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James A. Dreiling

University of Nebraska-Lincoln, jamesdreiling@hotmail.com

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GUY WOOLFENDEN: A COMPOSER'S MUSICAL DNA

by

James A. Dreiling

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GUY WOOLFENDEN: A COMPOSER'S MUSICAL DNA

James A. Dreiling, D.M.A.

University of Nebraska, 2015

Adviser: Carolyn Barber

Guy Woolfenden is a British composer who has made a name for himself in England as the composer of over 150 scores for the Royal Shakespeare Company as well as music for numerous ballet and opera companies. In addition, he has composed fifteen pieces for wind band and eleven pieces for various wind chamber ensembles. While his wind music is well known throughout England, his name and his music are not as well known throughout the rest of the world. Those few conductors outside of England who are aware of his work tend to know only one or two of his early band scores, with little or no knowledge of his larger output.

This document will take a closer look at Woolfenden's musical DNA: those defining qualities and characteristics unique to his wind music. The exploration encompasses influential experiences throughout his life that had a lasting effect on his compositional approach. This includes his vast experience composing incidental music for Shakespearian plays that infuses much of Woolfenden's band and chamber compositions, his experiences as a chorister with the Westminster Abbey Choir as a young boy, the numerous conducting opportunities he has enjoyed with every significant band and orchestra throughout England, and the way his incidental music, exclusively written for various chamber ensembles, has affected his orchestrational style for wind band. This document will also explore his wind music from an analytical perspective to

better understand his approach to melody, harmony, rhythm, texture, and orchestrational style for a complete picture of Woolfenden's musical make-up. The reader will gain an understanding and appreciation of why Woolfenden's wind music is worth an elevated place amongst the vast repertoire for wind band and chamber wind ensembles.

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INTRODUCTION

For thirty-seven years Guy Woolfenden was the Head of Music for the Royal Shakespeare Company in Stratford-upon-Avon composing over 150 scores of incidental music. To date he is the only person known who has composed music for every single Shakespeare play. He has also composed music for film, radio, television, ballet, opera, and musical theater. In 1983, Dr. Timothy Reynish and the British Association of Symphonic Bands and Wind Ensembles (BASBWE) commissioned Woolfenden to compose his first piece for wind band, which the composer entitled *Gallimaufry*. The huge success of this first work in England immediately led to more works for wind band, including *Illyrian Dances*. While his wind band music was gaining attention in England, it was unknown in the United States. *Illyrian Dances* would be the first Woolfenden piece to gain significant attention by band conductors in the United States. *Gallimaufry* would soon follow suit.

Since his first wind band composition in 1983, Woolfenden has composed fifteen original pieces for band and eleven pieces of chamber music for winds. While many of his wind band pieces have become standard repertoire in England, only *Gallimaufry* and *Illyrian Dances* have gained some popularity in the United States. Those conductors who know the name Woolfenden, most of whom conduct at the university level, usually only know those two early compositions. His music is largely unknown at the secondary school level.

This document is written with the intention of introducing Woolfenden's music to more wind band conductors at every level, both in the United States and across the world. To help more conductors develop a deep appreciation for the quality of wind writing and

artistry of Woolfenden's music, this document will take a look at the diverse life experiences he has had that have greatly shaped him and his compositional voice. This includes his time as a boy chorister at Westminster Abbey, his long career composing music for Shakespearian plays, and his numerous opportunities to conduct both orchestras and wind bands across England. Next, this document will explore how those experiences have influenced his writing for band and defined his musical and compositional style. This includes his unique orchestrational style, his affinity for traits associated with music of the Elizabethan Era that was common in much of his composing for the theatre, and the strong sense of character and mood that is so prevalent in all of Woolfenden's music. It is these defining characteristics that make-up Woolfenden's musical DNA and make his wind band music worthy of study, performance, and listening.

CHAPTER ONE

BIOGRAPHY

Formative Years

Woolfenden was born in Ipswich, England, on July 12, 1937 and grew up in a musical household. His mother was the daughter of a church organist and his father played piano, trumpet, and drum set. His father also directed a jazz band for many years before opening a music shop. One of Woolfenden's earliest memories was sitting on his father's lap with his father tapping out rhythms and drum patterns on Woolfenden's knee.¹ His parents noticed at the age of two their son seemed to have perfect pitch. They encouraged him to sing in his primary school and would provide Woolfenden with piano and singing lessons at the age of seven. In 1947, Woolfenden auditioned for and was accepted into the prestigious Westminster Abbey Choir School under the direction of organist and Master of the Choristers, Dr. William McKie. This highly selective boarding school would provide Woolfenden a complete academic and musical education from 1947-1951. This music training would include classes and tutoring in music theory, aural skills, piano, voice training, and daily choir rehearsals. During his final year as senior chorister, he had the opportunity to sing in the 1951 Festival of Britain and at the wedding of Her Royal Highness Princess Elizabeth to the Duke of Edinburgh. Like many of the other choir boys at Westminster Abbey, Woolfenden started composing anthems and chants which the choir would sing frequently.²

¹ Interview with composer on May 20, 2014.

² John Robert Brown. "Guy Woolfenden: The Composer Who's Written Music for Every Shakespeare Play." Accessed February 4, 2015. <http://www.john-robert-brown.com/guy-woolfenden.htm>.

At the age of fourteen, Woolfenden, as do all choristers, aged out of the Westminster Abbey Choir School. He then applied and was accepted into the all-boys Whitgift School, a highly selective boarding school in Croydon.³ During his time at Whitgift School, he started playing horn and sang in the school choir. In his last year, Woolfenden would sing as part of the Dorian Singers, which was a small choir independent of Whitgift and was created and conducted by composer Mátyás Seiber.⁴ In 1955, Woolfenden auditioned and won a position in the National Youth Orchestra of Great Britain playing horn alongside fellow hornist Timothy Reynish. Together they would play in this ensemble for the next four years. Many years later his friendship with Reynish would lead to his first composition for wind band.

When it came time for Woolfenden to enter college, he won two scholarships: one to Worcester College in Oxford to study history, and a choral scholarship to Christ's College in Cambridge to study music. To take up his scholarship at Oxford, he would have had to do his two year required national military service before going to the university. To take up his choral scholarship at Cambridge he could defer his national service until after he graduated. Ultimately Woolfenden decided that he wanted to study music and made the decision to attend Christ College in Cambridge. He chose to go up to Christ's College rather than King's College as he wished to spend as much time as he could conducting, composing, and playing the horn. If he had been at King's College, he would have been part of a much fuller choral regime with many more rehearsals,

³ Croydon is a large town in the south of London.

⁴ Mátyás Seiber was a Hungarian-born composer who lived and worked in the United Kingdom from 1935 until 1960.

services, public concerts and international tours, leaving him far less time for his other musical pursuits. By the time he graduated, national military service had been abolished.⁵

From 1956 to 1959 he would go on to earn a Bachelor of Arts at Cambridge as a Choral Scholar and graduated with honors. While there he would have his first opportunity to compose music for theatre, composing several scores for the ADC Theatre⁶ and the Cambridge Arts Theatre. In 1959, Woolfenden auditioned and was awarded a scholarship to continue his musical training for the next two years at the Guildhall School of Music and Drama in London. He chose Guildhall because it had the most successful conducting program of all of the music colleges at the time. There he studied conducting with famed British conductor Norman Del Mar⁷, horn with the principal hornist of the London Philharmonic Orchestra, Francis Bradley, and piano with Terence Beccles. He also studied privately with well-known British horn player and teacher, Aubrey Brain. Brain was the principal hornist for the BBC Symphony Orchestra from 1930 until 1943 and was the father of Dennis Brain who would go on to be a more celebrated hornist than his father. In 1960, Woolfenden graduated with his licentiate⁸ diploma in horn from the Guildhall School of Music and Drama.

While he attended Guildhall, he met and started courting Jane Aldrick, an oboist also studying at Guildhall. In 1960 he accepted the position of fourth horn in the Sadler's

⁵ Email correspondence with composer on March 14, 2015.

⁶ The ADC Theatre is a theatre in Cambridge, England and also a department of the University of Cambridge.

⁷ British conductor who specialized in the music of late romantic composers including Elgar, Mahler, and Richard Strauss.

⁸ A licentiate is the qualification which follows the diploma. Candidates choose to specialize in either performance or teaching.

Wells Opera.⁹ During this time he would reconnect with friend and fellow horn player Timothy Reynish who was playing first horn. At the same time, Aldrick would accept a position as oboe player for the Royal Ballet Touring Orchestra. Their relationship continued to grow, and on September 29, 1962, they married. Once married, they would move to Avoncliffe, a rambling Georgian house just outside Stratford-upon-Avon, which then was the home of the Artistic Director of the Royal Shakespeare Company (RSC). There were six apartments of which the Woolfenden's would rent one. Peter Hall, then the Artistic Director of the RSC lived in the main house. After about seven years, the RSC decided to sell Avoncliffe, so the Woolfenden's bought their first home in the village of Wilmcote. They moved to Sibford Ferris in 1973 where they remain to this day. The Woolfenden's would go on to have three sons, Richard (b. 1964), Stephen (b. 1966), and James (b. 1969).¹⁰ Together they founded Ariel Music in 1984, which publishes Woolfenden's wind band and chamber music.

Royal Shakespeare Company

Immediately prior to accepting a position at the RSC, Woolfenden saw his professional life as that of a conductor and professional horn player.¹¹ In 1961, composer and RSC Music Adviser Raymond Leppard hired Woolfenden as Assistant Music Director to conduct the music for the RSC productions. Leppard had been a faculty member at Cambridge University when Woolfenden was a student, so he was aware of Woolfenden's skill as a conductor, horn player, and composer. This position appealed to

⁹ Sadler's Wells Theatre is a performing arts venue located in the London borough of Islington opened in 1683 by Richard Sadler.

¹⁰ Email correspondence with composer on March 14, 2015

¹¹ Interview with composer on May 20, 2014.

Woolfenden as a conductor because at the time, the RSC had a weekly paid ensemble of about twelve musicians to conduct.

In 1962, Leppard was hired to compose music for the entire series of the history plays¹² at the RSC for the 1963 season. It was customary at this time for composers to be hired to write music for a play and mail it in without ever having stepped foot in the theater.¹³ Unexpectedly, Leppard backed out and Peter Hall, the founder of the RSC, asked Woolfenden to compose the music for the upcoming history plays as there was not enough time to find anyone else. At first Woolfenden said no, but eventually relented because of lack of time. With the great success of the series, Woolfenden was hired as the Head of Music and Resident Composer for the RSC, a position that he held from 1963 until 1998.

In his thirty-seven year association with the RSC, Woolfenden composed more than 150 scores of incidental music. In 1991, Woolfenden completed the Shakespeare canon¹⁴ with his score for *Two Gentlemen of Verona*. To date, he is the only known person who has composed music for every Shakespeare play. For many of the plays, he has composed three or four settings each with a new score. Woolfenden felt that each production was different: a new director, a new cast, a new designer and new music tailored to fit each new play.

Among the highlights of his long and productive career with the RSC are his scores for Peter Hall's legendary history cycle *The Wars of the Roses*, Trevor Nunn's

¹² The Shakespearean history plays include Henry IV-Parts I & II, Henry V, Henry VI-Parts I, II & III, Henry VIII, King John, Pericles, Richard II, and Richard III.

¹³ Interview with composer on May 20, 2014.

¹⁴ The Shakespeare canon is defined as the thirty-six plays published in the First Folio (1623) and Pericles.

1972 Roman season, the award-winning musical version of *The Comedy of Errors*, and Nunn's productions of *Henry IV*, Parts 1 and 2, which were featured at the opening of the Barbican Theatre in 1982. With director Terry Hands, Woolfenden collaborated on celebrated productions of *Henry V*, *The Merry Wives of Windsor* and the complete history cycle. Other notable productions for the RSC included *Hamlet* starring Kenneth Branagh, directed by Adrian Noble, and Bill Alexander's productions of *Richard III* and *The Merchant of Venice*, with Anthony Sher.

Beyond the RSC

Woolfenden's growing reputation as a theatre composer led to numerous musical opportunities outside the Royal Shakespeare Company. This includes composing music for Terry Hands' productions at the Comedie-Française, Paris, (*Richard III*, *Pericles*, *Twelfth Night*, and *Le Cid*), for the Teatro Stabile in Genoa, Italy (*Women Beware Woman*), for Den National Scene in Bergen, Norway, (*The Vikings*), and for the Norwegian National Theatre, Oslo (*The Merry Wives of Windsor*, Ibsen's *The Pretenders* for the International Ibsen Festival, and Chekov's *The Seagull*).¹⁵

Woolfenden met the agent for famed choreographer André Prokovsky and this would lead to Prokovsky asking Woolfenden to arrange and compose music for two three-act ballets commissioned by the Australian Ballet (*Anna Karenina* and *The Three Musketeers*), which he has subsequently conducted in productions with The Australian Ballet, The Royal Ballet of Flanders, Hong Kong Ballet Company, and Asami Maki Ballet, Tokyo. Woolfenden conducted the acclaimed Russian premiere of *Anna Karenina* with the Kirov Ballet at the Mariinsky Theatre in St. Petersburg, Russia. With André

¹⁵ Interview with composer on May 20, 2014.

Prokofsky he also created a ballet based on *La Traviata* for London City Ballet and, in October 1994, *The Queen of Spades* for Ballet West in the United States.

As a conductor, Woolfenden has worked with many of the major British orchestras. His operatic work includes three productions with Scottish Opera and, in London, the first British productions of Nielsen's *Saul og David*, Tchaikovsky's *The Maid of Orleans* and Liszt's *Don Sanche*. From 1994 until 2012, he served as conductor of the Birmingham Conservatoire Wind Orchestra, which represented Great Britain at the 2001 World Association of Symphonic Bands and Ensembles (WASBE) conference in Lucerne, Switzerland. For BBC Radio 3, Woolfenden presented programs about *The Beggar's Opera*, Walton's *Façade*, and composer Roberto Gerhard. He chaired the popular Radio 3 music quiz show *Full Score* for three years.

Woolfenden was the first Artistic Director of the Cambridge Festival from 1986 to 1991, was awarded the title of Fellowship of the Birmingham Conservatoire for his services to music in 1990, was made Honorary Member of the London College of Music, was a president of the Incorporated Society of Musicians from 2002-2003, and was named an Honorary Associate Artist of the Royal Shakespeare Company. He served as chairman of the Denne Gilkes Memorial Fund, which is a charity founded to help young musicians and actors.¹⁶ Woolfenden's highest honor came in 2007 when he was awarded an Order of the British Empire (OBE) by Queen Elizabeth II for services to music.

Wind Band Compositions

In the summer of 1982, Woolfenden had just finished a RSC production of Shakespeare's *Henry IV* Parts I and II, which opened at the Barbican Theatre in London.

¹⁶ Interview with composer on May 20, 2014.

After the first performance the director of this production, Trevor Nunn, went around the dressing rooms to congratulate the actors and musicians on the huge success of that evening's show. Nunn liked the music so much that he encouraged Woolfenden to take a month off and turn this music into an orchestral piece. At the time, Woolfenden dismissed the idea and thought the music would go in a drawer never to be heard or seen again. The next morning, Woolfenden's friend and conductor at the Royal Northern College of Music, Timothy Reynish, contacted Woolfenden and asked him to compose a piece for band as one of the first commissions for the newly formed British Association of Symphonic Bands and Wind Ensemble (BASBWE).¹⁷ Woolfenden used the music for his recent production of *Henry IV* as source material for this new work. Figure 1 is the second music cue manuscript from that production that would become the source material for the first movement of *Gallimaufry*.

¹⁷ Interview with composer on May 20, 2014.

Figure 1 – A portion of cue 2 from *Henry IV* used in movement one of *Gallimaufry*

Q2 - Adoramus Chorus

Maestoso

Soprano (S): A-do - ra - - - mus te

Tenor (T): A-do - ra - - - mus te

Bass (B): A-do - ra - - - mus te

Baritone (Bar): A-do - ra - - - mus te

Trombone (T): A-do - ra - - - mus te

Bass Drum (B): A-do - ra - - - mus te

Chris - te et be - ne - di - ci - mus ti - - bi, A - do -

Chris - te et be - ne - di - ci - mus ti - - - bi, A - do -

ti - bi, A - - do -

- ra - - mus te Chris - te et be - ne - di - ci - mus ti - bi, A - do -

- ra - - mus te Chris - te et be - ne - di - ci - mus ti - - - bi, A - do -

ti - bi, A - - do -

Because he borrowed themes from his music for *Henry IV*, he chose to title this new work *Gallimaufry*. The title is a word used in two of Shakespeare's plays, *The Merry Wives of Windsor* and *The Winter's Tale*, to mean "a confused jumble or medley of things."¹⁸ *Gallimaufry* was premiered on September 24, 1983, by the Royal Northern College of Music Wind Orchestra, conducted by the composer.

With the initial success of *Gallimaufry*, more commissions fueled Woolfenden to continue to compose for wind band. Over the next twenty-four years Woolfenden would

¹⁸ As defined by Woolfenden in the score for *Gallimaufry*.

compose fifteen pieces for wind band and eleven for wind chamber ensemble. Much of this music is based on music he originally composed for the theatre.

One of Woolfenden's more significant commissioned works is the second for BASBWE in 1986, *Illyrian Dances*¹⁹. It was this piece that would be the first of Woolfenden's to make it across the pond to the United States, with *Gallimaufry* to follow shortly thereafter. His first commission for an American ensemble, *French Impressions*, came in 1998 for the Metropolitan Wind Symphony of Boston, Massachusetts. *Bohemian Dances* was commissioned by the University of St. Thomas in St. Paul, Minnesota and received its first performance in May 2005. *Claremont Canzona* was commissioned by Cheadle Hulme School as part of its Sesquicentennial celebration and received its first performance at the Royal Northern College of Music in March 2006. Woolfenden's last commission and his final piece for wind band, *Divertimento for Band*, was commissioned by Keith Allen and for the Birmingham Symphonic Winds for their performance at the World Association of Symphonic Bands and Ensembles (WASBE) in Killarney, Ireland in July 2007, and was conducted by the composer.

The many and varied musical experiences that Woolfenden had, both in his formative years and as a theatre composer, have influenced every aspect of his writing for wind band and reflect his multifaceted career. These influences on his compositional style will be investigated in the next chapter.

¹⁹ This piece is named for the country of Illyria which is the setting for Shakespeare's *Twelfth Night*.

CHAPTER TWO

COMPOSITIONAL STYLE

Melody

Woolfenden has referred to himself as a “tune man”²⁰ and a “tunesmith.”²¹ This comes from his experiences as a boy when he was a chorister at Westminster Abbey. Because he spent so much of his early musical experiences singing, he states that he naturally gravitates towards melody first including when he starts a new composition. “Ever since I was a choirboy at Westminster Abbey, I think I first made music by singing, and therefore, I think I go for tunes first, and everything follows from that.”²² This focus makes his wind band music accessible and melodically memorable. All of the accompanimental material, bass lines, rhythms, and harmonies are in service to the melody so as to put it front and center in his band music.

Figures 2 and 3 are two melodies from his first work for band, *Gallimaufry*. These two melodies are representative of some of the basic characteristics found in his melodic writing. His melodies tend to be fairly simple, singable, and in a comfortable range. Interval movement is generally by step with occasional leaps and the melodies have an overall contour that rises and falls throughout. Figure 2 is from the second movement with a tempo marking of allegro. Note the metric shifting between a feeling of 6/8 and 3/4. Woolfenden likes to create moments that make the listener unsure of what meter or

²⁰ Bruce Perkins. "Shakespeare's Tune Man." BASBWE. Accessed February 6, 2015. http://www.basbwe.net/images/2011/06/96spring_woolfenden.pdf.

²¹ Keith Allen. Personal interview by James Dreiling, May 17, 2014.

²² Bruce Perkins. "Shakespeare's Tune Man." BASBWE. Accessed February 6, 2015. http://www.basbwe.net/images/2011/06/96spring_woolfenden.pdf.

pulse he or she is experiencing. He also likes to trick the ear by making it less than clear what the resting tone or tonal center is. Figure 3 is in E Aeolian but he avoids the resting tone and instead hangs around the second scale degree never allowing a sense of arrival. This movement is about an uncomfortable relationship between a father and son, and Woolfenden's harmonic indecision evokes similar emotions.

Figure 2 – “Inn and Out” melody from *Gallimaufry* (mm. 58-67)

Figure 3 – “Father and Son” melody from *Gallimaufry* (mm. 206-218)

One of the ways Woolfenden creates interest in the melodies and accompanimental material is his treatment of rhythm. His rhythms are rarely complex but are typically engaging to the listener. One way he achieves this is through syncopation. It is common for Woolfenden to start a melodic idea and/or accompanimental figure on the weak part of a beat. An example of this can be seen in Figure 4 from the second

movement of *S.P.Q.R.* The melody, starting on the offbeat of beat one, is in the solo oboe with flutes providing harmonic support. The B-flat clarinet's accompaniment also begins on the weak part of the beat.

Figure 4 - "Notturmo" from *S.P.Q.R.* (mm 15-18)

Also of note is the “scotch snap” or Lombard rhythm²³ in the alto clarinet, bass clarinet, and first bassoon. This rhythmic device is frequently seen in Woolfenden’s music, is quite common in the music of the late Renaissance and early Baroque eras, and creates rhythmic interest and energy that is common in the music of Woolfenden. This rhythmic energy would have been a necessary tool for him in composing for the theatre. He would often have to grab the attention of the audience with a short music cue and did not have time to develop a musical idea over a long period of time, especially if he was composing music for a battle scene.

²³ A Lombard rhythm is one in which a short, accented note is followed by a longer one.

Another way that Woolfenden creates rhythmic interest is by blurring the bar lines with ties to create metric displacement. In Figure 5, the melody is stated in the trombone and the tenor saxophone as the tuba, string bass, and percussion add additional layers of syncopation. Also note the syncopation in the second and third trombone parts and the timpani part in the last measure.

Figure 5 – “Fossey Way” from *S.P.Q.R.* (mm. 9-12)

Fragmenting and passing it throughout the ensemble is another characteristic of Woolfenden’s treatment of melody. The best example of this is the first time we hear the entire melody that makes up *Mockbeggar Variations*. The complete melody is first heard in measures 31-42. In those fourteen measures he passes the melody between clarinet, trumpet, bassoon, oboe, trombone, horn, flute, and alto saxophone as seen in Figure 6.

Not only is this technique used when first introducing a melody but also as a tool to develop the melody throughout the composition.

Figure 6 – *Mockbeggar Variations* (mm. 31-42)

Allegro ♩ = 120

Piccolo

Flutes 1
2

Oboes 1
2

E♭ Clarinet

B♭ Clarinets 1
2
3

E♭ Alto Clarinet

Bass Clarinet

Bassoons 1
2

Alto Sax. 1
2

Tenor Sax.

Baritone Sax.

Allegro ♩ = 120

B♭ Trumpets 1
2
3

Horns in F 1
2
3
4

31 32 33 34 35 36

Trombones 1
2
3

Baritone

Tuba

String Bass

Timpani 1
2

Percussion 3
4

Piccolo

Flutes 1 2

Oboes 1 2

E♭ Clarinet

B♭ Clarinets 1 2 3

E♭ Alto Clarinet

Bass Clarinet

Bassoons 1 2

Alto Sax. 1 2

Tenor Sax.

Baritone Sax.

B♭ Trumpets 1 2 3

Horns in F 1 2 3 4

Trombones 1 2 3

Baritone

Tuba

String Bass

Timpani

S.D. 2

Percussion B.D. 3 4

37 38 39 40 41 42

1 solo

mf cresc.

mf

(ALTO. SX.2) mp

1 solo

mp

(ALTO. SX.1) mf cresc.

f p

1 solo

mf

(ALTO. SX.2) (TEN. SX.)

f p

(BARI. SX.)

mf f p

2. solo

1 solo

mf cresc.

f p

1 solo

mf f p

1 solo

mf f p

2 Soli

mf f

f p

f p

(pizz.)

f

mf mp p

S.D.

mf mp p

B.D.

mf mp p

Take Tamb.

Tonality and Harmonic Language

Woolfenden's experiences both at the Westminster Abbey Choir School and his further education at university would have made him well versed in the western art music tradition. As a composer for the RSC, he would tailor his music to the wishes of the director and the direction that each particular production was taking. Sometimes he would be asked to do something quite unusual. One memorable setting of *A Winter's Tale* starring Dame Judi Dench had a "big band, tribal love-rock score"²⁴ but more often than not the music composed would have been for the particular setting and time period for each particular play.

Woolfenden's harmonic language is firmly rooted in the modality that was common in the late Renaissance music of Shakespeare's time. We see this use of modes in much of his wind band music. Woolfenden seems to lean towards "major" or raised third tonalities (Lydian, Mixolydian, and Ionian) which leads in part to the more up-beat nature of his music. Even in his wind band music that is not based on theatre music, his harmonic language is still rooted in the church modes.

Woolfenden is also very comfortable composing in "minor" or lowered third modes. He frequently uses Dorian and Aeolian modes in his slow movements or sections of pieces. An example of this is the first movement of his piece *Curtain Call* entitled "Solemn March" or in the first movement of *Deo Gracias* entitled "Coronation March," both in Aeolian.

Woolfenden also likes to confuse the listener about what mode he or she is experiencing by altering pitches briefly to trick the ear. In Figure 7 from the first

²⁴ Taken from Woolfenden's notes in the score of *Bohemian Dances*

movement of *Illyrian Dances*, Woolfenden gives us a resting tone of F but repeatedly toggles back and forth between B natural, an augmented fourth away, and B-flat, a perfect fourth away. The mode is further confused by the lowered 7th scale degree (E-flat) in this example. It is not clear if we are in F Dorian, in its harmonic minor form, or F Aeolian. In a theatre setting he may make this to create a particular mood. He also maybe avoiding firm harmonic statements that could be distracting or misleading.

Figure 7 – “Rondeau” from *Illyrian Dances* (mm. 19-25)

Elizabethan Era Influences

One of the most distinct characteristics of Woolfenden’s compositional voice is the influence of the Elizabethan Era style. The Elizabethan Era is defined as the reign of Queen Elizabeth I from 1558 to 1603 which closely aligns with the birth and death dates of Shakespeare, 1564-1616. This falls into the latter part of the Renaissance period. Musically during this period, we see the continued use of church modes and an increase in the development polyphonic writing.²⁵ English composers of this time period that composed in this style include William Bryd (c. 1539/40-1623), John Bull (c. 1562-1628), and John Dowland (1563-1623) and all would have been known to Shakespeare. The use of modes, discussed in the previous section, and polyphonic textures is also found in the music of Woolfenden. While not all of his scores for the RSC were in this

²⁵ Reese, Gustav Reese. *Music in the Renaissance*. New York: W.W. Norton, 1954, 46-49, 87, 102-104.

style, many were, and the influence on his wind works can be seen. As mentioned before, the melody is of prime importance, but Woolfenden layers many separate lines around the melody providing a variety of different sonorities and textural densities. These polyphonic layers work with and in support of the melody. An example of this can be seen in Figure 8 from the second movement of *Illyrian Dances*. Also visible is Woolfenden's practice of altering the melody each time he presents it, making slight changes to rhythm and ornamentation. Comparing figure 7 in the previous section to figure 8, you will start to see these permutations occur at measures 45. Here he introduces sixteenth-note passing tones and passes small portions of the melody between various voices.

Figure 8 – “Rondeau” from *Illyrian Dances* (mm. 40-53)

The musical score for "Rondeau" from *Illyrian Dances* (measures 40-53) is a complex orchestral arrangement. It features a variety of instruments, including woodwinds, brass, and percussion. The score is written in 2/4 time and includes a variety of dynamics and performance instructions. The woodwind section includes Piccolo, Flutes, Oboes, Eb Clarinet, Bb Clarinets, Eb Alto Clar., Bass Clar., Bassoons, Alto Sax., Tenor Sax., and Baritone Sax. The brass section includes Trumpets in Bb, Horns in F, Trombones, Baritone, and Tuba/St. Bass. The percussion section includes Timpani, TomToms, and Percussion. The score includes a variety of dynamics, including *mp*, *mf*, *cresc.*, and *mf cresc.*, and performance instructions such as *solis*, *St. mute*, *poco f*, *div.*, *arco*, and *To Triang.*. Measure numbers 40 through 46 are indicated at the bottom of the score.

Orchestral score for measures 47-53. The score is divided into two systems. The first system includes woodwinds and strings. The second system includes brass, percussion, and strings. Dynamics include *mf*, *cresc.*, and *div.*. Performance instructions include *Str. Bass pizz.*, *C - D*, *Triang.*, *Xylo.*, *unis.*, and *arco*.

System 1:

- Piccolo
- Flutes 1. 2.
- Oboes 1. 2.
- E♭ Clarinet 1.
- B♭ Clarinets 2. 3.
- E♭ Alto Clar.
- Bass Clar.
- Bassoons 1. 2.
- Alto Sax. 1. 2.
- Tenor Sax.
- Baritone Sax.

Measures: 47, 48, 49, 50, 51, 52, 53

System 2:

- Trumpets in B♭ 1. 2. 3.
- Horns in F 1. 2. 3. 4.
- Trombones 1. 2. 3.
- Baritone
- Tuba/St. Bass
- Timpani
- TomToms 1.
- Percussion
- Triang. 2.
- Xylo. 3.

Performance Instructions:

- Str. Bass pizz.
- C - D
- Triang.
- Xylo.
- unis.
- arco

Dynamics: *mf*, *cresc.*, *div.*

Elizabethan Era dance music and forms would have been well-known to Woolfenden from his experience at the RSC. Much of the instrumental music of this period was intended for dancing. Every cultivated person was expected to be skilled in dance. Court dances were often performed in pairs. A favorite pair was the stately pavane in duple meter, and the lively galliard, in triple meter. Dances of this time would be generally light mimicking the lightness of the music. This lightness, along with regular and irregular rhythm patterns found in dances like the galliard, contributes to the dance-like nature of Woolfenden's fast pieces and movements as seen in figures 2 and 7.

Many people do not realize that the plays of Shakespeare are filled with music. Out of the thirty-seven canonical plays, there are no less than thirty-two that mention music in the text itself. There are also over three hundred stage directions that are musical in nature. Shakespeare certainly appreciated the importance of music for his audience. All of the plays make some use of music, and many of the most commonly taught and performed plays, such as *Othello*, *Hamlet*, *A Midsummer Night's Dream* and *As You Like It*, contain several songs each. Shakespeare's most musical character is Ariel who has four songs in *The Tempest*. This character also plays the pipe and tabor, and his exits and entrances are almost always accompanied with music.²⁶ While little music survives that was composed for Shakespeare's play, song lyrics are frequently provided by the playwright. An example of this is Ariel singing a song while he is helping the character of Prospero dress. Shakespeare provides the following stage direction and lyrics:

²⁶ Long, John H., *Music in English Renaissance Drama*. Lexington, KY: University of Kentucky Press, 1968, 63-68.

Ariel (*sings and helps to attire PROSPERO*)

Where the bee sucks, there suck I.
 In a cowslip's bell I lie.
 There I couch when owls do cry.
 On the bat's back I do fly
 After summer merrily.
 Merrily, merrily shall I live now
 Under the blossom that hangs on the bough.

It would be moments like these for which Woolfenden would compose music to fit both the lyrics and the mood of the character and scene.

Orchestration

Another of the most important and notable characteristics of Woolfenden's compositional style is orchestration. He avoids doubling instruments and seldom are there moments of tutti scoring. He saves tutti scoring for moments of structural importance. An example of this can be found in his piece *S.P.Q.R.* This piece is, in part, a musical depiction of the Roman occupation of Great Britain that lasted for 350 years. In the 202 measures that make up this work, only nineteen are scored for the entire ensemble to play at once. An example of this can be found in the last nine measures of the first movement entitled "Fosse Way." The entire movement builds from two solo voices in measure one to the very end where we first experience the ensemble playing tutti as seen Figure 9. What is more common is for Woolfenden to lean towards a thinner scoring with extensive use of solo and soli passages, which is typical of the smaller ensembles and lighter textures of the Elizabethan Era. This is especially true in his use of woodwind instruments which he leans on heavily when he orchestrates. The instruments that he gravitates to the most are flute, clarinet, and oboe.

Figure 9 – “Fosse Way” from S.P.Q.R. (mm. 45-53)

This is a page of a musical score for the piece "Fosse Way" from the opera S.P.Q.R., covering measures 45 to 53. The score is written for a large orchestra and includes the following parts:

- Piccolo:** Part of the woodwind section.
- Flutes 1 & 2:** First and second flutes.
- Oboes 1 & 2:** First and second oboes.
- E♭ Clarinet:** One E-flat clarinet.
- B♭ Clarinets 1, 2, & 3:** Three B-flat clarinets.
- E♭ Alto Clar.:** One E-flat alto clarinet.
- Bass Clar.:** One bass clarinet.
- Bassoons 1 & 2:** First and second bassoons.
- Alto Sax. 1 & 2:** First and second alto saxophones.
- Tenor Sax.:** One tenor saxophone.
- Baritone Sax.:** One baritone saxophone.
- B♭ Trumpets 1, 2, & 3:** Three B-flat trumpets.
- Horns in F 1, 2, 3, & 4:** Four horns in F major.
- Trombones 1, 2, & 3:** Three trombones.
- Baritone:** One baritone horn.
- Tuba:** One tuba.
- Str. Bass:** String bass (double bass).
- Timpani:** Timpani drums.
- SUSCYM Percussion 1, 2, & 3:** Three percussion parts (SUSCYM 1, SD 2, B.D. 3).

The score is in F major and 2/4 time. It features a variety of dynamic markings, including *ff* (fortissimo), *fz* (forzando), *mf* (mezzo-forte), *f* (forte), *dim.* (diminuendo), *cresc.* (crescendo), *tr.* (trill), *arco* (arco), and *ch-80.* (chimes). Measure numbers 45, 46, 47, and 48 are indicated at the top of the trumpet and horn staves.

Piccolo
Flutes 1. 2.
Oboes 1. 2.
E♭ Clarinet
B♭ Clarinets 1. 2.
E♭ Alto Clar.
Bass Clar.
Bassoons 1. 2.
Alto Sax. 1. 2.
Tenor Sax.
Baritone Sax.
B♭ Trumpets 1. 2. 3.
Horns in F 1. 2. 3. 4.
Trombones 1. 2. 3.
Baritone.
Tuba.
Str. Bass
Timpani
Percussion 1. 2. 3.

49 50 51 52 55

pizz *cresc.* *Sonore* *mf cresc molto* *fp cresc molto* *cresc.*

Woolfenden often orchestrates for wind band as if it is a double quintet. One quintet made of brass (two trumpets, horn, trombone and tuba) and the other of woodwinds (flute, oboe, clarinet, bassoon, and horn). Similar to Persichetti, Woolfenden moves between the brass and woodwind families playing one against the other with the horn living in both families. Figure 10 is taken in from the fifth movement of *Gallimaufry* and shows Woolfenden's tendency to move abruptly between the brass and the woodwinds.

Figure 10 – “Advance and Retreat” from *Gallimaufry* (mm. 241-255)

The musical score for "Advance and Retreat" from *Gallimaufry* (mm. 241-255) is presented for a wind band. The score is in 2/4 time and features a key signature of one sharp (F#). The instrumentation includes Piccolo, Flute, Oboe, Eb Clarinet, Bb Clarinet (1 and 2.3), Alto Clarinet, Bass Clarinet, Bassoon, Alto Saxophone, Tenor Saxophone, Bass Saxophone, Trumpet (1 and 2.3), Horn (1.2 and 3.4), Trombone (1 and 2.3), Euphonium, Tuba, Str. Bass, Snare Drum, and Percussion 1 and 2. The score shows a complex texture with various dynamics and articulations. Key markings include *poco f*, *molto*, *espr.*, and *pp*. The score is divided into two systems, with the first system covering measures 241-250 and the second system covering measures 251-255. The score is written for a double quintet, with one quintet made of brass (two trumpets, horn, trombone and tuba) and the other of woodwinds (flute, oboe, clarinet, bassoon, and horn).

295

Picc. Fl. Ob. Eb Cl. Bb Cl. 1 2.3 Alto Cl. Bass Cl. Bsn. A. Sax. T. Sax. B. Sax. Tpt. 1 2.3 Hn. 1.2 3.4 Tbn. 1 2.3 Euph. Tba. Str. Bass Pno. Timp. Perc. 1 Perc. 2

1. solo *mp*

p

cresc. *mp*

cresc. *mp* *espr.* *espr.*

p *cresc.* *mp* *p* *espr.* *p*

cresc.

p *cresc.* *mp*

con sord. *mp*

One reason he may have preferred these standard orchestral wind instruments over instruments like saxophones and euphonium in a theatrical setting, may be due to their potentially distracting connotation with the jazz or brass band idioms. One might also speculate that Woolfenden's prefers these colors due to his orchestral training. This does not mean that he does not use saxophone or euphonium instruments or use them well, but when he does it is usually to support other instruments and/or thicken the overall texture. However Woolfenden creates a few moments for instruments like alto saxophone to shine. An example of this is the use of the alto saxophones in the third variation of his work *Mockbeggar Variations*. This piece is the only time he uses the form of a theme and variations, and it is in the third variation that he allows the alto saxophones to take the lead. The variation has a very subtle jazz influence, and Woolfenden uses the alto saxophones to add to that style along with trumpet with a Harmon mute.

Woolfenden adds to the wind sounds and colors with his use of percussion. Like the great British composers that came before him, Gustav Holst, Ralph Vaughan Williams, or Malcolm Arnold, he uses percussion to add to the texture and timbre, rarely allowing it to come to the forefront. Almost all of his works for band call for four or five players and usually consist of timpani, snare drum, bass drum, cymbals, a few mallet instruments, tam tam, and some accessories like triangle, wood block, or tambourine. Instruments like tabor and tambourine would have had a strong presence in his writing for the theatre as they are two of the most common percussion instruments associated with music of the Elizabethan Era. Throughout most of Woolfenden's writing for band, percussion instruments are usually not in the forefront but play an important but

supportive role to the overall texture created in conjunction with the winds. Numerous example of his percussion writing can be in music figures 5, 8, and 9.

The inspiration for this orchestrational style comes from his many years as a theatre composer. When Woolfenden first became assistant music director and conductor, one of the reasons he said he took the position was because at that time the RSC had a sizable group of musicians to work with and conduct. When he started, the RSC had on weekly salary two flutes, two oboes, one clarinet who doubled on bass clarinet, two bassoons, two horns, two trumpets, trombone, percussion, and a harpist who played piano. Within a few years, and about the time that he would start to compose for the RSC full time, financial cuts needed to be made and the instrumentation changed to four or five brass players and a percussionist. Several years later he was able to bring in woodwinds for the lighter plays. Ultimately he would have the flexibility to score for a small group with a variety of woodwinds, brass, and percussion of his choice. An example of this can be seen in Figure 11 which was composed by Woolfenden for a scene in Shakespeare's *All's Well That Ends Well*. This music would be used as source material for the second movement of Woolfenden's wind band piece, *Curtain Call*.

Figure 11 – Incidental music from *All's Well That Ends Well* (manuscript)

All's Well that ends well.
VALSE TRISTE © Amy Woolfenden

(5)

Andante, poco rubato

Another aspect of his orchestrational style is that Woolfenden rarely uses extremes in range. He remains within the tessituras that are most comfortable for each instrument. This can be seen in Figure 12 which is the first eight measures of “Valse Triste,” the second movement of *Curtain Call* mentioned previously. Of note is the comfortable range of each instrument, lack of doubling, and how thinly scored he begins this movement. This thinly scored beginning is how Woolfenden begins most pieces and individual movements.

Figure 12 – “Valse Triste” from *Curtain Call* (mm. 1-8)

II. Valse Triste

Andante, poco rubato * $\text{♩} = c.72$ rall. a tempo

Picc.

Fl. 1.2

Ob. 1.2

Eb Cl.

1

2.3

Bb Cl.

Eb Alto Cl.

B. Cl.

Bsn 1.2

A. Sax. 1.2

T. Sax.

Bar. Sax.

Andante, poco rubato * $\text{♩} = c.72$ rall. a tempo

1

2.3

Tpt.

1.2

3.4

Hn.

1

2.3

Tbn.

1 solo

1 solo

Euph. 1.2

Tuba

1 solo

arco

Str. Bs.

1 solo

Timp.

Perc. 1

* A SUBTLE rubato is called for. Please do not exaggerate the "pochiss. rall."
A String Bass is essential.

One notable exception to writing in an instruments most comfortable range is that of the tuba. In most of his wind band music there are a couple of moments where he will push the tuba toward the top of the bass clef staff. He never stays there long but injects the more energized, slightly thinner tone to convey a particular mood or character. A prime example of this is a brief tuba solo found in *Illyrian Dances*.

Figure 13 – Tuba solo from 1st movement of *Illyrian Dances* (mm. 61-66)



Character and Mood

Music is used in a variety of ways in Shakespeare's plays. Music could be used to announce the arrival or entrance of kings and nobles with a brass fanfare, as background music for a banquet scene with musicians on stage, to suggest offstage action or to suggest the passage of time. Music can also be used to indicate to the audience a change of tone or mood within the drama. And finally music was often used as a tool for a character to express his or her feelings.²⁷

Woolfenden would be called upon in his theatre music to compose in a variety of musical styles to suit a wide range of situations. Many of these music cues could be very short, perhaps as short as a four measure brass fanfare or as long as an entire love song. One of Woolfenden's strengths as a composer is his ability to establish a mood or character very quickly. This comes across in his wind band music. Within a few measures of a movement, Woolfenden clearly has established a mood, setting, or character. A

²⁷ "Music in Shakespeare's Plays". Encyclopedia Britannica. Encyclopedia Britannica Online. Accessed March 29, 2015. <<http://www.britannica.com/EBchecked/topic/1369568/Music-in-Shakespeares-Plays>>.

perfect example of this is in his piece *French Impressions*. In this two-movement work, Woolfenden takes his inspiration from four paintings by French Post-Impressionist painter Georges Seurat (1859-1891). Susan Creasap writes of this piece in her entry in *Teaching Music through Performance in Band*:

Woolfenden's musical impressions pay tribute to the paintings that inspired the composition. So it is appropriate that his style of writing is suggestive of that of the French impressionistic composers. Impressionism is defined as "...a style of musical composition in which lush harmonies, subtle rhythms, and unusual tonal colors are used to evoke moods and impressions."²⁸ The style is most evident in the works of Claude Debussy (1845–1924) and is characterized by the use of whole-tone scales, unresolved dissonances, triads with added color tones, use of tritones, winding melodies, parallel motion in supporting chords, and avoidance of the leading tone. While many of these elements are found in *French Impressions*, the composition is more readily compared to works by Maurice Ravel (1875-1937). In comparison to the works of Debussy, Ravel's music tends to be less dense with cleaner melodic lines and more functional harmonies. *French Impressions* is akin to this model.²⁹

Important to establishing mood and character in this piece is the contrast between the two movements and within the movements themselves. The second movement, "Can Can" is a musical depiction of Seurat's masterpieces *Le Cirque* (a scene of circus performers on top of a galloping horse) and *Le Chahut* (a scene of can-can dancers and a lively pit orchestra). Woolfenden depicts the delightful circus-like music with intertwining woodwind runs and a theme that is passed around the ensemble like a circus performer jumping from one galloping horse to another. This can be seen in Figure 14 taken from "Can Can," the second movement of *French Impressions*. A fragment of the

²⁸ "Impressionism." *Webster's Encyclopedic Unabridged Dictionary of the English Language*. New York: Gramercy Books, 1994.

²⁹ Susan Creasap. "French Impressions" In *Teaching Music through Performance in Band*, Vol. 4. Edited by Richard B. Miles. Chicago: GIA Publications, Inc., 2002, 644-655.

“Can Can” theme can be seen starting in the first clarinet in measures 85-87. This fragment jumps between clarinet, bassoon/baritone saxophone, and first trumpet several times. Like a traditional can can dance, this movement is in a fast 2/4 meter with the rhythmic energy created by the driving eighth-note subdivision.

Figure 14 – “Can Can” from *French Impressions* (mm. 85-108)

Musical score for "Can Can" from *French Impressions*, measures 85-92. The score is arranged for a full orchestra and includes the following parts:

- Picc.
- Fl. 1, 2
- Ob. 1, 2
- E♭ Cl.
- Cl. 1, 2, 3
- Alto Cl.
- B. Cl.
- Bsn. 1, 2
- A. Sax. 1, 2
- T. Sax.
- Bar Sax.
- Tpt. 1, 2, 3
- Hn. 1, 2, 3, 4
- Tbn. 1, 2, 3
- Euph.
- Tba.
- Db.
- Timp.
- Perc 1
- Perc 2 (Tamb.)
- Perc 3
- Perc 4

The score is in 2/4 time and features a variety of dynamics including *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano). The percussion part includes a tambourine (Tamb.) and four other percussion instruments (Perc 2-4). The woodwind and brass parts feature complex rhythmic patterns and articulation marks such as accents and slurs.

93 94 95 96 97 98 99 100

Picc. *mf*

Fl. 1, 2 *mf*

Ob. 1, 2 *mf*

E♭ Cl. *mf*

1 Cl. *mp cresc.* *mf*

2, 3 Cl. *mp cresc.* *mf*

Alto Cl. *mf*

B. Cl. *mf*

Bsn. 1, 2 *mp espress.* *cresc.* *mf*

V. Sax. 1, 2 *mp* *cresc.* *mf*

T. Sax. *mp* *cresc.* *mf*

Bar Sax. *mp espress.* *cresc.* *mf*

1 Tpt. *mp*

2, 3 Tpt. *mp*

1, 2 Hn. *mp* *cresc.* *mf*

3, 4 Hn. *mp* *cresc.* *mf*

1 Tbn. *mf*

2, 3 Tbn. *mf*

Euph. *mf*

Tba. *mf*

Db. *mf*

Timp. *mf*

Perc 1 *mf*

Perc 2 *p* *mp* *p cresc.* *mf*

Perc 3 *mf*

Perc 4 *mf*

Tamb.

32

G

101 102 103 104 105 106 107 108

Picc.

Fl. 1,2

Ob. 1,2

E♭ Cl.

1

Cl.

2,3

Alto Cl.

B. Cl.

Euph.

Bsn. 1,2

A. Sax. 1,2

T. Sax.

Bar Sax.

G

1

Tpt.

2,3

1,2

Hn.

3,4

1

Tbn.

2,3

Euph.

1. solo

Tba.

Db.

Timp.

Perc 1

Perc 2

Perc 3

Perc 4

He contrasts this with the bawdy and wild *Le Chahut* dance hall theme that is loud, heavy, and over the top much like the painting it is depicting. Woolfenden achieves this by taking the dance hall theme and placing in in the low brass and woodwinds giving it weight and power. He then slows the down the tempo from when the theme is first introduced and then quickly speeds up the tempo with an *accelerando* that builds energy and excitement as seen in Figure 15 below.

Figure 15 – “Can Can” from *French Impressions* (mm. 157-172)

39

L pesante e molto meno mosso
 accel poco a poco

157 158 159 160 161 162 163 164

Picc. *ff*

Fl. 1,2 *ff*

Ob. 1,2 *ff*

E♭ Cl. *ff*

1 Cl. *ff*

2,3 Cl. *ff*

Alto Cl. *ff*

B. Cl. *ff*

Bsn. 1,2 *ff*

A. Sax. 1,2 *ff*

T. Sax. *ff*

Bar Sax. *ff*

L pesante e molto meno mosso
 accel poco a poco

1 Tpt. *ff*

2,3 Tpt. *ff*

1,2 Hn. *ff*

3,4 Hn. *ff*

1 Tbn. *ff*

2,3 Tbn. *ff*

Euph. *ff*

Tba. *ff*

Db. *ff*

Timp. *ff*

Perc 1 Clash Cym. *ff*

Perc 2 *ff*

Perc 3 S.D. *f*

Perc 4 B.D. *ff*

Tempo primo ♩ = 126

165 166 167 168 169 170 171 172

Picc. *sfz* *f cresc.*

Fl. 1,2 *sfz* *f cresc.*

Ob. 1,2 *sfz* *f cresc.*

E♭ Cl. *sfz* *f cresc.*

1 Cl. *sfz* *f cresc.*

2,3 Cl. *sfz* *f cresc.*

Alto Cl. *sfz* *f cresc.*

B. Cl. *sfz* *f cresc.*

Bsn. 1,2 *sfz* *f cresc.*

A. Sax. 1,2 *sfz* *f cresc.*

T. Sax. *sfz* *f cresc.*

Bar Sax. *sfz* *f cresc.*

Tempo primo ♩ = 126

1 Tpt. *sfz* *f cresc.*

2,3 Tpt. *sfz* *f cresc.*

1,2 Hrn. *sfz* *f cresc.*

3,4 Hrn. *sfz* *f cresc.*

1 Tbn. *sfz* *f cresc.*

2,3 Tbn. *sfz* *f cresc.*

Euph. *sfz* *f cresc.*

Tba. *sfz* *f cresc.*

Db. *sfz* *f cresc.*

Timp. *sfz* *f cresc.*

Perc 1 *sfz* *f cresc.*

Perc 2 *sfz* *f cresc.*

Perc 3 *mf cresc.*

Perc 4 *mf cresc.*

Another strong example of his ability to create and establish a mood quickly and depict characters and scenes is his first work for band. *Gallimaufry* is a thirteen-minute work in six movements that are played without pause. Taken from his music for Shakespeare's *Henry IV*, each movement depicts a scene or characters from the famous play. Movement one, "Church and State," is a representation of the ecclesiastical power and leadership of the church and the state government. Movement two, "Inn and Out," represents the Boar's Head Tavern and its low-life patrons. "Starts and Fits" is the title of the third movement that depicts several brawls that erupt in the tavern. Movement four, "Father and Son," portrays the relationship that Prince Hal has with his father, King Henry and Hal's friend Falstaff. Movement five entitled "Advance and Retreat" depicts the character of Shallow and his bringing forward a potential group of motely recruits for the loyalist army. Finally the piece ends with the last movement called "Church and Status Quo" which represents Prince Hal being crowned King and his rejection of his friend Falstaff.

This work parallels the drama and emotion that Shakespeare wrote for his characters in this play, and demonstrates Woolfenden's skill at creating a mood. An example of his ability to establish a mood quickly can be seen in Figure 16. This example is taken from the first fourteen measures of movement one. It is important to note several key elements. First are the chimes notes in the interval of a perfect fifth representing church bells, secondly the sustained nature of the other percussion, bass voices, and the accompaniment, all to support the simple melody that Woolfenden introduces with solo trumpet and then passes off to the flutes and first clarinets to finish this melody.

He then moves away from his usual polyphonic texture to one that homophonic and hymn-like. This chorale is placed in the Lydian mode with its raised fourth scale degree creating a sacred and noble feeling throughout the movement.

Figure 16 – “Church and State” from *Gallimaufry* (mm. 1-14)

I. Church and State Guy Woolfenden

Maestoso moderato

The score is arranged in systems. The first system includes Piccolo, Flute 1.2, Oboe 1.2, Eb Clarinet, Bb Clarinet 1 and 2.3, Eb Alto Clarinet, Bb Bass Clarinet (+ Contrabass CL), Bassoon 1.2 (C. Bsn col 2), Alto Saxophone 1.2, Tenor Saxophone, and Baritone Saxophone. The second system includes Trumpet in Bb 1 and 2.3, Horn in F 1.2 and 3.4, Trombone 1 and 2.3, Euphonium, Tuba, String Bass, Piano (ad lib), Timpani, Percussion 1 (Chimes), and Percussion 2 (Tamtam, Lv.).

Key performance instructions include:

- 1 solo** for the first trumpet in the second system.
- 8va bassa sempre** for the piano part.
- * If no C string, tune down to Eb** for the string bass.
- Chimes** and **Tamtam** for the percussion parts.
- Lv.** (Livre) for the tamtam part.

Picc.

Fl.

Ob.

E♭ Cl.

1

B♭ Cl.

2.3

Alto Cl.

Bass Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

1

Tpt.

2.3

1.2

Hn.

3.4

1

Tbn.

2.3

Euph.

Tba.

Str. Bas.

Pno.

Timp.

Perc. 1

Perc. 2

a2

mp

1.

p espr.

mp

mp

mp

p

p

1.

p

2 solo

p

mp

mp

mp

mp

tr

p

p

pp sempre

In contrast is the third movement, where he is musically depicting several scenes in the tavern where fights, brawls, and other shady behavior takes place. This movement is filled with fast moving syncopated rhythms that shift the pulse from the down beat to the weak beats, repetitive sixteenth note figures in the woodwinds mimicking the shouting one expects to hear in a fight, and an extreme amount of chromaticism that is preventing the listener from landing on one tonality for very long. He also uses imitation to help create more dense and polyphonic textures as if describing more characters in the play joining in the fight. All of this can be seen in Figure 17 below.

Figure 17 – “Starts and Fits” from *Gallimaufry* (mm. 127-138)

127

Picc. *mf*

Fl. *mf*

Ob. *mf*

E♭ Cl. *mf*

1 *mf*

B♭ Cl. *mf*

2.3 *mf*

Alto Cl. *mp*

Bass Cl. *mp* C Bass Clar. tacet

Bsn. *mp*

A. Sax. *mp*

T. Sax. *mp*

B. Sax. *mp*

1 *mf*

2.3 *mf*

1.2 *mf*

3.4 *mf*

1 *mf*

2.3 *mf*

Euph. *mp* 1 solo

Tba. *mp* 1 solo

Str. Bass *mf*

Timp.

Perc. 1 *piu f*

Perc. 2

131

Picc. *mf*

Fl. *mf*

Ob. *mf*

E♭ Cl. *mf*

1 *mf*

B♭ Cl. *mf*

2.3 *mf*

Alto Cl. *mf* *cresc.*

Bass Cl. *mf* *cresc.*

Bsn. *mf*

A. Sax. *mf*

T. Sax. *mf* *cresc.*

B. Sax. *mf*

1 *mf* *cresc.*

2.3

1.2 *mf* 1. solo

Hn. *mf*

3.4 *mf*

1 *mf*

Tbn. *mf*

2.3 *mf*

Euph. *mf*

Tba. *mf*

Str. Bass *mf* *mf*

Timp.

Perc. 1 *mf*

Perc. 2

H

H

135

Picc. *f* *cresc.* *f* *ff*

Fl. *f* *cresc.* *f* *ff*

Ob. *f* *cresc.* *f* *ff*

E♭ Cl. *f* *cresc.* *f* *ff*

1 B♭ Cl. *f* *cresc.* *f* *ff*

2.3 Alto Cl. *f* *cresc.* *f* *ff*

Bass Cl. *f* *cresc.* *f* *ff*

Bsn. *f* *cresc.* *f* *ff* + C. Bass Clar.

A. Sax. *mf* *cresc.* *f* *ff*

T. Sax. *f* *cresc.* *f* *ff*

B. Sax. *f* *cresc.* *f* *ff*

1 Tpt. *f* *cresc.* *f* *ff* *ossia*

2.3 *mf* *f* *cresc.* *f* *ff*

1.2 Hrn. *mf* *cresc.* *f* *ff*

3.4 *f* *cresc.* *f* *ff*

1 Tbn. *mf* *cresc.* *f* *ff*

2.3 *mf* *cresc.* *f* *ff*

Euph. *mf* *cresc.* *f* *ff*

Tba. *mf* *cresc.* *f* *ff* *tutti*

Str. Bass *mf* *cresc.* *f* *ff*

Timp. *f* *p* *ff* *tr*

Perc. 1 *mf* *cresc.* *f* *ff*

Perc. 2 *f* *ff* *sec.* *[Sus. Cym.]*

These are but a few examples of Woolfenden's ability to establish a mood, vivid characters and scenes in his wind band writing that was so common in his incidental music for the theatre.

CHAPTER THREE

CONCLUSION

Guy Woolfenden was blessed with a first class musical education from his early years as a chorister at Westminster Abbey through his training in horn performance and conducting at university. He studied with some of the best musicians and educators in England and was headed down a path to be a top conductor and horn player. The opportunity to conduct a small group of musicians at the Royal Shakespeare Company was the first step towards that dream, but led to a sudden detour when the focus of the position turned toward composing. Even Woolfenden could never have imagined that he would become known throughout the world for his music for Shakespeare. He also had no idea that a friendship with fellow hornist Timothy Reynish would lead to a new focus as a composer of music for winds and wind bands. One commission from Reynish would lead to fifteen works for band and eleven chamber ensemble pieces.

Another friendship that developed through his wind band writing would be with Keith Allen, founder and conductor of the Birmingham Symphonic Winds. Allen would also commission numerous pieces from Woolfenden for the Birmingham Symphonic Winds and would perform many of Woolfenden's pieces throughout Europe and the United States. To date, Allen is the only person to have conducted all of Woolfenden's wind band music and remains to this day one of Woolfenden's closest friends and supporters.

All of Woolfenden's collective experiences as a musician, conductor, and composer have influenced his compositional voice in his writing for wind band. His early experiences as a chorister lead to a focus on melody as a prominent feature of his writing.

His use of church modes and polyphony textures music, along with his unique orchestrational style and his ability to quickly establish a mood, helped to create his unique voice as a composer for wind bands.

Woolfenden's catalogue of compositions is far richer than most people realize and it is well worth exploring in depth. Conductors and musicians who are interested in Woolfenden and his music have several resources to continue their search for more information. These include the composer's website (<http://www.arielmusic.co.uk/>) where you can learn more about individual pieces and how to purchase them. Another invaluable resource is Dr. Timothy Reynish's website (<http://www.timreynish.com/>). This website is filled with many resources on any number of topics related to wind bands. A quick search from the home page will take you to numerous sections on the website that pertain to Woolfenden and his music. A third website out of the United Kingdom is that of the British Association of Symphonic Bands and Wind Ensembles (<http://www.basbwe.net/>). Articles about Woolfenden and his wind band pieces can be found under the sections "Articles" and "Composers." Finally, Keith Allen and the Birmingham Symphonic Winds website (<http://bsw.org.uk/>) have several CDs for sale that contain recordings of several of Woolfenden's wind band works.

When asked why conductors should program Woolfenden's wind band music, famed band conductor Timothy Reynish said "The main challenge is to program music that audiences will enjoy listening to and at the same time will interest and challenge the musicians. You must pick music that has enough musical interest so that it will appeal to a wide range of listeners. Guy Woolfenden's music has all of the energy, excitement, wit and charm to do that. His music rarely repeats itself, which leads the music in constant

change and development. It forces the players to be on their toes and makes them think, and it is very theatrical. Ultimately, his music has a strong emotional message. This creates an opportunity for both the musicians and players to develop a strong musical interpretation and leads to an extremely musical and emotional listening experience for the audience.”³⁰

Not only does Woolfenden create opportunities for playing with emotion and developing players’ musicianship, his wind music is technically challenging in a number of very important ways. Woolfenden’s orchestrational style creates opportunities for principal players to be featured in numerous solo passages. The chamber like quality of his writing challenges individual players and sections to be more independent without the support of the full ensemble. While much of his band music is ideally suited for wind ensembles, larger bands will be pushed to play with clean articulations and at the same time be sensitive to allowing the melodic content to be featured. This is crucial with the many layers that the composer weaves around the melody. Conductors will enjoy challenging their ensemble with Woolfenden’s modal tonalities and his frequent use of key signatures that have more than four flats. All of these features lead to music that at first glance does not seem too difficult when looking at the score but combined with the musical challenges, create opportunities to push individual players and the entire ensemble to grow artistically with each rehearsal and performance.

³⁰ Timothy Reynish. Personal interview by James Dreiling, May 19, 2014.

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- _____. Interview by James Dreiling. Personal interview. Sibford Ferris, England, May 20, 2014.
- _____. *Mockbeggar Variations*. Sibford Ferris, England: Ariel Music, 1995.
- _____. *S.P.Q.R.* Sibford Ferris, England: Ariel Music, 1988.

APPENDIX A

WORKS LIST

All works listed are published by Ariel Music unless otherwise stated.

**Contains music from Woolfenden's theatre music*

Wind Band (original works)

- | | |
|-----------|--|
| 1983 | <i>Gallimaufry</i> (13:00)*
Grade 5 |
| 1985 | <i>Deo Gracias</i> (6:00)*
Published by G&M Brand Publications
Grade 4 |
| 1985 | <i>Rondo Variations</i> (8:00)
For solo clarinet & wind band
Grade 5 |
| 1986 | <i>Illyrian Dances</i> (10:00)*
Grade 4.5 |
| 1988 | <i>S. P. Q. R.</i> (12:00)*
Grade 5 |
| 1991 | <i>Mockbeggar Variations</i> (7:00)
Grade 5 |
| 1997 | <i>Curtain Call</i> (11:00)*
Grade 4.5 |
| 1998 | <i>Birthday Treat</i> (3:00)
Grade 3.5 |
| 1998 | <i>French Impressions</i> (10:00)
Grade 4.5 |
| 2002 | <i>Celebration</i> (15:00)
Grade 4 |
| 2000/2002 | <i>Firedance</i> (10:00)
Grade 5 |
| 2000/2002 | <i>Flourish for Shakespeare</i> (2:00)
Grade 5 |

- 2005 *Bohemian Dances* (9:00)*
Grade 5
- 2005 *Claremont Canzona* (5:00)
Grade 4
- 2007 *Divertimento for Band* (10:00)
Grade 5

Wind Band (arrangements)

- 1973/2001 *Flourish for Wind Band* (4:00)
Malcolm Arnold/Arr. Woolfenden
Published by Faber Music
Grade 5
- 1936/2000 *Irish Reel* (6:00)
Benjamin Britten/Arr. Woolfenden
Published by Faber Music
Grade 5
- 1974/2000 *The Pre-Goodman Rag* (3:00)
Solo clarinet and band
Malcolm Arnold/Arr. Woolfenden
Published by Faber Music
Grade 5

Chamber Wind Ensembles (original and arrangements)

- 1985/2007 *Three Dances* (9:00)*
Clarinet Choir
- 1987 *Full Fathom Five* (8:00)*
Brass quintet
- 1987 *Prelude, In Memoriam & Finale* (10:00)
Flute, oboe, clarinet, bass clarinet, horn, bassoon
- 1991/2004 *Sweet Française* (9:00)*
2 flute, 2 oboe, 2 clarinet, 2 bassoon

- 1993 *Sweet Swan* (6:00)*
Flute/piccolo, clarinet in A, bassoon, 2 horn, 2 trumpets, trombone,
2 percussion, keyboard
- 1995 *Gordian Knots* (13:00)
Clarinet choir
- 1997 *Andantino*
Antiphonal double wind quintet
2 piccolo, 2 oboe, bassoon and 2 clarinet, 2 horn, bassoon)
Andantino is the 1st movement of Padre Antonio Soler's *Concierto No. 3*
- 2001 *Serenade for Sophia* (11:00)
2 flute, 2 oboe, 2 clarinet, 2 horn, 2 bassoon
- 2008 *Reflections Serenade No. 2* (13:00)
2 flute, 2 oboe, 2 clarinet, 2 horn, 2 bassoon

Chamber Winds and Choir

- 2001 *Paeon* (10:00)
SATB & brass quintet
- 1999 *Jubilate Deo* (3:00)
SATB & wind ensemble

Wind Concertos

- 1982 *Oboe Concerto* (13:00)
Solo Oboe and strings (parts available for hire)
Piano reduction available
- 1985 *Clarinet Concerto* (16:00)
Solo Clarinet, strings, and timpani (parts available for hire)
Piano reduction available
- 1994 *Horn Concerto* (15:00)
Solo horn, strings, harp, and timpani (parts available for hire)
Piano reduction in preparation
- 1994 *Bassoon Concerto* (17:00)
Solo bassoon, strings, harp, timpani (parts available for hire)
Piano reduction available

Instrumental Solos and Solo Collections

Landmarks for Trumpet

Collection of solos for trumpet and piano
Published by Brass Winds Publications
Intermediate level

Henry Humbleton's Holiday

Solo Trombone and narrator
Published by Warwick Music
Advanced level

Horn Dances

Collection of solos for horn and piano
Published by Brass Winds Publications
Intermediate level

Moving On

Solo bass trombone and piano
Published by Warwick Music
Intermediate level

Reflections

Collection of solos for oboe and piano
Published by Brass Winds Publications
Intermediate level

Up Front Album Series

Published by Brass Winds Publications
Collection of solos by multiple composers including Woolfenden
Grade level: Easy

- Up Front Album for Trombone - Bass Clef (Bk 1)
- Up Front Album for Trombone - Treble Clef (Bk 1)
- Up Front Album for Tuba (Bk 1)
- Up Front Album for Tuba/E-flat Bass (Bk 1)
- Up Front Album for Trumpet (Bk 2)
- Up Front Album for E-flat Horn (Bk 2)
- Up Front Album for F Horn (Bk 2)

APPENDIX B

DISCOGRAPHY

Wind Works

2011 WASBE Conference and 20th Chiayi City International Band Festival

Beijing Wind Orchestra

FangFang Ji, conductor

Mark Records (2012)

9566-MCD

Tracks include: *Bohemian Dances*

The 57th annual Midwest Clinic, 2003 Birmingham Symphonic Winds

Birmingham Symphonic Winds

Guy Woolfenden, conductor

Mark Records (2004)

4915-MCD

Tracks include: *Firedance*

2007 WASBE Killarney, Ireland: Birmingham Symphonic Winds.

Birmingham Symphonic Winds

Guy Woolfenden, conductor

Mark Records (2007)

7221-MCD

Tracks include: *Divertimento for Band, Gallimaufry*

Airs and Dances

DePauw University Band

Richard Graef, conductor

Marks records (2012)

3487-MCD

Tracks include: *Illyrian Dances*

Basically British

Philharmonia à Vent

John Boyd, conductor

ELF Records (1999)

ELFCD1007

Tracks include: *Illyrian Dances*

Collage: Celebration of the 150th Anniversary of the Peabody Institute, 1857-2007

Peabody Conservatory Wind Ensemble

Harlan D. Parker, conductor

Naxos (2007)

Tracks include: *Gallimaufry*

Gallimaufry

Royal Northern College of Music Wind Orchestra

Guy Woolfenden, conductor

Doyen (1995)

Tracks include: *Gallimaufry, Illyrian Dances, S. P. Q. R., Mockbeggar Variations, Deo Gracias, Suite Française, and Full Fathom Five*

Gordian Knots

British Clarinet Ensemble

Charles Hines, conductor

British Clarinet Ensemble (1999)

Tracks include: *Gordian Knots*

Linda Merrick: Clarinet

Royal Northern College of Music Wind Orchestra

Guy Woolfenden, conductor

Linda Merrick, clarinet

Polyphonic Reproductions (2000)

Tracks include: *Rondo Variations, The Pre-Goodman Rag*

Looping the Loop

British Clarinet Ensemble

Charles Hines, conductor

British Clarinet Ensemble (2006)

Tracks include: *Three Dances*

Premieres and Encores Vol. 1

Birmingham Symphonic Winds

Guy Woolfenden, conductor

Dinmore Records (2007)

Tracks include: *Curtain Call*

Premieres and Encores Vol. 2

Birmingham Symphonic Winds

Guy Woolfenden, conductor

Dinmore Records (2007)

Tracks include: *Bohemian Dances*

Reflections on the Past

University of Calgary Wind Ensemble

Glenn D Price, conductor

Arktos (2003)

Tracks include: *Gallimaufry*

Rendezvous

North Texas Wind Symphony
 Eugene Migliaro Corporon, conductor
 Klavier Music Productions (2000)
 KCD-11109
 Tracks include: *French Impressions*

Road to the Stars

University of St. Thomas Wind Ensemble
 Matthew George, conductor
 Innova (2006)
 Tracks include: *Bohemian Dances*

Teaching Music through Performance in Band, Vol. 4 Grades 4-5

North Texas Wind Symphony
 Eugene Migliaro Corporon, conductor
 GIA Publications (2003)
 Tracks include: *French Impressions*

The Wondering Bassoon

Meyrick Alexander, bassoon
 Meridian Records (2010)
 Tracks include: *Bassoon Concerto*

Ithaca College Wind Ensemble

Ithaca College Wind Ensemble
 Rodney Winther, conductor
 Mark Records (1989)
 Tracks include: *Illyrian Dances*

Theatre Music*A Shakespeare Celebration*

Musicians of the Royal Shakespeare Theatre
 Guy Woolfenden, conductor
 Chandos Records (2000)
 Tracks include: *Sweet Swan, My Lord, I Have News to Tell You*

The Songs of Ariel

The Royal Shakespeare Theatre Wind Ensemble
 Guy Woolfenden, conductor
 Ariel DCL (2011)
 Tracks include: *Come Unto These Yellow Sands, Full Fathom Five, Where the Bee Sucks, Honour Riches Marriage Blessing*

Sweet Swan of Avon

English Serenata

Guy Woolfenden, conductor

Meridian Records (1995)

Tracks include: *Blow, Blow Thou Winter Wind* (As You Like It), *Philomel* (A Midsummer Night's Dream), *Pavane - Gigue - Pavane* (Much Ado About Nothing) *Where the bee sucks* (The Tempest), *The Owl and the Cuckoo* (Love's Labour's Lost), *Welsh Song* (Henry IV, Part I)

APPENDIX C
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telephone 01295 780679 • facsimile 01295 788630
email jane@arielmusic.co.uk • www.arielmusic.co.uk



April 3, 2015

To Whom It May Concern:

Ariel Music grants permission to James Dreiling of the University of Nebraska-Lincoln to use musical excerpts from Guy Woolfenden's band and chamber music scores to support his doctoral dissertation.

Jane Woolfenden
Managing Partner
Ariel Music

Ariel Music
Barclays Bank plc
Chancery Lane & Goslings
Bloomsbury & Chancery Lane Group
PO Box 11345
London, W12 8GG
IBAN: GB25 BARC 2041 4110 2487 46
Swift Code No: BARCGB22
BIC No: 2214

VAT Reg No: 273 3360 66

malvern house • sibford ferris • banbury • oxfordshire • OX15 5RG

Guy Woolfenden
Jane Woolfenden