed 10 August 2018, <https://doi.org/10.2307/964326>.

<sup>114</sup> UK Web Archive. <https://www.webarchive.org.uk/wayback/archive/20070131120000/http://www.maxopus.com/works/brassqui.htm>, accessed 17 August 2018.

<sup>115</sup> McDonald, *Odyssey*, 107. Maisie Ringham (1924–2016) was principal trombone in the Hallé Orchestra from 1946 to 1956; Shirley Hopkins (horn and Wagner tuba) was active in London from approximately 1955; Anne McAneny became principal trumpet of the Royal Ballet Orchestra in 1985, the first female principal trumpet appointment in Britain.

<sup>116</sup> In 1960 Ursula Jones co-founded and subsequently ran the English Chamber Orchestra.

<sup>117</sup> McDonald, *Odyssey*, 44.

<sup>118</sup> Queen Elizabeth Hall, 17 October 1981. Important dates, 24.

<sup>119</sup> 18 and 19 December 1984. A ten-piece ensemble concert was held at the Congress Hall of Academy of Sciences, and a masterclass was held at the Liszt Academy. Important dates, 28. Pencil notes in margin.

<sup>120</sup> See appendices in McDonald, *Odyssey* for a list of premieres and a discography, 139–41, 141–46.

<sup>121</sup> *Brass Players’ Guide* aspired to list all published material for brass currently in print, and in 1978 and 1979 listed approximately 1500 works for all-brass combinations. *Brass Players’ Guide*, Music for Brass No. 3001 (North Easton: Robert King, 1979).

<sup>122</sup> Christopher Grier, "Brass Group Let Hair Down," Philip Jones Brass Ensemble: Queen's Hall, *The Scotsman*, 24 August 1979.

<sup>123</sup> John Manduell, *No Bartók Before Breakfast*, (Todmorden: Arc Publications, 2016), 162–63.

<sup>124</sup> McDonald, *Odyssey*, 109.